

# FAST FORWARD

## Recommendations for a National Training Strategy for the Film and Television Industry

Prepared for the  
Cultural Human Resources Council  
by Lowenbe Holdings Inc.



Cultural  
Human Resources  
Council

Conseil  
des ressources humaines  
du secteur culturel

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**Canada**

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September 2006

Lowenbe Holdings Inc.



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- Consultants:** Geoff LeBoutillier and Caroline Couture of Lowenbe Holdings Inc., Halifax, Nova Scotia.
- Translation:** Louise Allaire

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### In memory of **Roberto Ariganello**

In August 2006, Roberto Ariganello, filmmaker and Executive Director of the Liaison of Independent Filmmakers of Toronto, drowned while swimming in Halifax, where he had brought donated editing equipment to the Atlantic Filmmakers Co-operative, and was to show two of his films, *Contrafacta* and *Non-Zymase Pentathlon*. He was 45.

*Roberto's words at the Cultural Human Resources Council's Roundtable in Ottawa concerning training as nurturing, the importance of fostering emerging talent through professional development, and the roles of the Canada Council and the National Film Board in all this, have found their way immortalized into this final National Film and Television Training Strategy.*



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# Foreword

In an age characterized by conflict and cultural polarization on one hand, and the threat of global homogeneity on the other, more than ever the world needs the Canadian perspective. Film and television are powerful ways to communicate our point of view, but the industry is changing so quickly as a result of new digital technologies and global markets, that our ability to get our product seen is being compromised. We lag both in training and professional development. Not only are we having trouble producing and delivering our own product, but when foreign productions come looking for skilled workers, either we lack the know how, or have it and aren't marketing ourselves well. In the face of the digital juggernaut, we are not capitalizing on the sector's remarkable energy and talent. Rich though we are in training programs, they could be deployed and financed much more effectively. We should replicate Best Practices, like Film Training Manitoba, and manage and foster our HR resources better — harmonize the delivery of training and professional development coast to coast to coast. If we do, the sector could experience tremendous growth. If we do not, we will continue to suffer a cultural deficit, importing more programming than we export, and not realizing our potential.

The landscape of the Canadian film and television industry is in a dramatic state of flux. Old models are being challenged. While equipment and software are getting cheaper and more accessible, the advent of the digital age is also resulting in the proliferation of digital delivery platforms like the internet and cell phones. Advertising revenues, once the life blood of the television industry, are increasingly being spread over a wider market. License fees for Canadian programming, already drastically low, dwindle even further, and media consolidation is putting added pressure on the sector. The Minister of Heritage directs the CRTC to gauge the impact of digital technology on the future of Canadian broadcasting. Meanwhile, armed with competing tax credits and other supports, including training initiatives, regional, provincial, and territorial interests compete aggressively for a piece of the ever-fracturing pie. In the face of all this change, how can we ever marshal our forces and focus our energies to meet the challenge — to keep our place amidst the growing din of international signals?

By consensus and collaboration, by capitalizing on our strengths, and by putting in place self-perpetuating mechanisms to support our film and television training and professional development, we can succeed. We can prepare for the world future which the CRTC is charged to foresee. But we must organize ourselves, be pro-active and inclusive on regional, women's, Aboriginal, visible minority, and special needs issues; and above all, we must take advantage of the commitment, willingness, and good will of educators, industry and government to work together towards this common goal.

To that end, as the basis for consensus and concerted action, building on our consultation with the industry over the past year, this strategy makes specific recommendations aimed at a wide array of stakeholders, and proposes a National Training Advisory Council complemented by a network of regional training organizations to encourage and promote the strategy's implementation.

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This document would not have been possible without the input of the hundreds of participants at numerous group and individual meetings across the country. Many thanks for their valuable support and thoughtful advice. The film and television community is a passionate and engaged group of busy and knowledgeable professionals. We are fortunate and grateful for their willingness to give their time. In light of the CRTC's current task to forecast the impact of new technologies on broadcasting, this strategy, which attempts to address these issues from the point of view of training and professional development, is timely indeed. As the government formulates a policy framework for the industry, hopefully training will be front and centre, and the recommendations of this report will come to fruition.

Hats off to Susan Annis, the CHRC's Executive Director (and my editor), to Lucie D'Aoust, this project's indomitable manager, to Caroline Couture who provided such excellent support throughout the process, and to my Steering Committee, whose tough advice kept the whole thing on track. Thanks to you all.

**Geoff Le Boutillier,**  
Lowenbe Holdings Inc.

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# Introduction

## Employment Needs and Characteristics of the Industry

Canada's film and television industry is dynamic. Generating well over \$5 billion annually, its impact on the country's economy is significant both financially and culturally. It provides employment opportunities for highly-skilled and creative Canadians and rewards them with salary benefits and the prospect for rapid advancement. It is one of the prime ways we communicate with each other and with the outside world.

According to *Profile 2006*, an annual report on the industry produced by the CFTPA, the APFTQ, and the Department of Canadian Heritage, film and television production in Canada generated the equivalent of 119,500 full-time jobs in 2004/5, a 9% decrease from the previous year. With the rising Canadian dollar, and stiff competition from off-shore production centres, there was a particularly dramatic decrease of 23% to \$1.46 billion in foreign "service" production, that is productions which come to Canada to shoot and employ our crews while copyright and profits go elsewhere. While there was a 3% increase in domestic television production in 2004/5, feature film production dropped drastically by over 30%, a result of reduced international co-production activity. Do these numbers indicate a trend? Probably not. Since 1998 the industry has outpaced the general economy with average annual growth rate of 5%, but warning signs are clearly there. The industry is changing, and we must be very focused and purposeful in our support of its continued growth. One key way to accomplish this is through the provision of effective and targeted training and professional development. The answer is not simply to turn out more workers, but rather to ensure that new entrants to the industry, as well as those currently in it, are well prepared for the new realities.

The livelihood of the industry rests on its ability to develop skilled and talented professionals with a life-long learning approach to their own marketability and productivity.

## Beginnings

The growth of film and television training in Canada has followed the haphazard growth of the industry itself. From its beginnings in the early days of motion pictures, training was developed to meet immediate needs with no long range game plan in mind.

When American cinematic ethnographer Robert Flaherty made "Nanook of the North" in 1922, he trained his Inuit crew on location, and with their help and ingenuity figured out how to beat the cold, how to dismantle and thaw his camera every night, and how to turn his log cabin into a film lab. That same year Lewis Selznick, father of the famous David O., is reported to have said, "As long as Canadian stories are worth making into films, Americans will be sent into Canada to make them." Quotes like that may rankle the proud Canadian nationalist, but somehow even in our own minds our industry seems to gain most credibility when Americans recognize our achievements. Case in point: three Oscar Best Picture nominees in 2006, each with a strong Canadian element — *Brokeback Mountain*, shot in Alberta largely with an Albertan crew and Alberta producers; *Capote*, shot in Winnipeg with a largely Canadian crew and Canadian producers; and the winner, *Crash*,

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written, produced and directed by Canadian Paul Haggis, creator of the Toronto-for-Chicago TV series *Due South*. Certainly, the training and professional development opportunities (not to mention the cachet) provided by each of these three productions to both above- and below-the-line Canadian crew was worth its weight in Oscar gold; however, all this flash obscures some hard-earned facts.

Without the career development opportunities provided by Canadian institutions like Telefilm Canada, l'Institut national de l'image et du son (INIS), professional development leadership by Film Training Manitoba, or hands-on courses provided by IATSE — indeed without the hard work of thousands of individuals and organizations dedicated to arming Canadian film and television workers with the skills they need to communicate their stories and realize their visions, or simply to earn a reasonable living in the industry, the spotlight of Hollywood glory may not have shone on us with such intensity.

The history of Canadian film and television training and the industry it supports has followed no rational muse but rather has been driven by the exigencies of locations, by competition between regions, provinces and territories, or, as has most often been the case, by the vision and drive of individuals like John Grierson or Kathleen Shannon (NFB/ONF), Edmonton's famous TV doctors, "Doc" Rice (CFRN) and "Doc" Allard (ITV, Superchannel), Igloolik's Zach Kanuk, or Winnipeg born Don Haig, who from his Toronto base at Film Arts kick-started the careers of a generation of Canadian filmmakers. Heroes all. They and dozens of leaders like them believed it could be done here as well as, if not better than, anywhere and to a remarkable degree they were proved right.

But we could do much better. A National Training Strategy must take into account the growth trends of the industry, the ever-changing range of skills required, and the idiosyncrasies of our industrial infrastructure. Added to these challenges is the Canadian reality: a country that spans sea to sea to sea; more than 32-million people spread out through 10 provinces, 3 territories and 2 official languages; and our unique, somewhat disjointed perspective, which both separates us and pulls us together.

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## Issues

- While skills gaps may be shared between regions, training programs designed to fill them are not. From coast to coast to coast with little or no coordination literally thousands of programs are offered by hundreds of organizations which are often competing against each other for the same scarce training dollars. We have not struck a balance between centres of excellence and the dispersal of support and have not made a clear delineation between the training needs of entry, emerging, mid-, and senior level talent.
- While there are some mechanisms in place to facilitate labour and skills mobility across the country (e.g., for provincial tax credits, out-of-province workers can be deemed local if they train locals while on the job) other forces work against co-operation and collaboration between regions, provinces, and territories (e.g., competing provincial tax structures or using training programs to gain a competitive edge).
- The delivery of training in new technology has been ad hoc with no overall strategy to prepare the industry for the new digital paradigm characterized by such things as downloads, point-to-point program delivery, broadcast quality consumer-priced cameras, personal video recorders (PVR), the consolidation and multi-platform re-purposing of broadcast entities, the shift of advertising dollars to other media, and the advent of Internet television.

Indeed, many issues arose from our cross-country consultations, but one thing is certain: *The heat is on*. How will the Canadian film and television industry survive and prosper in this new, rapidly changing communications universe? We had best get our house in order — fast.



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# The Report

## Mission

To ensure accessible, effective, timely training for all involved in the film and television industry, including the creative, technical, and entrepreneurial occupations, at all points in their careers, from entry to emerging to mid career to senior, and including career transition.

## Objective

To develop a strategy that harmonizes and organizes current training initiatives in the film and television industry; and identifies and recommends ways to fill current and future training gaps. This document calls for additional funding and improved deployment of that which is currently spent.

## Methodology

The Cultural Human Resources Council (CHRC) convened an Industry Summit late in 2004. Present were training providers, funders, and leaders from the industry itself. The delegates at the summit charged CHRC with two tasks:

- 1) Build a National Training Database by which people in the industry could access information on all the training programs offered in Canada. (launch: 2006)
- 2) Develop a National Training Strategy to better utilize the programs we have and fill the gaps.

To answer the second charge, the CHRC employed Nova Scotia's Lowenbe Holdings, both a production and a consulting company whose principals have been involved in film and television training for close to thirty years, to convene and facilitate meetings from coast to coast to coast with representatives from the three constituencies who comprised the original Summit itself (industry, educators and funders).

Following extensive phone and internet research, and an exhaustive literature review, sixteen large group meetings were held across the country. In addition, numerous targeted meetings were held with various agencies and individuals. The following discussion points were addressed:

### 1) Delivery of Training

Institutionalized education. Industry run programs. Mentorship, apprenticeship, and on-the-job training. Co-ops and artist-run centres. Sharing experience and passing on expertise. Coordination of program delivery.

### 2) Skills Gaps

Career transition, moving up the ladder. Survival skills. Entrepreneurial and marketing skills. Staying ahead of technology. Inter-provincial competition vs. national collaboration.

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### **3) Funding**

Competition for limited dollars — how to do more with less. Enhancement and coordination of provincial, federal and private allocations.

### **4) A National Training Strategy**

Essential elements of a national training game plan. Special concerns: regionalism, diversity, special needs, gender. National standards, accreditation, certification. Mechanisms for success. How we can prepare Canada for a new digital world?

Minutes were taken at each meeting and an analysis of the input followed. Themes emerged. Skills and training gaps were identified. Follow-up research was conducted to clarify opinions expressed.

A draft of this document was presented in June 2006 to a National Roundtable consisting of key individuals who participated in the cross-country meetings. They discussed and critiqued the document in detail and their input was incorporated into this final report.

## **Principles**

- collaboration among all parts of the film and television industry, funding agencies, and education.
- diversity – being pro-active on Aboriginal and women’s issues, and inclusive on issues related to ethnicity and special needs.
- review and renewal – building a mechanism to keep the strategy current.
- a culture of training - infusing the industry with an appreciation for the underlying value of training.
- a training continuum for entry, emerging, mid-career, and senior artists and cultural workers.

## Training Matrix

For all occupations — producer, director, actor, writer, composer and below-the-line — the organizational logic which underlay the discussions at our cross-country meetings and which guided our approach to the issue of Canada’s film and television training needs, included the following three broad areas of exploration:

1. **TRAINING DELIVERY**
2. **SKILLS AND TRAINING GAPS**
3. **FINANCING**

Each of these was divided into the four levels of a professional’s career: **ENTRY, EMERGING, MID-**, and **SENIOR.**

Conceptually, the underlying logic of this document could be portrayed in the following matrix:

LEVEL	1. TRAINING DELIVERY	2. SKILLS/TRAINING GAPS	3. TRAINING FINANCING	STRUCTURE
ENTRY				<ul style="list-style-type: none"> <li>• NATIONAL TRAINING ADVISORY COUNCILS (NTACs)</li> <li>• REGIONAL TRAINING ORGANIZATIONS (RTOs)</li> </ul>
EMERGING				
MID-LEVEL				
SENIOR				

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To paraphrase the British Columbia Film Training Coalition, the career levels may be identified as follows:

The **Entry** level film and television worker is exploring options on their own, on-line, or at the secondary or post-secondary level, or often through co-ops. If not through a formal course of study or an elective, then often the entry is made through workshops, or sometimes almost as an experiment through such vehicles as public contests. Sometimes they get a job on a production as a job placement, or through a related industry, or as a temp labourer. There are many ways to get the bug. The industry is often (mistakenly) seen as glamorous.

The **Emerging** worker has lost their rose-coloured glasses and made the choice to seriously enter the profession. They are looking for a chance to learn more and proceed to the next level. Again, they are often involved in co-ops, or seek out a mentor, on-the-job training or an internship; or they bear down on their career choice by working through one of the country's film schools, or one of the programs designed specifically to give new talent a leg up.

The **Mid-level** film and television worker has professional experience under their belt, has a reasonable resume, and wants now to climb the ladder, to achieve excellence, to gain recognition, to make contacts, or sometimes to shift from one career trajectory to another within the industry (e.g., from television to film or from acting to directing).

At the **Senior** level, the worker has a recognized track record and needs the opportunity to apply their skills in a more creative way — by taking a sabbatical, by networking and sharing professional insights with peers etc..

Each cell of the Training Matrix must be completed for each occupation. While not the task of this document, overall the Training Matrix provides a road map of the process which must ensue. Driving it forward will be a structure (see Part 4, Strategy Structure) that includes a National Training Advisory Council (**NTAC**) and Regional Training Organizations (**RTOs**) to identify training needs and gaps, to harmonize training delivery and funding to prevent duplication, and to fill training gaps.

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# Observations, Recommendations and Best Practices

What follows are Observations and Best Practices gathered through consultations and research, grouped in three thematic areas:

1. TRAINING DELIVERY
2. SKILLS SHORTAGES AND TRAINING GAPS
3. FINANCING

Arising from these Observations and *Best Practices* (italicized) are ***Recommendations*** (bold italics), followed by the responsible parties for each [ **Responsibility of:** ].

Please see the Glossary (Appendix B) for identification of responsible parties.

## I. Training Delivery

**The delivery of training programs to entry, emerging, mid-, and senior level film and television workers must be harmonized coast to coast to coast, capitalizing on strengths, avoiding weaknesses, and gauged to address specific individual, local, and regional needs.**

### Observations – Film Training Manitoba

Of all the provinces and territories visited, Manitoba seems to have the most advanced mechanism in place to provide training and professional development for its local industry. Film Training Manitoba (FTM) provides crew training including a pre-requisite course for the unions, above the line training including training for writers, directors, producers, and actors, and a travel fund, a newsletter, and a library. In many ways the Manitoba experience can provide a useful template for other provinces, regions, and territories, indeed for the country as a whole.

#### *BEST PRACTICE:*

*Film Training Manitoba looks at film training and professional development as a continuum starting at the entry level and progressing through an entire career. They provide career counseling for individuals from start to finish and help train and market local talent both above and below the line. They work closely with industry and the unions to anticipate skills gaps and training needs and help devise and deliver on-the-job training and courses and workshops, often through academic institutions and the co-ops. With help from federal and provincial funding bodies, they provide subsidies for participants in various programs and assistance for Manitobans to go outside the province for training.*

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### **Observations – characteristics of successful training**

- *Includes community-based learning:* accountable and beneficial to its production community and using local resources.
- *Has a trainee-centered curriculum:* capitalizes on trainees’ values, strengths, and interests.
- *Provides hands-on learning:* experiential, on-set experience.
- *Includes mentorship/coaching:* inspired, challenging formal and informal instruction from knowledgeable instructors who facilitate learning, co-learning, and sharing expertise.
- *Provides networking and entrepreneurial opportunities:* includes opportunities to network, to self-promote and to develop business survival skills.
- *Promotes innovation and technologies:* uses new technologies as they relate to business and production issues.
- *Encourages responsibility:* empowers trainees to take charge of their own professional development; helps identify skills gaps and training opportunities to fill them; prepares for lifelong learning.

### **Academic Institutions (universities, colleges and CEGEPs)**

#### **Observations – academia and industry**

Across the country, meeting participants stressed the need for dialogue between industry and the educational sector. Practical experience and academic learning — theory and practice — **must** go hand in hand. Industry professionals should work with students and teachers to help map out career paths, to manage expectations, and to “take the stars out of students’ eyes.” Indeed, industry personnel should be incorporated into curricula wherever possible, from designing courses of study through to their delivery and assessment — attending classes as guest speakers, giving hands-on workshops, etc. These observations apply in particular to entry level students. Schools must gear curricula to industry needs. Many students are graduating with little chance for gainful employment in “the biz,” and the industry itself misses out on new energy and talent, which grows discouraged and drifts to other disciplines. And whether or not students actually ever choose film and television as a profession, a grounded understanding of how the industry really works, as described by those who are on its front lines, and how it moulds public opinion and morality is arguably a fundamental life skill.

#### **1.1 RECOMMENDATION:**

***Increase industry representation in the classroom both in the traditional educational system (K-12 and post-secondary) and in training institutions and colleges offering film and television courses. Industry and academic institutions should work together to design programs to fill training gaps.***

**[Responsibility of: Academic Institutions, Professional Associations, Unions and Guilds]**

#### **BEST PRACTICE:**

*For several years, AQTIS trainers have worked in partnership with academic institutions to develop courses which are responsive to industry’s needs.*

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### **Observations – school to work transition**

Often graduates from film courses can't make the transition from school to industry — valuable training is lost, is never exercised in the real world, and fresh ideas and talent are missed.

#### **1.2 RECOMMENDATION:**

***Support mechanisms to help students make the transition from classroom to industry are required. Job placements, mentorships, and other forms of on-the-job training must be a focus both of academic institutions and of the industry itself.***

**[Responsibility of : Academic Institutions, Professional Associations, Unions and Guilds, Co-ops, HRSDC]**

#### **BEST PRACTICE:**

*L'INIS (L'Institut Nationale de l'Image et du Son) which offers both in-depth, long-term study and shorter professional development courses, is experimenting with mentorships and emphasizes the practical application of skills learned under its roof. It claims a 90% student placement success rate.*

### **Observations – le feu sacré**

One Moncton participant used the term 'feu sacré' for that ineffable spark which defines an up-and-comer who's truly fit for a career in the business; however, efforts to coin a useful recommendation in this regard proved difficult. Suffice to say, industry veterans recognize the 'feu sacré' when they see it, and everyone agrees: Those who have it must be encouraged for all they're worth — they are the future.

#### **BEST PRACTICE:**

*Studio Acadie's Kino French language competition in New Brunswick rewards winners with workshops in such disciplines as sound editing and mixing, sound and picture, screenwriting, and scoring. Kino productions are screened in Acadian communities and at the World Acadian Congress. Audience reaction to a filmmakers' work is key to perfecting craft.*

#### **BEST PRACTICE:**

*In Quebec the Conseil des arts médiatiques develops courses for youth in co-ops and artist-run centres.*

## **Co-ops and Artist-run Centres**

### **Observations - the double role of co-ops**

Co-ops and artist-run centres are a fundamental and basic asset to the industry's overall health and well-being. They provide an important bridge from art to industry and sometimes back to art. They are invaluable incubators for fostering the non-commercial artistic vision of above-the-line talent. They also provide invaluable training opportunities at the entry level, and professional development for emerging talent. Ironically much of the co-ops' funding comes from Canada Council, which refuses to fund training and strives to keep the co-ops from becoming training institutions. The co-ops are in a bind and have to be extremely inventive to meet their budget needs.

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### **1.3 RECOMMENDATION:**

***The double role of the co-ops as both incubators of artistic vision and as key providers of training, especially at the entry level — must be clarified, supported and monitored through a system of results-based management .***

**[Responsibility of: IMAA, Co-ops, Canada Council]**

#### **BEST PRACTICE:**

*NIFCO, the Newfoundland co-op, is a cornerstone of the local industry. New blood comes in through its programs, and veterans give back to the institutions which gave them their start. New skills are learned, and mid- and senior level professionals go back to the co-op to try their hands at less commercial projects. Other co-ops too have maintained the involvement of their “arts stars” like Guy Maddin at the Winnipeg Film Group, Mina Shum at Cineworks, and Thom Fitzgerald at AFSCOOP.*

### **Observations – co-op funding**

Life in the co-ops is tough and lean. An amazingly resilient and dynamic support system has evolved over the last thirty years, but despite their training and professional development potential, their financial health is too often marginal.

### **1.4 RECOMMENDATION:**

***Without compromising their non-profit status, and so they can continue to provide and expand their training and professional development functions, the co-ops need results-based incentives in the form of additional revenues and additional sources of revenue such as broadcast windows and access to new markets.***

**[Responsibility of: IMAA, Agencies, Educational Broadcasters, Private Broadcasters (CAB) , National Institutions, Private Funds]**

## **Unions and Guilds**

### **Observations – unions and guilds training**

Unions and guilds have done an exemplary job of creating professional development opportunities for their members. People learn best by “doing” and “doing” is almost always at the heart of the training provided by unions and guilds. There are just too many *Best Practices* to list here, but the following union-based initiatives are a representative sample.

#### **BEST PRACTICE:**

*The IATSE 849 book and DVD entitled “Set Safety and Protocol” is a dead-simple, no nonsense MUST READ for almost anyone before they go on set or enter the film and television business.*

**BEST PRACTICE:**

*The IATSE 667 “Camera Assistant Manual” and the Camera Assistant Training Program which it illustrates are exemplary and exhaustive.*

**BEST PRACTICE:**

*AQTIS has been offering professional development since 1998. Their program includes 12 basic courses which are offered according to need. In addition, AQTIS is developing internship programs for camera and directing.*

**BEST PRACTICE:**

*NABET 700 in Toronto has over 50 courses designed by its members in 1.) Health and Safety 2.) Skills Development, and 3.) Personal Growth.*

**BEST PRACTICE:**

*IATSE 873 in Toronto has their own training centre complete with a computer lab in operation seven days a week.*

**BEST PRACTICE:**

*DGC Atlantic’s “Lens & Space” workshops developed for art department personnel by production designer Emanuel Jannasch have been given to great effect in the Atlantic provinces and have been exported to Saskatchewan and Manitoba.*

We must recognize the invaluable work of the unions and guilds in developing sophisticated professional development programs and materials and delivering them to their membership. For decades they have devised and implemented apprenticeship programs for new members and their veteran members, and, especially in series, are often the unofficial mentors for professionals in other film and television occupations who arrive on-set with less experience. Having proven what they can do on their own, giving them help to do even better is a smart option.

**1.5 RECOMMENDATION:**

***Provide unions and guilds with assistance to design and deliver training in classrooms and on-set across the country. Their members’ expertise is one of film and television industry’s greatest assets and should be utilized to its fullest to train the widest possible workforce.***

**[Responsibility of: HRSDC, Private Funds, Government Agencies, Suppliers, Foreign Producers]**

Despite their numerous *Best Practices*, local branches are often seen to be in competition with each other. Relative levels of expertise are seen to give one local an advantage over another — insights and skills are sometimes not exchanged as freely as one might want. Union turf wars too can have a negative effect on training.

Though Canada’s population is less than California’s, our regions, territories and provinces vie against each other on occasion to their mutual disadvantage. Idealistic though it may seem, and though healthy competition

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can be beneficial, considering the urgency of the situation, greater co-operation in the delivery of training programs is called for. Service suppliers, equipment, and courses should be shared, and centres should collaborate on research and course design; e.g., attendance at tech fairs and conferences like the NAB (National Association of Broadcasters).

**1.6 RECOMMENDATION:**

***In an effort to prepare the industry for the new, global digital paradigm, the delivery of training programs should be more willingly shared, bartered, and exchanged within regions and across the country.***

**[Responsibility of: Unions and Guilds]**

## **On-the-job training**

On-the-job training is the best training — learning by experience. It can take the form of mentorships (one-on-one training), internships (on-the-job training for a period, not related to an educational or training institution), or apprenticeships (formal standardized training).

### **Observations – mentorships**

Of the on-the-job training options, mentoring was most often cited as best. The mentor, rarely compensated, serves as a role model, teaching informally by example and by sharing experiences. Encouragement, constructive criticism, openness, mutual trust and respect, a willingness to learn and share, are all qualities of a good mentorship. While the investment of time and effort by crew who train can be considerable, the extra pair of eager hands a “mentee” provides can be helpful too.

Themes arising from our mentorship discussions included:

- financial support for mentors
- mentor qualifications; training the trainer
- longer terms required
- the need for mature, stable trainees less likely to move on after their internships
- monitoring; clear statements at the beginning, middle and end of job placement stating outcomes and the degree to which they are achieved.
- the priorities of funders do not always match industry needs

**1.7 RECOMMENDATION:**

***Expand mentorship opportunities and make new and existing programs a minimum of 6 months duration, preferably longer.***

**[Responsibility of: HRSDC, DCH, Telefilm, Agencies, Professional Associations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB), PD Organizations, Unions and Guilds, Private Funds, Suppliers]**

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**1.8 RECOMMENDATION:**

*Open up mentorships to all ages.*

**[Responsibility of: HRSDC, DCH, Telefilm, Agencies, Professional Associations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB), PD Organizations, Unions and Guilds, Private Funds, Suppliers]**

**1.9 RECOMMENDATION:**

*Compensate mentors for their time and expertise.*

**[Responsibility of: HRSDC, DCH, Telefilm, Agencies, Professional Associations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB ), PD Organizations, Unions and Guilds, Private Funds, Suppliers]**

**BEST PRACTICE:**

*The CFTPA National Mentorship Program (NMP) is an excellent, industry-based program with stellar results. It calls for clear outcomes to be established before the mentorship begins, and evaluations at the mid-point and the end.*

**1.10 RECOMMENDATION:**

*Provide enhanced financial support for mentorship programs which establish clear outcomes before they begin, ensure that progress is monitored along the way, and that results are measured and feedback is captured from everyone involved.*

**[Responsibility of: HRSDC, DCH, Telefilm, Agencies, Professional Associations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB ), PD Organizations, Unions and Guilds, Private Funds, Suppliers]**

Common criticisms of the NMP included its restriction to CFTPA, APFTQ members and those organizations' perceived onerous dues, and the fact that often interns provided by the program, after considerable investment of time and effort by the mentor, move on to other positions in the industry. Another observation in the same vein revealed that SMEs often allow interns exposure to a wider range of industry facets than postings with larger companies.

**1.11 RECOMMENDATION:**

*Mentoring programs should include placements with small companies, particularly in documentary, who may not be able to afford membership dues in the CFTPA, APFTQ.*

**[Responsibility of: HRSDC, DCH, Telefilm, IMAA, DOC, Agencies, Professional Associations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB ), PD Organizations, Unions and Guilds, Private Funds, Suppliers]**

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### **Observations – series training**

Series provide the best on-the-job training opportunities. Skills are developed and can be perfected and reinforced as subsequent episodes are produced. Professional development and personal advancement can occur over a season.

#### ***1.12 RECOMMENDATION:***

***Training opportunities, especially on series, should be aggressively sought and capitalized upon.***

**[Responsibility of: RTOs, Professional Associations, Unions and Guilds, Agencies, Telefilm]**

#### ***BEST PRACTICE:***

*In the 1990's "Pit Pony" for the Atlantic provinces' production community, and "North of 60" in Alberta for the western Aboriginal community, were both held up as excellent examples of series which incorporated training component into their production structure and which as a result had extremely positive effects on their respective local industries. In similar fashion training is currently integrated into the "Robson Arms" production and, with the support of BC Film, a "Robson Arms" training DVD was produced.*

### **Off-the-job training; Industry PD Organizations**

Key contributors to film and television training in Canada have been organizations founded to address specific needs. For example, gender inequalities in the industry 33 years ago inspired the creation of WIFT, Women in Film and Television, now a global network of over 10,000 members worldwide dedicated to "advancing professional development and achievement for women working in all areas of film, video, and other screen-based media." Canada boasts four chapters; Toronto, Vancouver, Alberta, and Montreal. Each is a major contributor to film and television professional development, and not just among women. Along with organizations like BC's Creative Women's Workshops, which with ACTRA and the Banff Centre produces the Women in the Director's Chair program, Canada's WIFT chapters are major drivers in the growth of the industry — the list of their successful programs and formative studies is impressive. The "PD Organizations" as they are referred to in this document truly have altered the landscape of the industry. Typical of their innovative financing and broad-based partnerships, are the following Best Practices.

#### ***BEST PRACTICE:***

*Studies like WIFT-T's 2004 "Frame Work: Employment in Canadian Screen-Based Media — A National Profile" and "Women's Labour Issues in the Film and Television industry in British Columbia" written for the BC Institute of Film Professionals are seminal documents, road maps to the future, which have helped the industry (and the authors of this Strategy) define skills gaps and meet training needs.*

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**BEST PRACTICE:**

*Telefilm's Executive Management Program, aimed at developing the competencies of managers of Canadian production houses, was initiated and developed two years ago by WIFT-T (Women in Film and Television — Toronto) and Telefilm is its main partner. Training is offered in English in Toronto.*

**BEST PRACTICE:**

*Telefilm, in collaboration with the Centre de perfectionnement HEC Montréal, is sponsoring bursaries that will allow Canadian audiovisual producers to participate in the TVA-HEC television and film management training program (delivered in French) to be held in November 2006 in Bromont.*

**BEST PRACTICE:**

*Vancouver's Creative Women's Workshops in conjunction with the Banff Centre and ACTRA produces the Women in the Director's Chair Workshop. Over a lengthy three phase workshop participants work together with seasoned above- and below-the-line industry veterans developing leadership skills and the means to realize their creative vision on screen. From script to screen, the workshops are intense and transformative, addressing issues of gender equity by preparing women to lead productions.*

Cobbling together financing for their initiatives demands the same innovation and determination used by independent producers to finance their productions, but the challenge of project funding pales compared to the challenge of securing on-going core funding to sustain their organizations and to allow them to continue and expand their proven, excellent work. In short, stable support is required.

**1.13 RECOMMENDATION:**

***Canada's industry professional development organizations require stable funding for their core activities.***

**[Responsibility of: Agencies, Private Funds, Educational Broadcasters, Private Broadcasters (CAB), Foreign Producers, Suppliers]**

## **National Institutions**

Many mid- and senior level meeting participants harkened back to the halcyon days of their youth when they were just starting out in the business. Back then the CBC/SRC and the NFB/ONF were important catalysts for entry level and emerging talent.

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## **CBC/SRC**

### **Observations – in-house training**

The CBC/SRC currently spends close to \$10 million annually on training – both formal training and in soft skills. They offer hundreds of programs and workshops to their staff on topics as diverse as critical thinking for journalists, to sophisticated AutoCAD courses delivered in partnership with George Brown College in Toronto.

#### ***1.14 RECOMMENDATION:***

***When space is available, the CBC/SRC should make its in-house training programs available to outsiders.***

#### **[Responsibility of: CBC/SRC]**

#### ***BEST PRACTICE:***

*In Halifax the local CBC office provided pitching workshops to both in-house producers and to the local independent producers who pitch them. Both sets of producers were coached on how to focus their projects and to present them effectively.*

### **Observations – CBC/SRC air time**

In the past, numerous CBC/SRC programs and series have had a significant training component and made a positive impact on the industry: *Family Pictures*, *Inside Stories*, *Pit Pony*, etc. The CBC/SRC has spearheaded partnerships between co-ops and agencies such as *Short Works* in the Atlantic region and the *Bridge Award*, which goes to promising emerging filmmakers. While some programs are still being offered, serious cutbacks in recent years have forced CBC/SRC to curtail many of its outside training offerings; however, the potential exists for the CBC/SRC during low revenue slots in their schedule, to make windows available to, for example, co-ops and emerging filmmakers. The younger end of the network's proclaimed 25-54 target are a major economic force and are the first generation to have teethered on digital, non-linear devices. These viewers want hip and edgy material, and they want it on their own terms. In an age of downloads and Personal Television (PTV), the CBC/SRC's off-prime slots could generate profile and helpful revenue for both new talent and the organizations which support them. As the CBC/SRC mandate is reviewed and the network revitalizes itself with new department heads and new directions, they could open the exploratory fringes of its broadcast day and corporate brand to invite new and emerging talent into the mainstream. It's good business, certainly in the long term, and, well-packaged, in the short term as well.

#### ***1.15 RECOMMENDATION:***

***The CBC/SRC should lead other public and private broadcasters by licensing off-prime and/or on-line, potentially time-shifted windows to emerging talent to capitalize on new voices and to make the network current and connected to the innovators of tomorrow.***

#### **[Responsibility of: CBC/SRC, Educational Broadcasters, Private Broadcasters (CAB)]**

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## **National Film Board (NFB/ONF)**

### **Observations – revitalized centres of excellence bridging school and career**

A common theme of our consultations painted the NFB/ONF as a former incubator and proving ground for new talent, rich in facilities deals and mentoring opportunities. Now the Board is seen as more of a co-production player, and their training mandate has fallen through the cracks.

The NFB/ONF, however, sees things quite differently. Their perception is that they still perform the same functions they used to, only now, perhaps due to severe cutbacks, they do them in a more targeted manner. One hundred and fifty filmmakers a year benefit from their FAP (Facilities Assistance Program) in French and English, and with the CBC/SRC and Newsworld they have programs for emerging filmmakers including a Aboriginal program, “Momentum”, which features intensive one week workshops. In Quebec they have “Doc Shop”, a partnership with the CEGEPs and the Société Radio Canada, and a community initiatives program in Nunavut, an updated “Challenge for Change.” The NFB/ONF Animation Hothouse gives six filmmakers twelve weeks to produce a short film. In addition, they are working with well-known talent like Guy Maddin and Don MacKellar, who are creating programming for new technologies and delivery mechanisms like mobile TV. In broad strokes, the NFB/ONF see themselves as providing the much-needed bridge between the classroom and the professional career.

#### **1.16 RECOMMENDATION:**

***The NFB/ONF’s role as a bridge between formal education and a career in the business should be recognized and used to its full extent. The NFB/ONF can be an important missing link in film and television professionals’ career path by, for example:***

- 1. Promoting themselves through schools as the “bridge”***
- 2. Presenting prizes and awards – inducements for the best students to get involved***
- 3. Offering placements and mentorships on their productions***
- 4. Offering distribution for emerging filmmakers’ films***
- 5. Creating alliances with co-ops and schools, unions and guilds — sharing expertise, harmonizing programs.***

**[Responsibility of: NFB/ONF, Academic Institutions, National Training Schools]**

Meeting participants suggested that the NFB/ONF build on its Montreal and its regional office structure to create centres of excellence where senior level filmmakers could rub shoulders with emerging and mid-level talent, hand off skills, and provide a venue to perfect artistic vision and the means to realize it — a concept the NFB/ONF itself is considering.

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**1.17 RECOMMENDATION:**

*The NFB/ONF's network of regional offices and its Montreal studio should be revitalized to become a network of "centres of excellence," where senior filmmakers can apply their experience to new, perhaps less commercial projects while sharing their expertise with those still ascending their career path; where experimentation is commonplace and where creators can make mistakes.*

**[Responsibility of: NFB/ONF]**

**Observations – NFB/ONF and the industry**

In some communities the NFB/ONF regional offices work closely with the local co-ops, and in other communities they don't; likewise with festivals and industry PD organizations. There was a call for enhanced partnerships between various industry players and the NFB/ONF uniformly across the country.

**1.18 RECOMMENDATION:**

*Coast to coast to coast, the NFB/ONF should integrate its activities more fully with the industry and specifically augment its partnerships with co-ops, festivals, and industry training and professional development organizations.*

**[Responsibility of: NFB/ONF, Professional Associations, PD Organizations, Festivals, Co-ops]**

**BEST PRACTICE:**

*In May, 2006 the NFB/ONF, BC and Yukon office, collaborated with Praxis, part of Simon Fraser's School for the Contemporary Arts, on an intensive professional development workshop for 12 documentary filmmakers. They developed their own projects mentored by noted Canadian documentarian Allan King and German filmmaker Thomas Riedelsheimer.*

**Observations – the second film**

While it would not be fair to lay the onus of second-time filmmakers solely on the doorstep of the NFB/ONF or the CBC/SRC, this is perhaps an appropriate time to bring up another common theme discussed at our cross-country meetings — the problem of giving filmmakers their second kick at the can. If the NFB/ONF is to serve as a bridge between the classroom and a professional career, or if the CBC/SRC could provide small licenses for off-prime windows for new talent, then it would be strategic for the industry to identify these and other players to invest in high-risk projects by filmmakers who have shown promise their first time out.

**1.19 RECOMMENDATION:**

*Establish more and better mechanisms, (e.g., prizes, late-night broadcast windows, theatrical short-subjects, downloads, etc.) to help second-time filmmakers and crew get the opportunities they need to exercise and perfect their newfound skills.*

**[Responsibility of: National Institutions, Telefilm, Agencies, Festivals, Educational Broadcasters, Private Broadcasters (CAB), Private Funds]**

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**BEST PRACTICE:**

*The NSFDC (Nova Scotia Film Development Corporation) — CBC (Canadian Broadcasting Corporation) “Bridge Award” is granted to eligible producers to help in the production of their half-hour or one-hour television productions. It includes a regional broadcast license from the CBC, CBC services, and an NSFDC investment.*

## **Centres of Excellence**

There was a need expressed for accessible centres of excellence where filmmakers at all stages of their careers could connect with challenging ideas and opportunities, and as one participant put it, “Grab the muse by the horns!”

### **Observations – The Banff Centre**

**BEST PRACTICE:**

*The Banff Centre and its Banff New Media Institute offers a wealth of programs focusing on the leading edge of film and television technology including summits, professional development workshops, co-productions, academic exchanges, business acceleration support, and access to the latest equipment (HD) and applied research. The Centre has a rich arts stream which provides writers programs, performing arts programs, and the precious creative sanctuary of the Leighton Artists colony for senior artists. Of particular note, the Centre’s work in Leadership Development is truly extraordinary. It builds on the power of the stunning natural environment, the Rockies, and the arts, so clearly a focus of the Centre, to awaken self-awareness, inspire creativity, and cultivate leadership among the executives who attend its courses. The Centre is constantly renewing and refreshing its roster of opportunities for artists and executives and could be a major creative asset for our film and television industry.*

**1.20 RECOMMENDATION:**

***Without investing in new infrastructure but rather by capitalizing on existing resources, the Banff Centre model of being a creative way station along the career path, as an incubator for creative ideas, providing specialized training and access to expensive technical equipment, should be replicated in both French and English in other parts of the country.***

**[Responsibility of: DCH, Private Funds, Government Agencies, Academic Institutions]**

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## National Training Schools

### Observations – harmonization of training programs

Canada is extremely fortunate to have four national training schools for film and television: l'Institut national de l'Image et du Son (INIS) based in Montreal, the Canadian Film Centre (CFC) in Toronto, the Canadian Screen Training Centre (CSTC) based in Ottawa, and the National Screen Institute (NSI) based in Winnipeg. All four concentrate on above-the-line positions — directors, writers, and producers. All strive for a national scope, though INIS is French and therefore primarily working with Quebec filmmakers. In addition to film and television, INIS and the CFC as noted elsewhere also have a new media focus, and the NSI delivers programs for Aboriginal and visible minority producers. Among the four schools CSTC is rated highest by Telefilm Canada in terms of the cultural diversity of its graduates. In a long list of new programs and initiatives that the CFC intends to take on, they want to provide help for second-time filmmakers, a need identified also by the NFB/ONF (see above). The four schools are key players in the Canadian film and television training scene. While CFC, INIS and NSI have taken their own independent soundings of industry needs, and have charted their own course to secure funding, there were frequent calls at our meetings for the rational integration of the schools' programs into a complete, national system of training — from the identification of skills gaps, to the design and delivery of the mechanisms whereby they can be filled. Others' programs could work as a feeder system for the schools and later help graduates make the transition into the industry. The National Training Database's snapshot of all available programs could aid in contextualizing the four schools' programs.

The schools cannot be seen in isolation. Every film and television professional's career path is a fluid process moving from production to production and the incremental assumption of new skills and expertise. While funding agencies may want clear structures, careers in film and television, particularly in the more creative disciplines, can defy standardized outcomes. Cross-pollination is the norm.

#### **1.21 RECOMMENDATION:**

***Clarify the role of the National Training Schools' programs and harmonize their delivery with the delivery of other available programs and resources.***

**[Responsibility of: DCH, Telefilm, National Training Schools, PD Organizations, Academic Institutions, Unions and Guilds, Co-ops, Professional Associations]**

### Observations – the importance of formalized training

The ad hoc training of the Canadian film and television industry has resulted in astonishingly good cultural product. But as we have acknowledged elsewhere in this document, the technological and global challenges we face require a more strategic and formal training system. The National Training Schools are a central feature of this formalized training

As observed by the CSTC, "Beyond the development and honing of core skills, it is vital to integrate a strategic interchange with experienced industry representatives — keeping such skills current and supporting the business development process."

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And the NSI, though they were noticeably absent from this process, observed elsewhere that we should “Build on the success of start-to-finish training programs which introduce producer-director-writer teams to the complete filmmaking process — from the pitch, through development, financing, producing, to exploitation. Develop more programmes which recognize the symbiotic relationship between the producer, the director, and the writer. They are a team which merges creativity, marketability, and feasibility.”

The final word in this section comes from a broadcaster, who attended one of our consultative sessions, and it addresses a much wider issue than simply the four training schools. She said, “We need many more people than we have who are strong creatively, including producers, writers, and directors. The important part is the teaching of the craft of storytelling, those things which are knowable and teachable... The craft of storytelling has received far less attention in Canada than business affairs and the technology of shooting and editing a piece... We need to find a robust attitude towards creative work and I mean the whole industry, broadcasters included. It needs to be a priority.”

## **Film Festivals**

### **Observations – developing media literacy**

Motion pictures are the lingua franca of the modern world. Canada should focus on media literacy at every level of education, even primary. How stories are told with pictures and sound should be taken seriously both as a career option, and as a necessary life skill. Job and career fairs and existing structures like co-ops and artist-run centres should be used to engage youth. While perhaps beyond the purview of this strategy, we should encourage the widespread establishment of cinemathèques to provide a ready venue for the exhibition of Canadian films, to cultivate a national film culture, to provide a venue for training and the advancement of critical thought, and to celebrate and encourage better product. Canada needs to develop its motion picture culture.

#### *BEST PRACTICE:*

*REEL Canada, a traveling film festival, is a new Toronto-based initiative slated to go national and designed to bring Canadian films into Canadian classrooms. A day-long special event, it features films, industry guest speakers, panels and workshops and provides schools with materials to integrate the festival into students' studies.*

Over and above the all-pervasive broadcast media and regular theatrical exhibition (big in Quebec; insignificant in English Canada), the most common forum where filmmakers and their audiences meet is film festivals. From small documentary festivals like the one in Tatamagouche, Nova Scotia, to mid-sized ones like those in Kelowna and Sudbury, to venerable institutions like the one in Yorkton, Saskatchewan, to the large ones in Vancouver and Montreal, and Hot Docs in Toronto — panels, trade forums, master classes, and workshops held in conjunction with festivals, and especially the screenings themselves and the conversations which invariably follow — all these activities serve to celebrate our film and television arts and increase the media literacy of both the industry and its audience.

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### **Observations – film festivals and the industry**

The market and cross-pollinating experiences festivals provide are crucial elements in filmmakers' career paths. They see their peers' work, are stimulated, see different ways of doing things, and are inspired. Perhaps most important of all, they see audiences react firsthand. Making the film is half the story — how it's received is the other half. Only by learning what works and what doesn't can you get better. For training above-the-line talent the live audience litmus which festivals provide is irreplaceable.

#### **1.22 RECOMMENDATION:**

***Provide additional funding to filmmakers', both directors and producers, to enable them to attend festivals. Provide coaching in advance to make the festival experience useful, and ensure effective follow-through.***

#### **[Responsibility of: Telefilm, Agencies, Private Funds, DCH]**

##### *BEST PRACTICE:*

*One of the country's longest standing and most successful training programs, one which teaches market readiness and follow-through — the Banff Television Festival's CTV Fellowship program.*

##### *BEST PRACTICE:*

*Banff's annual "Rookies in the Rockies" is both an orientation and motivational session for first-timers. Festival veterans led by joemedia's Joe Novak share tips on making the most of the festival including helpful tips on how to pitch broadcasters, build relationships, and 'work' the crowd.*

##### *BEST PRACTICE:*

*Since 1998, the Atlantic Film Festival's Strategic Partners international co-production mini-market provides participating senior producers with leading edge panels identifying late-breaking industry trends (e.g., internet rights and multiplatform delivery).*

#### **1.23 RECOMMENDATION:**

***Recognize the crucial role festivals play in above-the-line film training and give greater financial assistance to the festivals so they can provide this service better.***

#### **[Responsibility of: Telefilm, Agencies, Private Funds, Government Agencies, DCH]**

### **Observations – film festivals and diversity**

As targeted tools to address the specific needs of individual groups, film festivals also have tremendous potential to empower filmmakers with specific backgrounds, bringing them together with their audiences, and celebrating their accomplishments and talent.

##### *BEST PRACTICE:*

*For twelve years Edmonton's annual Dreamspeakers Festival has celebrated Aboriginal talent, provided access to Aboriginal films and other cultural products, and provided training in filmmaking and arts management.*

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## **Access to Programmes**

### **Observations – local training vs. travel assistance**

Regions are sometimes hesitant to send their people out for training. Nunavut, for example, with its strong cultural and family ties, is wary of losing talent to the outside. Ajiit, the territory's production collective, as a rule prefers to bring in instructors and resources rather than ship students out. A coordinated approach to the movement of instructors and students could reap cost-savings and improvements in program delivery. Furthermore, assistance should be provided for the development of local programs tailored to local needs.

#### ***1.24 RECOMMENDATION:***

***Based on analyses of community needs, improve access to programs by providing travel assistance to bring trainers in, to send students out, and to develop curricula tailored for local requirements.***

#### **[Responsibility of: Agencies]**

#### ***BEST PRACTICE:***

*AQTIS delivers training in ten occupations to the Cree in the James Bay area, and DCH's Trade Routes program has helped Inuit filmmakers with export preparedness.*

### **Observations – training trainers**

Even though programs do exist, at nearly every consultation there was a call for courses to train trainers, and for assistance to help them get it. In this context, there was often mention made of the need for a system of standards for trainers, and a feedback mechanism to assess their effectiveness as teachers.

#### ***1.25 RECOMMENDATION:***

***Secure financial support for trainer training to enhance their ability to communicate skills they have and to upgrade their grasp of those they don't, particularly in the area of new technology. This trainer training program should enable Canadian trainers to go abroad or for foreign trainers to come to Canada — whatever it takes to provide Canadian film and television professionals with the best possible professional development opportunities.***

#### **[Responsibility of: Agencies, Government Agencies]**

### **Observations – on-line courses**

Though no substitute for face to face training, on-line training can be useful.

#### ***BEST PRACTICE:***

*In the UK, BBC offers an online DV lighting course as a refresher for those who have already taken a hands-on course.*

Introductory courses to give a broad familiarity to a subject, for example, can be delivered on-line.

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**BEST PRACTICE:**

*Skillset, the UK's highly developed film and television training portal, is piloting an on-line introductory course to the film and television industry. At the end of the course, students prove their grasp of the material to qualify for a certificate.*

**BEST PRACTICE:**

*IATSE 667 has an online program for its female members, which is about to be translated into French, an online RSP calculator, and a course in WHMIS. They are ALSO producing and delivering their own training webisodes, mobisodes, and podcasts.*

**1.26 RECOMMENDATION:**

***The delivery of online courses should be expanded particularly at the introductory level or to get expertise to remote locations.***

**[Responsibility of : Academic Institutions, National Training Schools, Co-ops, Professional Associations, Unions and Guilds, Agencies, Private Funds, Government Agencies]**

**Observations – cross-pollination**

An important theme which arose during the cross-country consultations which definitely bears repeating here is the importance of training in one discipline influencing training in another. Writers who have no sense of production realities, who have never visited a set, will not be able to produce scripts which can be produced. By the same token, again in terms of writers' training, there is no exercise more informative in the process than a writer sitting in an editing suite watching his precious dialogue cut to the bone.

Directors must know what actors are going through.

Production Designers must learn what is seen by the lens. No sense dressing sets that are out-of-frame.

Creative and budgetary economy go hand in hand, and these things cannot be learned in isolation, but only by each discipline learning the other's craft, like a dolly grip learning everything there is to know about a focus puller's job, and vice versa — film is a collaborative medium and an underlying principle of training in this industry must necessarily involve cross-pollination.

**1.27 RECOMMENDATION:**

***The principle of cross-disciplinary training should inform the process of curriculum design wherever possible.***

**[Responsibility of: PD Organizations, Unions and Guilds, Co-ops, Academic Institutions, National Training Schools]**

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**BEST PRACTICE:**

*Like the NSI's team-based program based on writer/producer/director teams, the Film Arts Program at BC's Langara College offers three, eight month collaborative streams of study: Acting, Writing and Directing. The program was inspired by Langara's theatre arts program, which trains actors and production personnel side by side.*

## **National Training Database**

The CHRC's National Training Database, built concurrently with the preparation of this strategy document, will list many courses and workshop opportunities for entry, emerging, mid-, and senior level film and television professionals. The Database should be constantly updated and expanded to include such things as panels and workshops offered by co-ops and festivals, and be as accessible and comprehensive as possible. Several recommendations for the Database arose from our cross-country discussions:

**1.28 RECOMMENDATION:**

*The National Training Database, like eBay or the IMDb (Internet Movie Database), should feature a quick and easy 1-10 rating system and a place for comments so graduates and participants in courses and workshops can critique the programs.*

**[Responsibility of: HRSDC, DCH, CHRC]**

**1.29 RECOMMENDATION:**

*A section of the National Training Database should list national, regional and province-specific funding possibilities to help entry, emerging, mid-, and senior level individuals fill their training gaps.*

**[Responsibility of: HRSDC, DCH, CHRC]**

**1.30 RECOMMENDATION:**

*Capturing current changes in training opportunities, innovations, and Best Practices, a monthly national e-newsletter and update notices should be delivered to National Training Database subscribers.*

**[Responsibility of: HRSDC, DCH, CHRC]**

**1.31 RECOMMENDATION:**

*The database should include a list and contact information for freelance instructors, trainers, consultants, and other resources including visiting foreigners who could help fill training gaps.*

**[Responsibility of: HRSDC, DCH, CHRC]**

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### **Observations – International Best Practices**

Research, interviews, and observations arising from our cross-country consultations revealed many international Best Practices which could be used as models for the re-tooling of the Canadian film and television training system. Here are two Best Practices which will be invaluable in that process:

**BEST PRACTICE:**

*Founded in Cannes in 1955, CILECT (Centre International de Liaison des Écoles de Cinéma et de Télévision) is an association of 125 of the world's major film and television schools from 50 different countries. Its goals are to provide a means for the exchange of ideas among member schools, and to help them understand the future of education for creative personnel in film, television, and related media. It is dedicated to the creation, development and maintenance of regional and international co-operation among its member schools, and to the encouragement of film and television training in the developing world.*

**BEST PRACTICE:**

*Jointly funded by industry and government, the UK's Skillset helps ensure that workers with the right skills are available in the right place at the right time to keep the industry competitive. Featuring an extremely useful website, <http://www.skillset.org>, Skillset consults with industry, publishes research, administers funding, offers programs, provides career advice, forecasts trends, anticipates challenges, and helps strategize how best to meet them.*

**1.32 RECOMMENDATION:**

**The National Training Data Base should include links to international Best Practices such as CILECT and Skillset.**

**[Responsibility of: HRSDC, DCH, CHRC]**

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## 2. Skills Shortages and Training Gaps

### Industry Overview

#### Observations – skills shortages vs. training gaps

Skills shortages exist when employers can't fill job vacancies or find affordable workers with specialized skills. Most often the jobs that are hardest to fill are those that require the most training. Production companies can't train workers quickly enough.

Training gaps occur when employees don't have the necessary qualifications, knowledge, or experience. Often the hardest gaps to fill are those that take the longest to train.

In one part of the country or another, Canada has skills shortages and training gaps in most film and television occupations and at most career levels. What varies is the extent of these shortages and the specific gaps faced by each production community. Similarly the expertise to meet the shortages or to meet the gaps also exists, but not necessarily where they are needed most. The effective deployment of our resources is a main focus of this document.

#### Observations – TV's Future: immediate and immersive

The future of film and television content seems to be breaking down into two major production types:

On the one hand, immediate programming – quick, convenient, and consumable. Reality TV, mobile TV, short animated TV. Personalized and interactive, immediate includes everything from news to life style to sports. Increasingly targeting small screens, immediate programming can often be produced at a lower resolution, feature instant replays, or be watched while multi-tasking. New technology has made low-light, hi-speed, quick-turnaround productions relatively easy to achieve and highly accessible. Immediate programming is a major growth area for the industry and will necessarily involve close collaboration with the new media sector.

On the other hand, immersive programming — the full cinematic experience. Either big screen factual programming, like “The March of the Penguins,” or big theatrical dramas both live action and animated, or TV series and made-for-TV movies — immersive programming targets the big screen market in the home and in the cinema. Big crews, big production values, immersive product is made increasingly for a 16:9 ratio (standard TV is 4:3), High Definition Television (HDTV), and features the latest Dolby sound. Headed for cinemas, for widescreen broadcast, or for DVD rental and sell-through, increasingly these productions find their way to the consumer at the consumer's convenience via new platforms like on-demand Pay-TV or over the internet. MP4 technology has made even big HD features “downloadable” or “streamable” for anyone with a broadband connection as soon as the BDUs can handle it.

**Immediate** or **Immersive**, despite the changes brought about by the digital revolution, many of the skills required to produce these forms are still grounded in existing production methodologies, and Canada has strong foundation in both forms.

In animation, for example, whether it's being produced to be delivered on cell phones, or for a theatrical release, drawing on a computer tablet with a stylus requires basically the same skills as drawing on a piece of paper with a pencil. Regardless of their delivery mechanism, good productions still need good artists animating good scripts and good performances to make them work. However, a conversancy with new technology can make production faster and cheaper, and avoid, for example, complex international co-productions to accomplish laborious “in-betweening” for low wages in the developing world, formerly a common practice in animation.

Similarly, though they may soon get much longer, short episodes are “the name of the game” for mobile TV, as well as closer framing, and visual dynamism to tell the story. In terms of business models too, it's a whole new ballgame, from the negotiation of rights through cross-platform marketing and the exploitation of content and its ancillaries.

The making of big budget studio productions like “Canadian Idol” hasn't changed much. TV studio crews still work in a typical TV studio environment, and location crews too have stayed basically the same. But equipment changes, and moreover, changes in the end market, are requiring a very basic re-think and re-tooling of the full set of production skills the industry requires to compete. Similarly, as TV audiences and ad revenues migrate to the internet and elsewhere, new ways to exploit successful formats in a multi-platform environment are aggressively being sought.

To make sense of these challenges in a Film and Television Training and Skill Development context, we have simply doubled our Training Matrix shown on page 11.

LEVEL	1. TRAINING DELIVERY	2. SKILLS/ TRAINING GAPS	3. TRAINING FINANCING	STRUC- TURE
ENTRY				<ul style="list-style-type: none"> <li>• NATIONAL TRAINING ADVISORY COUNCILS (NTACs)</li> <li>• REGIONAL TRAINING ORGANIZATIONS (RTOs)</li> </ul>
EMERGING				
MID-LEVEL				
SENIOR				

LEVEL	1. TRAINING DELIVERY	2. SKILLS/ TRAINING GAPS	3. TRAINING FINANCING	STRUC- TURE
ENTRY				<ul style="list-style-type: none"> <li>• NATIONAL TRAINING ADVISORY COUNCILS (NTACs)</li> <li>• REGIONAL TRAINING ORGANIZATIONS (RTOs)</li> </ul>
EMERGING				
MID-LEVEL				
SENIOR				

**IMMEDIATE**

**IMMERSIVE**

While the two matrices are the same, the programs, skills, and financing required for each cell in the two charts are different. While it is not within the purview of this document to inventory all the programs, gaps, and financing sources at all four levels in the two strands, we have provided this schematic as a planning guide for the training gaps analysis which should arise from this strategy's implementation.

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### **2.1 RECOMMENDATION:**

*To address rapid and dramatic changes in the industry brought about by its shift to a new, digital paradigm, a complete analysis of skills shortages and training gaps is required to update, augment, and harmonize available training and skill development programs. This study should be guided by the four skill levels, entry, emerging, mid-career, and senior and by a differentiation between immersive and immediate training and professional development strands.*

**[Responsibility of: HRSDC, CHRC]**

#### **Observations – competencies and training gaps analyses**

Competency charts and training gaps analyses have been developed for some film and television occupations, notably documentary filmmakers and production managers. To effectively fill the training gaps, much work remains to be done.

### **2.2 RECOMMENDATION:**

*Prepare competency charts and profiles, and corresponding training gaps analyses for key film and television occupations including producers, directors, writers, and below-the-line positions.*

**[Responsibility of: HRSDC, CHRC, CQHRC, Unions and Guilds, Colleges]**

#### **Observations – regional disparity**

While by no means a comprehensive survey, during our cross-country meetings, some illustrative training gaps and skills shortages were identified region by region, city by city. In Newfoundland, for example, skills shortages were identified for all disciplines except grip and electrics. In Halifax, it was producer's assistants, location managers and 1st assistant directors. Edmonton expressed a need for mature producer's assistants, who knew how to fill out a CAVCO form, do a budget and financial structures, and who weren't going to move on to another job as soon as they were trained. In Calgary a training gap had been identified in HD production, but it had been at least partially filled by the creation of an excellent two-day HD workshop held first in Calgary and then Edmonton.

One theme became abundantly clear. While they had much in common, each production community also had its own, unique set of training needs and capabilities. The irony was that while everyone cried out for HD training, and Alberta had devised its own, the Alberta workshop never traveled beyond provincial borders. While Newfoundland had a great Set Protocol book and video, it never traveled. Nunavut has unique skills in sub-zero production — never traveled. And so on. Shared gaps which could be filled cheaper by effective collaboration go unnoticed, and great programs to fill them aren't shared, bought, or bartered.

### **2.3 RECOMMENDATION:**

*Establish a mechanism to regularly monitor regional skills shortages and training gaps and to encourage the sharing of Best Practices to guide training providers in program development and delivery and to maximize the use of available resources and talent.*

**[Responsibility of: RTOs]**

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# Occupations

## Documentary Filmmakers

### Observations – documentary filmmakers

Training in documentary and non-fiction has its own set of skills shortages and training gaps — many universal across the country, and some particular to regions. In Quebec, for example, documentarians were said to be “at the bottom of the training pile” while in Toronto the call was for the fundamentals of good journalism and critical thinking to be taught. However, two observations did arise repeatedly in our cross-country meetings.

First, nowhere is the effect of new digital technology more apparent than in the production of documentary films. Almost anyone can now afford broadcast quality equipment, small enough and flexible enough to go almost anywhere on a shoestring.

Second, possibly as a by-product of the astounding growth of reality TV, or possibly as a result of the astounding success of non-fiction theatrical films like “The Corporation,” “An Inconvenient Truth,” “The March of the Penguins,” and the films of Michael Moore, there is clearly a rapidly growing market for documentary, and Canada has a long and glorious history in this genre. It’s in our blood.

In recent years several forces have combined to further strengthen these national propensities; notably, the coalescence of DOC, the Documentary Organization of Canada, and the emergence of Toronto’s Hot Docs as one of the world’s largest and most successful documentary film festivals and markets. Canada too has a number of smaller documentary forums where skills and insights are traded and cross-pollination is the order of the day; e.g., Vancouver’s DOXA, produced by the Documentary Media Society, which has initiated an interesting program worth watching — Connexions.

#### *BEST PRACTICE:*

*Connexions – 12 aspiring young documentarians from around BC are mentored by veterans; then they take their new found skills back to their home communities.*

We have a national advantage in documentary — let’s use it.

#### **2.4 RECOMMENDATION:**

***Provide financial support to build on our national strengths in non-fiction by bringing documentary filmmakers into secondary and post-secondary classrooms and by working with them to develop curriculum on subjects like critical thinking, the principles of good journalism, and non-fiction storytelling.***

**[Responsibility of: Government Agencies, DOC, Academic Institutions]**

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### **2.5 RECOMMENDATION:**

***Fund and provide pitching, marketing, and business skills training for documentary filmmakers.***

**[Responsibility of: Private Funds, DOC, Academic Institutions, PD Organizations, Co-ops, National Training Schools]**

#### **BEST PRACTICE:**

*Many courses and programs are available across the country for documentary filmmakers. Most of them can be found online at the Hot Docs website at [http://www.hotdocs.ca/assets/doc\\_training\\_opportunities.pdf](http://www.hotdocs.ca/assets/doc_training_opportunities.pdf).*

#### **BEST PRACTICE:**

*The CHRC competency charts and profiles, and training gaps analyses for Documentary Filmmakers and Production Managers.*

## **Producers, Production Managers**

### **Observations – producers**

The buck stops with producers. They have to know it all. But over and above their need for a detailed knowledge of what each person does in development, on a production, or in post-production, and during the endless life of a project's exploitation, in the cross-country meetings perhaps the most common skills gap theme of all was the need for business skills for producers. The gaps lie both in managing individual projects and in the bigger picture — how to run a company. A major trend in the industry noted at our cross-country consultations was the increasing importance of SMEs (Small and Medium Enterprises), and with the proliferation of smaller, younger companies, the increased need for business skill training. Most producers rose up through the ranks and have little or no formal training in entrepreneurialism, in pitching and market preparedness, in financing and accounting, in human resources management, in negotiation, or in the nuances of contract and copyright law. Furthermore, most are too busy to take time out to get the skills they need.

### **2.6 RECOMMENDATION:**

***Fund, develop, and deliver short, concentrated programs offering business skills to producers. The courses, both in project and in core business management should be geared for busy schedules, possibly be self-directed or offered on line, and should feature effective follow-through.***

**[Responsibility of: Private Funds, Professional Associations, Academic Institutions, PD Organizations, Co-ops, DOC, National Training Schools]**

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**BEST PRACTICE:**

*Like Telefilm's Executive Management Program mentioned elsewhere, WIFT-T's recently announced Business Learning Initiative (BLI) is "the first-ever standardized business training certificate program for film and television professionals." Slated to roll-out in 2009, the program is being developed with the Ontario Ministry of Training, Colleges, and Universities and will address skills gaps detailed in the WIFT-T 2004 report, "Frame Work: Employment in Canadian Screen-Based Media — A National Profile."*

In addition to these short professional development courses filling current gaps, the industry as a whole could benefit by an overall upgrading of its business skills.

**2.7 RECOMMENDATION:**

***More Canadian post-secondary institutions should offer graduate and post-graduate degrees in business administration for students in film and television. All courses on offer must be fashioned to reflect current industry realities.***

**[Responsibility of: Academic Institutions]**

**BEST PRACTICE:**

*Toronto's York University offers a combined MBA/MFA program in film and Canada University West offers an MBA in business and creativity.*

**BEST PRACTICE:**

*In a private-institutional partnership, TVA and the École des Hautes Études Commerciales (HEC) offer a one-week crash course in the business of film.*

**Observation – production managers**

A common theme at our cross-country meetings – the shortage of good production managers and good production manager training. The CHRC has recently completed a competency and skills gap analysis of this position, and an important result of this strategy will be the implementation of the CHRC's Production Managers Training Gaps Analyses.

**2.8 RECOMMENDATION:**

***Specifically target improved training for production managers, both in professional development and the upgrading of current skill sets, and in basic training at the secondary and post-secondary level.***

**[Responsibility of: Agencies, Private Funds, Academic Institutions, National Training Schools, PD Organizations, Suppliers]**

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## Directors, Designers, Editors

### Observations – directors, designers, and editors

Unique among the unions and guilds consulted during our cross-country meetings, the Directors Guild of Canada (DGC) noted that its membership, many of whom are in the 45-60 year old range, are actively seeking opportunities to pass on their knowledge and experience to the younger generation.

#### **2.9 RECOMMENDATION:**

***Create more opportunities for the mentoring of emerging and mid-level talent by veteran directors.***

**[Responsibility of: DGC, ARRQ, Canada Council, Co-ops, Academic Institutions, Telefilm]**

The Association des réalisateurs et réalisatrices du Québec (ARRQ) noted that the paths leading to being a director are varied and numerous, and the necessary training can be seen as long, expensive, and intimidating. The DGC noted that in some ways the word “training” is not right for directors. As with writers, while training may be possible in specific support skills, like rights, or technology, overall the director must have one key untrainable quality — artistic vision. Another key DGC observation was the benefit of more integrated, collaborative training for directors, writers, and actors. Master classes, they observed, focusing on case studies and situations would be beneficial.

Even though programs for directors have proliferated in recent years, still, the training is often not delivered where and when the directors can take advantage of it, and the course content often doesn’t match the skills gaps. An analysis of the gaps and designing accessible programs accordingly would be of immense benefit.

The ARRQ and the DGC both noted the following specific training gaps:

- rights and legislation governing contractual and employed workers
- copyright and intellectual property
- pitching
- soft skills training to face the rollercoaster reality of this industry and how to find employment elsewhere in the low periods
- editing and editing software such as Final Cut Pro
- upskilling for new technologies

So, as with all other positions in the industry, ARRQ and DGC members at the emerging, mid-, and senior levels are all calling out for training in the new technologies and in the ripple effect these innovations have caused throughout the industry. And they should get it. How can Canada ever hope to meet the digital challenge if its people at the helm are not conversant in the new tools, the new markets, and the new forms of cinematic storytelling?

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### **2.10 RECOMMENDATION:**

***Increased and better deployed funding is required for Canada’s directors, designers, and editors to access training in new technology, new products, and new markets***

**[Responsibility of: DGC, ARRQ, Private Funds, Suppliers, Canada Council, Co-ops, Academic Institutions, National Training Schools, National Institutions]**

Another theme which emerged from the cross-country meetings — there is a skills gap in directing series TV.

### **2.11 RECOMMENDATION:**

***Directors are the creative heart and soul of on-screen production. Special focus should be given to providing them on-the-job training opportunities and other skill-specific professional development programs when, where, and how they need them, particularly in the area of series TV.***

**[Responsibility of: DGC, ARRQ, Agencies, National Training Schools, National Institutions, Academic Institutions]**

#### **BEST PRACTICE:**

*Kick Start – A program run by the DGC in BC and BC Film with help from numerous local suppliers. Successful emerging applicants, each with some track record and lots of promise, are given \$20,000 towards a maximum \$50,000 budget to produce a calling card film to assist them in pursuing a directing career.*

## **Writers**

### **Observations – writers**

It all begins with the script. The more great scripts, the more great films.

While many argue that, like directing, “You can’t teach writing,” there are numerous programs for writers. The careful fostering of talent from the earliest possible age, inspiring it, workshopping it, providing hands-on exposure to story departments, supplying it with good story editors and effective dramaturgy — these are all proven ways to help innate talent blossom.

There are numerous formal programs for writers. Writers programs at CSTC’s Summer Institute of Film and Television and the Simon Fraser’s Praxis program have been in existence for well over twenty years and offer courses in script analysis and screenwriting for writers at all levels. All four national training schools (L’INIS, CFC, CSTC and NSI) offer programs too. At the NSI, writers become part of writer/producer/director teams. York University offers both an Honours BFA and a MFA in screenwriting, both streams in its film production program. Screenwriting is also offered at UBC both at the BFA and MFA levels.

There are also a multitude of writing programs offered through co-ops, the industry professional development organizations, and others. There are also many writing programs offered for targeted groups. CHUM, for instance, had bursaries for BC’s visible minority or Aboriginal writers. (Whether Bell Globemedia which

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recently purchased CHUM will continue the program remains to be seen.) The Alibi Room in Vancouver offers public script readings, while the Atlantic Film Festival's "Scripts Out Loud" program juries and workshops scripts before giving them public readings and generous prizes. There are many, many courses, workshops, coaching and story editor options, and long and short training opportunities for writers across this country. When it comes to teaching writing, it seems there is no shortage of experts. It appears that many would care to differ with the old "You can't teach writing" adage.

**BEST PRACTICE:**

*Since it was founded in 1986, 26 of the scripts workshopped at Praxis, the screenwriting program which is part of Simon Fraser's School of Contemporary Arts, have found their way to the screen.*

Four key recommendations surfaced from our cross-country consultations.

The first is perhaps partially in response to the tremendous number of screenwriting programs, the sheer number of people writing, and the changing markets:

**2.12 RECOMMENDATION:**

***Organizations and institutions offering training in screenwriting should present realistic goals couched in current market realities and help writers sell their concepts and scripts.***

**[Responsibility of: WGC, SARTEC, Academic Institutions, PD Organizations, National Training Schools, Festivals]**

The second reveals a clear skills gap and training need — the shortage of good story editors and producers who can work with writers to improve their scripts:

**2.13 RECOMMENDATION:**

***Training should be offered for story editors and producers that will enable them to work with screenwriters to develop viable projects.***

**[Responsibility of: WGC, SARTEC, Academic Institutions, PD Organizations, National Training Schools]**

The third relates to diversity:

**2.14 RECOMMENDATION:**

***Specific support should be given to Aboriginal and culturally diverse writers so that their distinctive stories can be told.***

**[Responsibility of: Telefilm, National Institutions, Private Funds, SARTEC, WGC, Professional Associations, Academic Institutions, PD Organizations, National Training Schools, Co-ops]**

Writers share variations of the fourth recommendation with their peers in the rest of the industry.

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### **2.15 RECOMMENDATION:**

***Existing writer programs and new writer programs must recognize the profound changes new technology and the advent of the multiplatform universe have made in the market and in their end-users' expectations.***

**[Responsibility of: SARTEC, WGC, Academic Institutions, PD Organizations, National Training Schools, Co-ops]**

A final note — it was observed in one of our meetings that Inuit, who need script workshops and screenwriting coaching, are a uniquely visual people. Any coaching they receive should not be word oriented, but should capitalize on their innate strength. This unique call for assistance underscores the importance of tailoring any programs specifically for target groups.

## **Actors, Managers, Agents, Casting Directors**

### **Observations – actors**

It was reported that many Canadian actor trainers feel that acting for stage, film and television are so similar they don't require discrete attention. Perhaps that sensibility is why scant attention is paid to screen performance by some of our most prestigious acting schools. Actors interviewed said, though they receive the vast proportion of their income from screen acting, they felt least prepared by their formal education for screen performance. When they first arrived on set, they had scant knowledge of what to expect and didn't understand the jargon or protocols. They had to pick up most of their skills on-the-job.

In Canada, long term, in-depth courses of study dedicated to screen actor training are few. Toronto's Professional Actors Lab, Red Deer College in Alberta, the Vancouver Film School, Vancouver's Capilano College, the Toronto Film School, even ACTRA and UDA themselves offer excellent courses and short-term workshops. The National Theatre School, the University of Alberta, and Langara College's Studio 58 in Vancouver also include several units on screen performance. However, Canada lacks the kind of in-depth screen performance training offered in other countries; e.g., America's Screen Actor's Studio, Australia's Screen Actor's Studio, their National Institute of Dramatic Art, and ACTT, the Actor's College of Theatre and Television; and in the U.K. where literally dozens of drama schools including LAMDA, the London Academy of Music and Art, and the Royal Scottish and Royal Welsh Academies of Music and Drama offer dedicated courses of study in screen performance.

Actors who participated in this study, with support from their French and English unions and guilds, called for strengthening workshops, courses, and curriculum at existing institutions. There was a further call for a network of Screen Actors Studios across the country overseen by a single advisory board, featuring a three year program with common course outlines and rotating resources. Whether or not the upgrading could take such a giant leap forward is problematic, but everyone consulted seemed to agree — screen actor training in Canada is in serious need of a profound re-think.

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**2.16 RECOMMENDATION:**

***Build on existing workshops, courses and the curricula of existing institutions to create a revitalized system of Canadian screen actor training modeled on other countries' Best Practices. Strengthen Canadian screen actor training in both official languages.***

**[Responsibility of: ACTRA, UDA, Academic Institutions, PD Organizations, Private Funds]**

**Observations: talent managers, agents, and casting directors**

At the cross-country meetings there were calls from actors and from several ACTRA branch reps for courses, workshops, and mentorships, perhaps leading to accreditation, for talent managers, agents, and casting directors. From the actors' point of view, there appear to be gaps in the skills of many of those who manage their careers and negotiate their engagements.

**BEST PRACTICE:**

*In France artists agents must be licensed and have to renew that license annually.*

**2.17 RECOMMENDATION:**

***Explore the possibility of establishing national standards and accreditation of talent managers, agents, and casting directors.***

**[Responsibility of: ACTRA, UDA]**

## **Below-the-line**

### **Observations – below-the-line**

As mentioned elsewhere in this document, co-ops and artist-run centres, unions and guilds, and colleges on a shoe-string are training below-the-line occupations. While it is not the job of this document to itemize skills gaps across the country, the following paragraphs illustrate in broad strokes the lack of uniformity and the need for localized analysis.

In Nunavut where amazing training has happened over the years through such vehicles as the Inuit Broadcasting Corporation and the Isuma Co-operative, there is not only a shortage of below-the-line skills, but moreover, a common complaint almost everywhere, a shortage of activity to provide employment once the skills are there. A key gap in Nunavut, therefore, as elsewhere, is the transferability of skills so that in down times workers can seek gainful employment in other jobs.

In Newfoundland, where skills gaps at the entry level tend to be met by the co-op, NIFCO, and for those already in the industry by Filmpro, the gaps currently are in production management, continuity, assistant directors, location sound, makeup and wardrobe, production design, DOP, editors, transportation coordinators, special effects, stunts, location managers, production coordinators. Because of the size of the industry, Newfoundland below-the-line workers tend to be jacks-of-all-trades accentuating their transferable skills.

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In Nova Scotia the glaring gaps at present are in production assistants, location managers, and first assistant directors. The IATSE branch rep at our consultative meeting harkened back fondly to the training component of the late 90's series Pit Pony where a rotational tier system was used to fill gaps at higher levels and upgrade personnel during production.

In New Brunswick one main issue was training crews for English productions and for French — the expectations differ.

In Quebec there was little specific talk about skills gaps perhaps due to a jurisdictional struggle between the two major below-the-line unions. However, a specific training gap was identified for sound technicians. The Association des professionnels en audio has begun the process of naming occupations in the general area of sound production and is pressing for competency charts and profiles for mixers and recording technicians. They are hoping to work with a college to develop courses leading to certification. Out of province, the Banff Centre has well-developed expertise in training in sound production, and may be part of the solution for training for positions in this area.

In Victoria the major issue, in addition to the competition between the two major below-the-line unions, was that, as soon as they get someone trained, that worker often heads off for Vancouver where work is steadier.

For its part, Vancouver has put together the BC Film Training Coalition which is currently establishing its terms of reference and embarking on a province-wide skills gaps analysis. The Branch Rep for IATSE 669 spoke of the need to develop standards — standards not only in skills, but also standards for training and trainers.

Edmonton too, which has just under two full crews, like Victoria, complained of trained personnel leaving for greener pastures in Calgary, where there was a declared shortage of grips.

The IATSE branch rep in Regina was up front about their needs. Saskatchewan, in the midst of a mini-boom, needs crew. 50% of their work comes from domestic production and 50% from foreign production. Their members are often torn between the two, but tend to side with domestic. They know, when the Canadian dollar goes up, and off-shore territories beef up tax credits, then it's the local producers that will keep everybody afloat. But, she said, while other more populated centres feed their locals' growth with financial support, in Saskatchewan, the local appears to be on its own. Even within unions, it appears, there is competition for scarce training dollars.

In Winnipeg IATSE 856 declared a significant labour shortage, but collaborates closely with Film Training Manitoba, which has seen a fourfold increase in the number of participants over the last six years.

In Toronto, which has thousands of below-the-line workers in a variety of unions, gaps were declared in Health and Safety, career and life skills, and above all, in keeping up with new technology.

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So, common threads across the country included the following:

- 1) Local analysis of skills gaps is required.
- 2) To avoid duplication, addressing those localized gaps will require the coordinated deployment of programs
- 3) Unions and guilds largely on their own have been financing below-the-line training, and if we are to mobilize our resources and meet the digital challenge, additional funding will be required.

**Please refer to Recommendations 1.5, 1.6, 3.1 and 3.5.**

## **Composers**

In judging their relative impact in a motion picture, some put soundtracks on a par with picture, and yet, the music and effects often come at the every end of the post-production process when most of the money is spent. Likewise with training for composers — it is rarely considered integral to the training or professional development process, rather as an afterthought. The Société professionnelle des auteurs et des compositeurs du Québec (SPACQ) is leading the way to try to correct this notion.

**BEST PRACTICE:**

*In collaboration with DCH, SOCAN, and the Mel Hoppenheim School of Cinema at McGill, SPACQ conducted two impressive mentoring programs, one theoretical and one practical. For young professionals, members of their organization who want to continue their studies, they twinned eight young composers with eight young directors.*

**BEST PRACTICE:**

*To upskill their members in digital audio software, both SPACQ and the Guild of Canadian Film Composers (GCFC) hold workshops in the latest post-production software; e.g., Pro Tools, Logic 7.2, and Logic Pro.*

**BEST PRACTICE:**

*The GCFC, in collaboration with SOCAN and the Canada Music Fund, also offers mentor/apprenticeship opportunities for young composers in Vancouver, Toronto, and Montreal.*

Despite the popularity and success of these courses and workshops, and the many more which the organizations provide in a variety of skills and professional development exercises, there is precious little documentation or formalized curricula for composers.

**2.18 RECOMMENDATION:**

***Develop formalized curricula and teaching tools for composers and partnerships for the programs' delivery.***

**[Responsibility of: SPACQ, GCFC, Private Funds, PD Organizations, Academic Institutions, National Institutions, National Training Schools]**

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One last Best Practice is definitely worth mentioning – the GCFC’s follow-up to the earlier DVD, “And now... The Music Score!”.

**BEST PRACTICE:**

*“And now... The Soundtrack Business!” a GCFC DVD produced in collaboration with SOCAN, DCH, the Canadian Music Publishers Association, Telefilm, SPACQ, and a host of other players uses video and sound clips, interviews, and detailed resource documents to lead viewer/students through the rights maze, negotiation, libraries and original scores, royalties, and new technologies. The DVD is a perfect example of a commodified training tool the proceeds from which can be applied to more and better teaching tools.*

## **Standards**

Almost across the board representatives of below-the-line occupations expressed the need for national standards. When a foreign production comes in, or when Canadian workers move from place to place across the country, it is important for producers and production managers to know the skill level of the person they are considering hiring. Furthermore, there are certain sine qua nons — health and safety, set etiquette, and basic career skills to name but three. Without forgetting regional specialities, let it be said that the industry as a whole wants and needs all film and television workers coast to coast to coast to achieve their place in the industry within a nationalized set of standards. Such a standardization system will help promote our workers and give producers a benchmark. As an underlying principle of this document then, the following recommendation should be made:

**2.19 RECOMMENDATION:**

***The forthcoming competency and skills gap analyses and the re-tooling of Canadian film and television training should strive for a system of national standards.***

**[Responsibility of: Unions and Guilds, Professional Associations, HRSDC, CHRC]**

## **Diversity**

### **Observations – including everybody**

An underlying principle of this strategy and this should be an underlying tenet of the industry itself: equal access to the means of achieving excellence and of expressing one’s point of view to the world. However, there is not equal access to training across the country. Indeed, among Canada’s Aboriginal population, among its persons with special needs, its visible minorities, and among its women, there is statistical evidence of an employment disadvantage. These groups have higher unemployment rates, lower wages and are concentrated in low status occupations. To succeed globally and at home, Canada’s screen-based media industries must be inclusive, capitalize on all HR assets and pro-actively encourage and open themselves to diversity.

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**2.20 RECOMMENDATION:**

*Inclusive programs must be developed specifically to help put under-employed groups on an equal footing with others in the industry so everyone has equal opportunity to achieve excellence. Progress toward this goal of equality must be measured annually against the baseline data such as that assembled for the 2006 B.C. Institute of Film Professionals report, “Women’s Labour Issues in the Film and Television Industry in British Columbia”, and the 2004 WIFT-T report, “Frame Work: Employment in Canadian Screen-Based Media - A National Profile” .*

**[Responsibility of: HRSDC, DCH, Telefilm, CHRC, CAB, PD Organizations, Agencies, National Institutions]**

**Observations – Aboriginal issues**

There are numerous film and television training programs currently targeting the development of the rich talent base represented in Canada’s Aboriginal populations, but there is a perception that the initiatives are not always designed nor delivered in the most effective manner. When, according to a recent report to the National Aboriginal Achievement Foundation, 75% of Aboriginal students are dropping out of high school, clearly particular attention must be given to how and where film and television training is delivered.

**2.21 RECOMMENDATION:**

*Aboriginal training should be guided by the recommendations of the 2006 “Crossroads” report, which argued for the development of an independent Aboriginal-run stream. Canada’s mainstream film and television training programs should be made “Aboriginal friendly” and be used to supplement and augment the development of Aboriginal talent.*

**[Responsibility of: Aboriginal Organizations, DCH, DIAND, PD Organizations, Academic Institutions, National Training Schools, National Institutions, Telefilm, Unions and Guilds, Private Funds]**

There are a number of Best Practices in the area of Aboriginal film and television training. This is by no means a comprehensive list:

**BEST PRACTICE:**

*The NSI in association with NBC Universal, created “Storytellers,” a practical program advancing through coaching Aboriginal projects as international co-productions while inspiring good business practices along the way.*

**BEST PRACTICE:**

*The NSI also developed “New Voices,” a training program for Aboriginal people 18 to 35. A 14 week program, it’s designed to give “a culturally sensitive, well-rounded understanding” of the industry – six paid weeks of skills training, followed by an 8 weeks job placement.*

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**BEST PRACTICE:**

*With Vision TV the NSI has also developed a program for Aboriginal screenwriters – Diverse TV.*

**BEST PRACTICE:**

*Canada Council offers grants through its Aboriginal Media Arts program.*

**BEST PRACTICE:**

*The Inuit Broadcasting Corporation on a shoe string has for years provided a training ground for Inuit filmmakers — straight to the airwaves and into people’s homes. Many of the Igloodik Isuma Productions personnel got their start there.*

**BEST PRACTICE:**

*Vancouver’s Capilano College has offered its Indigenous Independent Digital Filmmaking (IIDF) program since 2000.*

**BEST PRACTICE:**

*The NFB/ONF’s French Program’s Cinéastes autochtones competition gives French speaking Aboriginal people a chance to direct their first professional film with the support of a team, including an experienced NFB/ONF filmmaker during a paid internship of up to 18 months.*

**BEST PRACTICE:**

*Few organizations have contributed more to the training and empowerment of Canada’s First Nations, the Inuit, and Metis than APTN, the Aboriginal Peoples Television Network which runs the APTN Centre for Aboriginal Media, Training and Professional Development.*

**Observations – women’s issues**

Largely through the initiatives of groups like WIFT and its local chapters, programs like Women in the Director’s Chair cited above, and the camps of the Women in Media Foundation, substantial gains in women’s presence in the film and television workforce have been made over the past fifteen years. 60.9% of producers are now women, up from 29% in 1989, and 50% of production companies have women in senior positions.

However, while there have been gains (28% of upper management is now women, up from 7% in 1988), senior positions are still dominated by men, and technical skills are still largely a male domain.

**2.22 RECOMMENDATION:**

***Continue to support the focused work of groups like WIFT and WIDC by supporting initiatives targeting equal opportunity and representation by women in occupations where they continue to be under-represented.***

**[Responsibility of: PD Organizations, Private Funds, National Institutions, Educational Broadcasters, Private Broadcasters (CAB), Telefilm, DCH, HRSDC, Agencies, Government Agencies, Academic Institutions, National Training Schools]**

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One additional note: WIFT-T is to be particularly applauded for the detailed analysis provided in its 2004 report, which detailed not just progress made by women in the film and television industry, but in a wide-screen view also captured other under-represented groups: Aboriginal persons, persons with special needs, and visible minorities.

**BEST PRACTICE:**

*The WIFT-T website lists a host of programs from writing to pitching to entrepreneurship. The Canadian WIFT women and their colleagues in WIFT chapters all over the world are leaders in lobbying for change, particularly in providing training opportunities for diverse groups.*

**Observations – visible minorities**

According to WIFT-T's 2004 report, while visible minorities are represented in the film and television industry in roughly the same proportion as in the overall work force, in senior positions they are dramatically under-represented or, in the case of the CBC/SRC, not there at all.

**2.23 RECOMMENDATION:**

***Expand inclusive training opportunities for visible minorities, particularly in above-the-line and managerial positions, to achieve a level of representation which reflects the general population. Take programs to communities, establish especially above-the-line role models, and promote film and television as media through which positive changes can be made.***

**[Responsibility of: PD Organizations, Private Funds, National Institutions, Educational Broadcasters, Private Broadcasters (CAB ), Telefilm, DCH, HRSDC, Agencies, Government Agencies, Academic Institutions, National Training Schools]**

**BEST PRACTICE:**

*The NSI program Diverse TV, developed in collaboration with Vision TV, offers coaching for visible minority and Aboriginal writers to develop series ideas. One in six goes forward with a Vision broadcast license.*

**BEST PRACTICE:**

*Telefilm Canada's "Spark Plug" program, funded by DCH, the Canada Council and the NFB/ONF, and delivered by the NSI was designed for mid- to senior level visible minority and Aboriginal producers to hone their pitching skills and to prepare their concepts for the market.*

**Observations – special needs**

WIFT-T's 2004 report also observes that there are one-third fewer people with special needs working in the film and television industry than are in the Canadian workforce in general. Further, there is a lack of film and television training programs offered to those with special needs.

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#### **2.24 RECOMMENDATION:**

*Provide training and career path supports which pro-actively include people with special needs, and alert the film and television industry to this relatively untapped labour pool. Champion inclusion, equality, and diversity in the workplace.*

**[Responsibility of: Professional Associations, PD Organizations, Private Funds, National Institutions, Educational Broadcasters, Private Broadcasters (CAB), Telefilm, DCH, HRSDC, Agencies, Government Agencies, Academic Institutions, National Training Schools]**

#### **2.25 RECOMMENDATION:**

*Over and above initiatives aimed exclusively at targeted audiences (women, Aboriginal, visible minorities, special needs, etc.), establish ways of supporting “rapprochement” and exchanges between these groups and mainstream production, in a spirit of greater integration and excellence.*

**[Responsibility of: PD Organizations, National Institutions, Educational Broadcasters, Private Broadcasters (CAB)]**

#### **BEST PRACTICE:**

*The Prairie Office of the NFB/ONF in Edmonton helped six Albertans with special needs make a short autobiographical documentary about the challenges of living with a disability.*

## **Health and Safety**

### **Observations – national safety standards**

Although the film and television industry is viewed by most as a glamorous work environment, in reality it can be a very dangerous place. Everyone involved in a film or television production plays a role in promoting and ensuring workplace health and safety.

Currently, most film and television career fields do not have established essential competency standards, including a grasp of health and safety issues. Health and safety training and protocols vary from province to province, region to region, and from production to production. Conversations with the union representatives reveal a high level of support for a standardization of health and safety training and certification. B.C., with its SHAPE program, and Ontario, with a union-led initiative working with the provincial Ministry of Labour, are leading the way. Great frustration was expressed in trying to get producers to ante-up to help pay for the process.

#### **BEST PRACTICE:**

*SHAPE (Safety and Health in Arts Production and Entertainment) is an industry association dedicated to promoting health and safety in film and television production, theatre, music, and other performing arts industries in British Columbia. SHAPE provides information, education, and other services that help make arts production and entertainment workplaces healthier and safer. SHAPE is funded by the Workers' Compensation Board of B.C.*

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**BEST PRACTICE:**

*AQTIS has developed a training tool “Règles de santé et sécurité pour l’industrie du cinéma et de la vidéo”, which will be offered to its members at the next annual training sessions.*

**2.26 RECOMMENDATION:**

***A basic entry-level health and safety training certificate that serves as the first step on the career ladder should be implemented.***

**[Responsibility of: Unions and Guilds, Professional Associations, CCOHS, Government Agencies]**

**2.27 RECOMMENDATION:**

***Newfoundland’s Set Protocol book and video, and BC’s SHAPE set safety “passport” system should be used to set national standards and should be adapted to meet specific industry needs in each production community. A regular editorial mechanism should be established to keep the materials up-to-date as crew sizes and technology change over time.***

**[Responsibility of: Unions and Guilds, Professional Associations, CCOHS, Government Agencies]**

## **Leadership**

### **Observations - leadership**

The film and television industry, like all industries, is driven by its leaders. Some aspects of leadership are universal; some are industry specific. From co-ops and artist-run centres, to unions and guilds, associations and agencies, above-the-line personnel, even its trainers and educators — all aspects of the industry could benefit by prying open its leaders’ self-awareness and igniting their capacity to inspire and build. However, focus on the shortage of leadership training for the industry is required, and, while funding for it exists in other countries, in Canada it is practically non-existent — a serious issue.

**BEST PRACTICE:**

*The Banff Centre, which formerly had a dedicated film and television leadership stream, now has a generalized Leadership Development program which capitalizes on the Centre’s arts focus. The leadership program inspires its students by unlocking their creativity. “Great art,” program organizers argue, “is great leadership.” Graduates give the program rave reviews.*

**BEST PRACTICE:**

*Veteran producer and industry catalyst Pat Ferns has established the International Institute for Television Leadership, a programming division of Banff Executive Leadership Inc. Ferns’ program is operated with strategic partners around the world and is specifically focused on the needs and challenges of the television and media industry.*

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**BEST PRACTICE:**

*As part of their Centre for Media Professionals (CMP) e2: Global Television Executive Entrepreneur Program, WIFT-T offers a one day workshop facilitated by Janet Eastwood called High Impact Leadership.*

**2.28 RECOMMENDATION:**

***Canadian film and television leadership training needs financial support to further develop programs and to make them accessible.***

**[Responsibility of: Agencies, Private Funds, PD Organizations, Professional Associations, Unions and Guilds, National Institutions, Academic Institutions, National Training Schools]**

## **New Technology**

The importance of upskilling the industry through training to be conversant with all the new technological innovations which are upon us cannot be over-emphasized. There is no discipline in film and television which has not been affected.

### **Observation – alliance with new media**

The convergence between the linear film and television world and the non-linear world of gaming and the internet is happening now. Each sector brings valuable skills to the table. Non-linear is new, exciting, and effervescent and its revenues have far out-paced linear's, but the human need for simple linear story-telling is as fundamental as Aristotle.

Everyone wonders, how will it all play out? Is conventional TV dead? How will Cancon survive in an unregulatable age? As the converged world unfolds, it will be driven first by creativity, then by market, and lastly by our ability to realize the product technologically. Canada has great talent in both the linear and non-linear worlds, but both also have distinct skills gaps and training needs which the other can help fill.

**2.29 RECOMMENDATION:**

***Develop training for film and television and new media directors, producers and creators to teach them to work on convergent projects in both film and television and new media, to capitalize on the possibilities of the multiplatform digital universe.***

**[Responsibility of: HRSDC, CHRC, Agencies, Private Funds, National Training Schools, National Institutions]**

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## 3. Financing Innovations

Policy and law need to be changed to implement a better system of levers and inducements to encourage increased and more effective investment by both government and industry in training.

Financing films is tough. The exigencies of production often prevent producers from being able to afford a long term view. However, small financial incentives to build more training opportunities into their productions and into their companies, could go a long way to encouraging more training to take place. If the provision of training is seen to be cost neutral, these creative solutions could help make good training equal good business, not affect the bottom line in the short term, and provide big pay-offs over time.

### **Observations – commodification of training resources**

Canadian training and professional development publications, courses, seminars, and workshops should be viewed as credible assets which can be sold or traded across provincial and territorial boundaries to help finance training activities — a free and open market to exchange information and skills. They must not be seen as trade secrets giving one community an edge over another, but rather as commodities to be sold and bartered for mutual benefit. Unions and guilds, for example, could offer their workshops off-shore or for a fee to non-members.

#### **3.1 RECOMMENDATION:**

*Financial support for the development of training resources should be seen as an investment, not only in the labour base of tomorrow, but also by helping to develop marketable commodities — saleable expertise and support materials which can be bought and sold both within Canada and beyond our borders.*

**[Responsibility of: Unions and Guilds, Professional Associations, National Institutions, PD organizations, Telefilm, Agencies, Private Funds, Foreign Producers, Suppliers]**

### **CRTC and the Broadcasters**

#### **Observations – regulation**

CRTC policy has applicants for new broadcast licenses and purchasers of existing licenses promise to deliver “significant and unequivocal benefits... to the communities served by the broadcasting undertaking and to the Canadian broadcasting system.” These “promises of performance” and “benefits packages” do often include money for training and professional development, but there is no definite or coordinated approach. Training is not specifically mentioned in current CRTC policy. It should be.

#### **3.2 RECOMMENDATION:**

*CRTC policy should specify “training” as a prime unequivocal benefit in its broadcast licensing procedures.*

**[Responsibility of: CRTC]**

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It is worthwhile to note that in our meetings with the CRTC, officials welcomed the advice of the National Training Strategy to guide them in their deliberations and to guide applicants as they prepare applications and draft benefits packages. A pro-active approach by the CHRC and the film and television industry could bear fruit by inducing a healthy training culture and helping finance recommendations described in this document.

It should also be noted in this context that broadcaster support for training has been extremely important in the past through their support for training institutions, festivals, etc. Several Best Practices resulting from “unequivocal benefits” have already been cited in this document; e.g., CHUM’s contribution to visible minority and Aboriginal students at Praxis and Vision’s role with the NSI’s DiversityTV. However, by providing focus on training, licensees could be encouraged to do more; e.g., by providing broadcast windows to new talent (see Recommendation I.15), by opening up in-house training programs (Recommendation I.14), or by “bumping up” license fees for programs with a bona fide training component.

**3.3 RECOMMENDATION:**

***Analyze the existing broadcast licensing regime to lever additional training funds from the system.***

**[Responsibility of: CRTC]**

## **Federal, Provincial and Territorial Agencies**

### **Observations – Agencies’ training role**

Telefilm’s main job is to help finance productions. It administers the Canadian Television Fund (which sets its own policy); it administers the federal labour-based tax credit; and makes loans to and invests in productions through the Feature Film Fund. In its 2006-2007 Corporate Plan, “From Cinemas to Cell Phones,” Telefilm states that it will continue to work closely with CHRC developing a training map for producers, directors, and writers.

Currently Telefilm also administers the National Training Program in the Film and Video Sector, which provides funding for the four national training schools. In light of the urgent need for a complete re-tooling of the industry’s training capabilities, and the need for stable, multi-year funding, their role in financing training should be expanded and made transparent and accountable.

The provincial and territorial agencies mirror Telefilm’s national role on a local level. In addition to their support for production, these federal, provincial and territorial agencies also support training institutions, festivals, co-ops, and many other one-off workshops and training opportunities. For little extra investment they could also provide tax credit or small “bump-up” incentives for producers who include bona fide on-the-job training within their production budgets. They could help lever industry acceptance of a longer term view of training benefits.

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### **3.4 RECOMMENDATION:**

***Financial incentives for producers who provide on-the-job training opportunities in their productions should be built into production financing supports including equity financing, license fee top-ups, and labour-based tax credits.***

**[Responsibility of: Telefilm, Agencies]**

There is ample precedent for this kind of incentive to produce highly targeted results.

**BEST PRACTICE:**

*BC Digital Animation or Visual Effects (DAVE) tax credit and the Ontario Computer Animation and Special Effects Tax Credit (OCASE) both give an additional tax credit on top of their regular provincial labour based tax credits to increase activity in the leading edge digital environment.*

## **Unions and Guilds**

### **Observations – training offered by unions and guilds**

Many union and guild participants in our cross-country meetings brought forward stellar local examples and Best Practices of programs which they had developed for the benefit of their own local industries and memberships. In addition to those listed elsewhere in this document, one in particular springs to mind.

**BEST PRACTICE:**

*In Alberta, the Director's Guild and IATSE with AMPPIA, Alberta Film, the Banff Centre, SAIT, NAIT, and the Government of Alberta, staged a brilliant two-day HD seminar first in Calgary and then in Edmonton. It addressed HD issues for the complete community from producers, PMs, and directors, through production crew and post.*

**BEST PRACTICE:**

*Since 2001, AQTIS has offered theoretical and practical workshops on digital video and high definition. Most of AQTIS's camera department have taken this course.*

Despite the numerous best practices in training initiatives undertaken by unions, guilds, and their branches, the financial burden is considerable. They cannot be expected to shoulder it alone; moreover, financial assistance could pay off with huge rewards for the industry at large — for members and non-members alike. As is common practice in other parts of the world, and as is done in Manitoba through Film Training Manitoba, government assistance is given to union training and professional development initiatives. Resources should be targeted directly at our existing skill base. It would be strategic to capitalize on unions and guilds own training initiatives.

### **3.5 RECOMMENDATION:**

***Provide financial and other support for union and guild training initiatives; e.g. mentorships, special workshops, and travel funds.***

**[Responsibility of: Telefilm, Agencies, Private Funds, Foreign Producers, Suppliers, National Institutions]**

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## Co-ops

### Observations – co-op funding

As noted in Recommendation 1.3, once the double role of the co-ops as both trainers and incubators of creative talent is clarified, funding for their operations should be increased and solidified. The Canada Council must continue to augment their invaluable support of the co-ops' incubator role, but without jeopardizing this revenue, the co-ops should also be able to get support from other sources for the training they provide. By capitalizing on the co-ops as catalysts and ready-made feeder systems, rich in innovation and new energy, major benefits will result. Volunteer hours now squandered in scrounging for grants just to survive can then be devoted to the task at hand — connecting the film and television industry to their communities in a very real and fundamental way.

#### **3.6 RECOMMENDATION:**

***Openly and pro-actively fund co-ops' training programs.***

**[Responsibility of: Telefilm, Agencies, DCH]**

## Deemability

### Observation – worker mobility

Many provinces' labour-based tax credits include a deemable clause. When local workers are not available, outside workers can be brought in. For the purposes of the tax credit, they are deemed residents as long as they agree to provide on-set training to a local person. The result has been a tremendous exchange of talent between various film communities. However, some see deemability as a lure which will draw hard-won local talent away to larger centres. As with the protectionist approach to the sharing of training resources, so parochial interests can inhibit the free exchange and mobility of our film and television work force. Again, competition between regions, provinces, and territories, and between our various providers of training can be healthy, but it can also be counter-productive, especially in the face of our immediate need to mobilize all our resources to address the global challenge of technological change.

#### **3.7 RECOMMENDATION:**

***To build local production communities, hiring locally must always take precedence; however, to enhance the free exchange of skills across the country and to upskill the nation, mechanisms such as deemability in exchange for on-set training should be expanded nationwide.***

**[Responsibility of: Professional Associations, Unions and Guilds, Agencies, Government Agencies]**

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## Provincial and Territorial Governments

### Observations – the “loi du 1%”

In addition to the levers and inducements mentioned above, there are other useful models on which to draw; for example, Quebec’s 1% law. Employers whose total payroll is \$1,000,000 or more must invest at least 1% of the total payroll in employee training from accredited trainers.

*BEST PRACTICE:*

*Though there are problems with Quebec’s “loi du 1%,” for example 60-80% of film workers aren’t employees and therefore do not qualify, trainer certification is problematic, and the equitable disbursement of the funds as always is a challenge; however, the basic principle of the law is a Best Practice definitely worth replicating.*

*BEST PRACTICE:*

*In France all employees make contributions to a training fund gaining credits which they can access to upgrade during down times. A good system, though flawed. Those with the most credits are also those with the most experience and therefore least in need of training.*

*BEST PRACTICE:*

*In France, a percentage of film companies’ taxes are earmarked specifically for training.*

### **3.8 RECOMMENDATION:**

***Variations of Quebec 1% law, adapted to regional realities, should be researched, developed, and implemented; for example, producers whose production budgets and cost reports contain labour expenditures over a certain amount and who offer significant bona fide training opportunities in their productions could qualify for an added federal or provincial Labour Tax Rebate and/or a CTF or TELEFILM training grant “bump up”.***

**[Responsibility of: Provincial and Territorial Governments]**

### **3.9 RECOMMENDATION:**

***In Quebec, the accreditation of trainers who are still active in production has proven to be difficult, if not impossible. The rules should be adjusted, particularly by the Fonds national de formation de la main-d’oeuvre (FNFMO)***

**[Responsibility of: Emploi Québec]**

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### **Observations – preparing a business case**

To make the argument for any and all of these levers and inducements, statistics and projections are needed.

#### **3.10 RECOMMENDATION:**

***An analysis of the financial impact of training on the film and television industry should be commissioned. A business case for the industry’s agreed training initiatives should be prepared.***

**[Responsibility of: HRSDC, CHRC, NTAC, RTOs]**

### **Observations – Labour Market Partnership Agreements (LMPAs)**

Worth noting are the new federal-provincial-territorial Labour Market Partnership Agreements (LMPAs). Funded from general revenues, instead of through EI like the Labour Market Development Agreements (LMDAs), the new funds are province-specific and support targeted labour pools. With industry input, the LMPAs focus on apprenticeships, basic skills, upskilling, Aboriginals, and other groups facing employment barriers. For the purposes of this strategy, the LMPAs hit on all cylinders.

#### **3.11 RECOMMENDATION:**

***Industry should work with provincial and territorial governments to identify their training needs as LMPAs are signed and allotment of training dollars takes place.***

**[Responsibility of: Industry]**

## **Partnerships**

### **Observations – need for collaboration**

As with the excellent partnership arrangement with the LMPAs, individually none of the stakeholder groups represented at the meetings, industry, educators, and funders, can go it alone. Partnerships between all players will be key to success. Bottom line benefits from collaboration will translate ultimately into profound cultural rewards.

#### **BEST PRACTICE:**

***An on-the-job training program for gaffers based on a detailed occupational analysis has been developed through a collaboration between CQHRC, Emploi Québec, APFTQ, and AQTIS.***

Suppliers and service providers have proven the model for decades. They make their services and equipment available for training, and thereby buy loyal customers down the road. More can be done with a coordinated approach. It was suggested more than once during the meetings that for training purposes, to give students access to expensive equipment, inventive booking and collaboration among suppliers, production companies, and unions and guilds can avoid onerous insurance and shipping fees. Shipping routes can be tweaked so the equipment can make brief training stops along the way, or sometimes it can just be held for a few days. Students can get acquainted with the equipment — actually hold it in their hands and shoot films.

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### **3.12 RECOMMENDATION**

***Encourage, facilitate, and broker increased partnerships between suppliers, service providers, industry, and funders.***

#### **[Responsibility of: RTOs]**

##### **BEST PRACTICE:**

*Toronto, Eyespost; Halifax, Wm. F. White, Sim Video and many, many others across the nation. Suppliers and service providers helping filmmakers is good business — the filmmakers come back and back throughout their careers.*

##### **BEST PRACTICE:**

*The Banff New Media Institute has partnered with the Canadian Film Centre's Habitat and L'Institut national de l'image et du son (INIS) in Montreal to form the Bell Globemedia Content Innovation Network (BGCIN), a national "digital education, production, research, and development network linking Canada's best new media training institutions." These kinds of partnerships and open collaboration will be key to the long term success of the film and television industry and must be fully integrated into training mechanisms devised for the country's film and television career paths. Partners are leading the way, preparing the country for the new digital paradigm.*

##### **BEST PRACTICE:**

*In Nunavut, Ajiit, the territorial production collective, and the Arctic College are developing a shared resource — Hi-def equipment.*

##### **BEST PRACTICE:**

*INIS and APFTQ provide a juried bursary for INIS producer students, which provides support for a long course of study tailored specifically to individual student's specific needs and potential.*

##### **BEST PRACTICE:**

*In Newfoundland ACTRA, Filmpro, DGC, and, branching off into another industry altogether, the Music Industry Association have collaborated on training workshops.*



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## 4. Strategy Structure

A national coordinated approach must be taken to facilitate and encourage better film and television training practices and to mobilize government and industry to take full advantage of our human resources.

### **Observations – National Training Advisory Council (NTAC)**

Nationally and in most provinces, territories, and regions there is a critical lack of coordination of training. Sometimes the wheel is reinvented; best practices in one part of the country are unknown in others; programming decisions are made in haphazard ways without proper skills gaps analyses or by third parties, like provincial departments of education, with no first hand knowledge of the industry or its needs; etc.

A National Training Advisory Council (NTAC) is necessary to oversee the coordination of training in the film and television industry.

The role of the NTAC will be to oversee, update and adapt the national strategy to meet changing conditions and technology. While thousands of courses are currently available as noted elsewhere in this document and as detailed in the National Training Database, new competencies, skills gaps analyses, and courses to fill them will be needed to keep Canada ahead of the curve. It will not be the role of the NTAC to design these courses, but it will be charged with the responsibility of identifying the gaps and ensuring that they are filled.

#### **4.1 RECOMMENDATION**

***Establish a National Training Advisory Council (NTAC) to ensure the ongoing success of the National Film and Television Training Strategy. The NTAC should be comprised of representatives from industry, national organizations, government, and from the RTOs (see below).***

**[Responsibility of: CHRC]**

#### **4.2 RECOMMENDATION:**

***Secure financing for the National Training Advisory Council.***

**[Responsibility of: HRSDC, CHRC, Private Funds, CAB]**

Enfranchised by the participants consulted in this process, a broad-based group consisting of stakeholders from industry, educators, and funders, and guided by the roundtable and Steering Committee convened to review this strategy process, CHRC should secure start-up financing for the NTAC. Once in hand, with administrative leadership provided by CHRC, a National Coordinator should be hired to support the NTAC and to execute its mandate.

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The National Coordinator would:

- Work with industry, education, government and other stakeholders to respond to the recommendations in the strategy
- Provide ongoing logistical support for the Council
- Oversee the maintenance of the National Training Database
- Edit and circulate a quarterly Training Report
- Work with regional, territorial and provincial training entities

### **Observations – Regional Training Organizations (RTOs)**

Discussions across the country and reinforced at our roundtable with unanimous support, envisioned a national network of RTOs, Regional Training Organizations. Mirroring the NTAC on a regional, territorial, or provincial basis, the RTOs would monitor local training needs and resources, tap in to national needs and resources, and address specific areas of local concern such as training mobility, training gaps, and equity issues.

#### *BEST PRACTICE:*

*Working with the Regroupement pour la formation en audio-visuel du Québec (RFAVQ), the Alliance québécoise des techniciens de l'image et du son (AQTIS) undertakes an annual training needs assessment and plans the delivery of professional development programs to its members accordingly.*

As mentioned elsewhere in this document, there are many “RTO-like” Best Practices already in effect across the country — we are certainly not starting from scratch. Some provinces, like Manitoba with Film Training Manitoba, seem to have their film and television training and professional development well in hand. In B.C., an industry coalition is developing a promising provincial strategy; and Crew Call in Saskatchewan fulfills many of the functions envisioned for the RTOs, such as promoting its workers and connecting them with jobs. In Iqaluit, the regional meeting held by CHRC as part of this process brought together most of the key players who would eventually partake in a Nunavut RTO; and likewise in other centres.

#### **4.3 RECOMMENDATION:**

***With reference to existing models of Regional/Provincial Training Organizations (see below), create Regional Training Organizations (RTOs) across the country to work with the NTAC.***

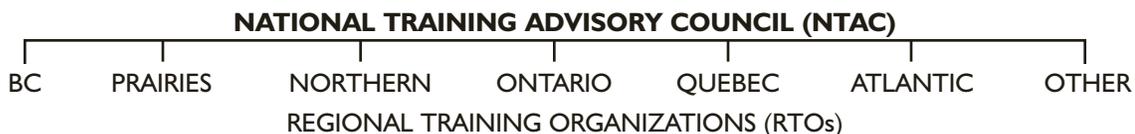
#### **[Responsibility of Agencies, Provincial Motion Picture Associations]**

Special RTOs could represent communities with a particular interest; e.g., the Aboriginal stream called for in the Crossroads report.

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### Observations – Overarching Structure

The overarching training structure would include the following:



NTAC members could include representatives from the following:

- Academic Institutions
- National Institutions (for example: CBC/SRC, NFB/ONF)
- National Training Schools
- Private Broadcasters (CAB)
- Professional Associations
- Professional Development Organizations
- Regional Training Organizations (RTOs)
- Suppliers
- Unions and Guilds
- Other
- Observers: (for example: Telefilm, DCH)

Once up and running, the NTAC would meet annually. Through a bottom-up process, NTAC members would monitor training from a national perspective. Acting as a single, coordinated voice, the NTAC would encourage the implementation of the recommendations contained in this National Film and Television Training Strategy and ensure that the document remains current.

#### **4.4 RECOMMENDATION**

***The NTAC should instill the film and television industry with a training culture and mobilize all its parts to re-tool its training and skills development system. Key NTAC responsibilities would include a quarterly online training newsletter and an Annual Training Report, providing updates on the National Training Database, and updating the recommendations of this strategy as the industry evolves over time by detailing progress, identifying programs, funding, and skills gaps and suggesting ways to fill them.***

**[Responsibility of: NTAC]**



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## Summary

The film and television industry is among Canada's most important economic and cultural engines. The industry has grown in a wonderfully chaotic manner as a result of the talent, inspiration and sheer irrepressible drive of creative people wanting to tell Canadian stories and bring an undeniable Canadian perspective to the world. But, if it is to continue to grow and flourish in the face of the huge technological and global challenges and opportunities currently upon us, its growth must be nurtured in a more organized fashion. This is what the delegates at the 2004 Film and Television Summit understood when they called for a harmonization of training in the industry.

The recommendations in this document provide ways to use existing resources and partnerships creatively and wisely. They also call for additional resources to meet growing and changing demands. These recommendations constitute a National Training Strategy for Film and Television. If implemented over the next three years, the sector will flourish, and we will have found our place as a nation in the new digital universe.



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# Appendix A: Lists of Participants

## **National Film and Television Roundtable**

June 20, 2006

and

## **Provincial and Territorial Film and Television Meetings**

Iqaluit, Nunavut – November 8, 2005  
St. John's, Newfoundland – January 11, 2006  
Halifax, Nova Scotia – January 12, 2006  
Moncton, New Brunswick – January 13, 2006  
Charlottetown, Prince-Edward-Island - January 13, 2006  
2 Meetings in Montréal, Québec - February 14, 2006  
Ottawa, Ontario – February 15, 2006  
Vancouver, British Columbia – February 23, 2006  
Victoria, British Columbia – February 23, 2006  
Edmonton, Alberta – February 24, 2006  
Calgary, Alberta – February 24, 2006  
Regina, Saskatchewan – February 28, 2006  
Winnipeg, Manitoba – March 1, 2006  
Toronto, Ontario – April 12, 2006  
Toronto, Ontario – April 13, 2006

## **National Film and Television Roundtable Human Resources Strategy**

National Arts Centre, Ottawa, Ontario

June 20, 2006

<b>Deborah Andrews</b>	Chair of CHRC's Film and Television Steering Committee CHRC Board Member
<b>George Blondheim</b>	George Blondheim Music Inc./B&W Entertainment Corp. CHRC Board Member
<b>Mark Melymick</b>	Sheridan College Institute of Technology and Advanced Learning CHRC Board Member

<b>Louise Allaire</b>	Rédactrice, scénariste et traductrice pigiste
<b>Roberto Ariganello</b>	Liaison of Independent Filmmakers of Toronto (LIFT)
<b>Mateo Barney</b>	Telefilm Canada
<b>Max Berdowski</b>	Canadian Screen Training Centre
<b>Debbie Brisebois</b>	Inuit Broadcasting
<b>Rita Chahal</b>	Women In Media Foundation Inc.
<b>Chris Cornish</b>	ACTRA
<b>Sarolta Csete</b>	Canadian Film and Television Production Association (CFTPA)
<b>Lucille Demers</b>	Alliance québécoise des techniciens de l'image et du son (AQTIS)
<b>Jean Desormeaux</b>	Sheridan College Institute of Technology and Advanced Learning
<b>Charlotte DeWolff</b>	Ajjiit - The Nunavut Media Association
<b>Ravida Din</b>	National Film Board
<b>Jon R. Downey</b>	NB Film
<b>Benoît Dubois</b>	Regroupement pour la formation en audiovisuel du Québec (RFAVQ)
<b>Pat Ferns</b>	International Institute for Television Leadership
<b>Patricia Gruben</b>	Praxis
<b>Kate Hanley</b>	Media Consulting
<b>Eleanor James</b>	Alliance Atlantis Communications
<b>Nancy Laberge</b>	Film & Video Policy and Programs, Department of Canadian Heritage
<b>Lise Lachapelle</b>	Association des réalisateurs & réalisatrices du Québec (ARRQ)
<b>John Lewis</b>	IATSE
<b>Lesley Lucas</b>	Directors Guild of Canada (DGC)
<b>Monique Manatch</b>	Indigenous Culture and Media Innovations
<b>Fred Mattocks</b>	CBC
<b>Elizabeth McDonald</b>	Telefilm Canada
<b>Jan Miller</b>	2004 Film & Television Summit Chair
<b>Joe Novak</b>	joeMedia Group Inc.
<b>Bob Petrie</b>	IATSE 849 & Petrivision Ltd.
<b>Larry Reese</b>	Red Deer College
<b>Mark Sandiford</b>	Beachwalker Films
<b>Sue Stranks</b>	Canadian Film and Television Production Association (CFTPA)
<b>Raj Uppal</b>	At The End Of The Day Productions
<b>Carol Whiteman</b>	Creative Women Workshops Association
<b>Eva Ziemsen</b>	Liaison of Independent Filmmakers of Toronto (LIFT)

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## **Regrets**

<b>Suzanne Bell</b>	SaskFilm
<b>Daniel Cross</b>	Eyesteelfilm
<b>Hersh Binder</b>	Film Training Manitoba
<b>Jean-Pierre Gauthier</b>	Canadian Heritage
<b>Kris Gilbert</b>	William F. White International Inc., (Atlantic Region)
<b>Paul Gratton</b>	Bravo
<b>Jean Hamel</b>	INIS
<b>Slawko Klymkiw</b>	Canadian Film Centre
<b>Cathie Leblanc</b>	NB Film Co-op
<b>Andra Scheffer</b>	Independent Production Fund
<b>Susan Wheeler</b>	Canadian Association of Broadcasters

## **Provincial & Territorial Film and Television Meetings**

November 2005 to April 2006

### **Iqaluit, Nunavut — November 8, 2005**

#### **Nunavut Tunngavik Inc.**

<b>Debbie Brisebois</b>	Inuit Broadcasting Corporation
<b>Neil Christopher</b>	Arctic College
<b>Nicki Dewar</b>	Cultural Trade Commissioner, International Trade Canada
<b>Charlotte DeWolff</b>	Ajjiit Media Association
<b>Monica Ell</b>	Nunavut Tunngavik Inc.
<b>John Houston</b>	Ajjiit Media Association
<b>Cheri Kemp-Long</b>	Indian and Northern Affairs Canada
<b>Malakie Kilabuk</b>	Inuit Broadcasting Corporation
<b>Zal Lamil</b>	Iglolik Isuma Productions Inc.
<b>Paul Lewis</b>	Economic Development & Transportation, Government of Nunavut
<b>Terry Ma</b>	Kakivak Association
<b>Ed McKenna</b>	Economic Development & Transportation, Government of Nunavut
<b>Sheila Pokiak</b>	Nunavut Film

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**St. John's, Newfoundland — January 11, 2006**

**Pope Productions**

<b>Ann Anderson</b>	Department of Canadian Heritage
<b>Chris Bonnell</b>	Newfoundland and Labrador Film Development Corporation
<b>Kelly Burton</b>	Director
<b>Kelly Davis</b>	St. John's International Women's Film Festival
<b>Lucie Drown</b>	Cultural Human Resources Board
<b>Heather Eustace</b>	Rink Rat Productions
<b>Frank Fagan</b>	Film Producers Association of Newfoundland
<b>Noreen Golfman</b>	St. John's International Women's Film
<b>Sharon Halfyard</b>	Newfoundland and Labrador Film Development Corporation
<b>Denise Lynde</b>	Memorial University
<b>Baptiste Neis</b>	Nickle Film Festival
<b>Anna Petras</b>	Newfound Films
<b>Robert Petrie</b>	IATSE 849 and Petrivision Ltd.
<b>Paul Pope</b>	Pope Productions
<b>Jennice Ripley</b>	Kickham Productions
<b>Jean Smith</b>	Newfoundland Independent Film Co-op
<b>Kelly Stone</b>	Directors Guild of Canada

**Regrets**

<b>Marlene Cahill</b>	ACTRA Maritimes
<b>Jill Knox-Gosse</b>	Production Assistant

**HALIFAX, NOVA SCOTIA - January 12, 2006**

**Nova Scotia Community College**

<b>Douglas Barnes</b>	Nova Scotia Community College
<b>Sam Fisher</b>	Nova Scotia College of Art & Design
<b>Walter Forsyth</b>	Atlantic Filmmakers Co-operative
<b>Kris Gilbert</b>	William F. White International
<b>Wayne Grigsby</b>	Big Motion Pictures
<b>Elizabeth Guildford</b>	Alfie Productions
<b>Janet Hawkwood</b>	Nova Scotia Community College
<b>Michael-Andreas Kuttner</b>	Collideascope
<b>Chuck Lapp</b>	Documentary Organization Canada
<b>Ann MacKenzie</b>	Nova Scotia Film Development Corporation
<b>Steve Mayhew</b>	Sim Video
<b>Jan Miller</b>	Lowenbe Holdings Ltd.

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**Patricia Quesnel** Telefilm Canada  
**Charlotte Shurko** IATSE 849  
**Sherri Smith** Directors' Guild of Canada  
**Gary Vermeir** ACTRA Maritimes

**Regrets**

**Kelly Bray** Palpable Productions Inc.  
**Aube Giroux** Independent director  
**Anita McGee** Independent producer

**Moncton, New Brunswick — January 13, 2006**

**Delta Beauséjour**

**Jeremy John Bouchard** Emerging filmmaker  
**Raynald Couturier** New Brunswick Film  
**Carole Doucet** Collège communautaire du Nouveau-Brunswick, Péninsule acadienne  
**Jonathan Downey** Knowledge and New Brunswick Film  
**Francine Finn** Collège communautaire du Nouveau-Brunswick, Péninsule acadienne  
**Margo Flewelling** New Brunswick Film  
**George Hannan** IATSE 849  
**Mona Landry** Collège communautaire du Nouveau-Brunswick, Péninsule acadienne  
**Collette Mallais** Cojak Productions Inc.  
**Michel Savoie** New Brunswick Producers Association Connections Productions  
**Aurore Thériault** Film Zone, Festival international du cinéma francophone en Acadie

**Regrets**

**Pierre Desjardins** Emerging filmmaker  
**Sam Grana** Grana Productions  
**Tim Hogan** Dream Street Pictures  
**Cathie LeBlanc** New Brunswick Film Co-op  
**Monique LeBlanc** New Brunswick Producers Association  
**Louise Lemieux** Université de Moncton  
**Gilles Losier** Les Productions du Phare Est  
**Tony Merzetti** New Brunswick Film Co-op  
**Denise Poirier** Producer

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**Charlottetown, Prince-Edward-Island — January 13, 2006**

**Confederation Centre of the Arts**

**Diane Barnes** T. P. Productions  
**Gordon Cobb** ACOA  
**Keith Kennedy** Island Media Arts Co-op  
**Louise Lalonde** IMAC – Key of C Productions  
**Nancy Roberts** Tech PEI  
**Mark Sandiford** Beachwalker Productions

**Regrets**

**Brian Enman** IATSE 849  
**Bill Kendrick** Island Images Inc.  
**Gretha Rose** Cellar Door  
**Campbell Webster** Copie Zero  
**Sean Yeomans** Seahorse Productions  
Moses Media

**Montréal, Québec — February 14, 2006 (A.M.)**

**Plaza Hôtel**

**Francine Allaire** Institut national de l'image et du son INIS  
**Denis Beauchamps** CÉGEP du Vieux-Montréal  
**Daniel Bissonnette** Bureau du Cinéma et de la télévision, Ville de Montréal  
**Yvon Bergeron** Conseil des arts et des lettres du Québec  
**Florence Bordage** Institut national de l'image et du son INIS  
**Louise Brunet** Conseil québécois des ressources humaines en culture CQRHC  
**France Capistran** Parlimage CCF  
**Benoît Dubois** Regroupement pour la formation en audio-visuel du Québec RFAVQ  
**Pierre Grenier** CÉGEP du Vieux-Montréal  
**Jean-Marc Hébert** Institut national de l'image et du son INIS  
**Lise Lachapelle** Association des réalisateurs et réalisatrices du Québec ARRQ  
**Suzanne Lacoursière** Société des auteurs de radio, télévision et cinéma SARTEC  
**Yves Louchez** Commission supérieure technique de l'image et du son – CST (France)  
**Catherine Loumède** Alliance québécoise des techniciens de l'image et du son AQTIS  
**Lucette Lupien** Observatoire du documentaire  
**Ginette Pépin** Téléfilm Canada  
**Barbara Ulrich** Conseil des arts médiatiques  
**René Villeneuve** Villeneuve Média

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### **Regrets**

<b>Orlando Arriagada</b>	Tutti Frutti Films
<b>Solange Bourgoin</b>	Patrimoine Canada
<b>Béatrice Couillard</b>	Société de Développement des entreprises culturelles
<b>Pierre Curzi</b>	Union des artistes
<b>Andrée-Anne Delisle</b>	Office nationale du film
<b>Danielle Desjardins</b>	Radio-Canada
<b>Lucille Demers</b>	Alliance québécoise des techniciens de l'image et du son AQTIS
<b>Jean-François Foucault</b>	Co-op Vidéo de Montréal
<b>Michel Laurence</b>	Union des artistes
<b>Pierre LeBlanc</b>	La financière des entreprises culturelles du Québec FIDEC
<b>Deborah McInnes</b>	Main Film – Centre de services pour cinéastes indépendants
<b>Céline Pelletier</b>	Association des producteurs de films et de télévision du Québec APFTQ
<b>Lorraine Richard</b>	Cité Amérique
<b>Denise Robert</b>	Cinémaginaire

### **Montréal, Québec — February 14, 2006 (P.M.)**

#### **Plaza Hôtel**

<b>Louise Brunet</b>	Conseil québécois des ressources humaines en culture CQRHC
<b>Kirwan Cox</b>	Concordia University
<b>Lucille Demers</b>	Alliance québécoise des techniciens de l'image et du son AQTIS
<b>Jennifer Dorner</b>	Independent Media Arts Alliance
<b>Benoît Dubois</b>	Regroupement pour la formation en audio-visuel du Québec RFAVQ
<b>Valerie Lonergan</b>	Montreal Film Group
<b>Lucette Lupien</b>	Observatoire du documentaire
<b>Ginette Pépin</b>	Téléfilm Canada
<b>Barbara Ulrich</b>	Conseil des arts médiatiques

### **Regrets**

<b>Fortner Anderson</b>	Directors' Guild of Canada
<b>Sylvain Bisailon</b>	IATSE 514
<b>John Christou</b>	Eye Steel Films
<b>Daniel Cross</b>	Eye Steel Films
<b>Arnie Gelbart</b>	GalaFilm Productions
<b>Raymond Guardia</b>	ACTRA Montréal
<b>Maureen Hill</b>	The Filmmakers' Association of Visible and Ethnic Minorities
<b>Matthew Hodgins</b>	Park Ex Pictures
<b>Richard Kerr</b>	Concordia Univeristy
<b>Irene Litinsky</b>	Muse Entertainment

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<b>Deborah McInnes</b>	Main Film
<b>Pierre Lapointe</b>	ONF
<b>Kevin Tierney</b>	Park Ex Pictures

**Ottawa, Ontario — February 15, 2006**

**Westin Hotel**

<b>Max Berdowski</b>	Canadian Screen Training Centre
<b>Danny Chalifour</b>	Telefilm Canada
<b>Daniel Cross</b>	Eye Steel Films
<b>Sarolta Csete</b>	CFTPA-NMP
<b>Kate Hanley</b>	WIFT
<b>Elizabeth McDonald</b>	Telefilm Canada
<b>Mark Melymick</b>	CHRC, Live Performing Arts & Sheridan College
<b>Karen Pare</b>	Telefilm Canada
<b>Maureen Parker</b>	Writers Guild of Canada
<b>Margarita Ramon</b>	Yukon Film Commission
<b>Carole Whiteman</b>	Creative Women Workshops

**Regrets**

<b>Kathryn Emslie</b>	Canadian Film Centre
<b>Jean-Marc Hébert</b>	Institut national de l'image et du son INIS
<b>Susan Millican</b>	National Screen Institute NSI
<b>Paul Moreau</b>	National Screen Institute NSI

**Vancouver, British Columbia — February 23, 2006**

**Holiday Inn Downtown**

<b>Tom Adair</b>	BC Council of Film Unions
<b>Lodi Butler</b>	BC Film
<b>Matthew Cervi</b>	Mad Hat Productions
<b>Trish Dolman</b>	Screen Siren Pictures
<b>Yvette Dudley-Neuman</b>	Women in Film and Video Vancouver
<b>Graham Gish</b>	Vancouver Film School
<b>Lauren Grant</b>	Screen Siren Pictures
<b>Sheryl Gregoire</b>	Butterscotch Production
<b>Patricia Gruben</b>	Praxis
<b>Kirsten Hansen</b>	Key Pix Productions
<b>Christina Kasperczyk</b>	IATSE669
<b>Dusty Kelly</b>	IATSE 89I

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<b>Sarah Kim</b>	New Forms Festival
<b>Linda Kinney</b>	SHAPE
<b>Sharon MacGowan</b>	UBC
<b>Jordan McTavish</b>	CFPTA
<b>Andrea Moore</b>	Directors' Guild of Canada, MPPIA Training & Education
<b>Judi Piggott</b>	BC Cultural Sector Development Council
<b>Meg Thornton</b>	Cineworks
<b>Loretta Todd</b>	Aboriginal Media Lab
<b>Susan Redlig</b>	BC Institute of Film Professionals
<b>Dan Schlanger</b>	Dilemma Films
<b>Diane Scott</b>	CFTPA
<b>Liz Shorten</b>	CBC
<b>Donna Szoke</b>	Video in Studios
<b>Raj Uppal</b>	Reunion Pictures
<b>Carole Whiteman</b>	Creative Women Workshops Association/Women in the Director's Chair Workshop
<b>Regrets</b>	
<b>Anita Adams</b>	First Weekend Club
<b>Paul Altilia</b>	Directors' Guild of Canada
<b>Warren Carr</b>	PM Caucus
<b>Paul Clausen</b>	Motion Picture Productions Association of BC
<b>Brenda Crichlow</b>	The Union of BC Performers
<b>Jackson Crick</b>	Aboriginal Film & TV Training
<b>Rob Egan</b>	CBC
<b>Melanie Friesen</b>	20th Annual Film & TV Trade Forum
<b>Paul Gertz</b>	Vancouver Film School
<b>Neil Haggquist</b>	CFTPA
<b>Eileen Hoeter</b>	BC Institute of Film Professionals
<b>Katherine Lee</b>	Video in Studios
<b>Malcolm Levy</b>	New Forms Festival
<b>Cheryl Nex</b>	Entertainment Partners Canada
<b>Sauching Ng</b>	Moving Pictures – Canadian Films on Tour
<b>Bart Simpson</b>	DOC
<b>Harry Sutherland</b>	Prisma Light West Ltd.

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**Victoria, British Columbia — February 23, 2006**

**Grant Thornton Building**

<b>Laura Benson</b>	Greater Victoria Film Commission
<b>Peter Campbell</b>	Gumboot Productions
<b>Barry Casson</b>	Victoria Motion Picture School Ltd.
<b>Pat Ferns</b>	International Institute for Television Leadership
<b>Kathy Kay</b>	Victoria Independent Film and Video Festival
<b>Monique Lacerte-Roth</b>	BC Arts Council
<b>Peter Sandmark</b>	Media Net
<b>Rob Seemann</b>	Unreel Productions
<b>Bryan Skinner</b>	Cinevic Society of Independent Filmmakers
<b>Geoff Smith</b>	University Canada West

**Regrets**

<b>Erin Brown</b>	Victoria Independent Film Producers Association
<b>Brian Cameron</b>	Pastiche Productions
<b>Barry Dodd</b>	Greater Victoria Film Commission
<b>Mandy Leith</b>	Open Cinema
<b>Lianne McLarty</b>	University of Victoria
<b>Garfield Lindsay Miller</b>	The May Street Group
<b>Hilary Pryor</b>	The May Street Group
<b>Anton Skinner</b>	IATSE
<b>George Smith</b>	Gulf Island Film and TV School

**Edmonton, Alberta — February 24, 2006**

**Film and Video Arts Society of Alberta**

<b>Cheryl Dalmer</b>	Northern Alberta Institute of Technology
<b>Connie Edwards</b>	Northern Alberta Institute of Technology
<b>Carrie Gour</b>	Myth Merchant Films
<b>Ava Karvonen</b>	Reel Girls
<b>Sharon Killey</b>	ACTRA
<b>Mildred Klassen</b>	Human Resources and Employment Government of Alberta
<b>Kim McCaw</b>	University of Alberta
<b>David McNally</b>	Actor
<b>Josh Miller</b>	Panacea
<b>Karen Redford</b>	Director
<b>Maralyn Ryan</b>	ACTRA
<b>Allison Turner</b>	FAVA

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**Regrets**

<b>Doug Berquist</b>	dbentertainment
<b>Dan Chugg</b>	Alberta Film Commission
<b>Michael Hamm</b>	Frame 30 Productions
<b>Michael Maxxis</b>	Intraxx
<b>Prue Olenyk</b>	IATSE 210
<b>Margaret Overland</b>	Human Resources and Employment Government of Alberta

**Calgary, Alberta — February 24, 2006**

**Calgary Economic Development**

<b>Jane Bisbee</b>	Alberta Film – Alberta Foundation for the Arts
<b>Donna Bohonnis</b>	IATSE 212
<b>Dick Bourn</b>	SAIT Polytechnic
<b>Deborah Braun</b>	IATSE 669
<b>Tom Cox</b>	Alberta Filmworks
<b>Pamela Fearon</b>	Mount Royal College
<b>Phillip Letourneau</b>	SAIT
<b>Tom McCrae</b>	IATSE212
<b>Tom Montvila</b>	Banff Centre
<b>Lance Mueller</b>	White Iron Digital
<b>Joe Novak</b>	Joe Media Group Inc.
<b>Jerre Paquette</b>	Mount Royal College
<b>Damian Petti</b>	IATSE 212
<b>Larry Reese</b>	Red Deer College
<b>Beth Thompson</b>	Calgary Economic Development
<b>Luke Van Dyk</b>	The Banff Centre
<b>Shirley Vercruysse</b>	Burns Film
<b>Darin Wilson</b>	Directors' Guild of Canada
<b>Wendy Hill Tout</b>	Voice Pictures

**Regrets**

<b>Sharon Adams</b>	Quick Draw Animation
<b>Doug Berquist</b>	dbentertainment
<b>Ken Bitz</b>	Solid Green
<b>Diane Dickert</b>	EM Media
<b>Melody Jacobson</b>	Calgary Society of Independent Filmmakers
<b>Susan Kennard</b>	The Banff Centre
<b>Nancy Lang</b>	Earth to Sky Pictures
<b>Karie Newman</b>	Calgary Society of Independent Filmmakers

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**Tinu Sinha** University of Calgary NUTV  
**Brian Vos** White Iron Digital  
**Michelle Wong** University of Calgary NUTV

**Regina, Saskatchewan — February 28, 2006**

**Assiniboia Club**

**Ramayya Anand** Kahani Entertainment  
**Susanne Bell** SaskFilm  
**Mike Burns** ACTRA  
**Felipe Diaz** Saskatchewan Film Pool Co-operative  
**Dwayne Dreher** Directors' Guild of Canada  
**Kathleen Hewitt** IATSE 295  
**Wayne Inverarity** Saskatchewan Institute of Applied Science and Technology, Wascana Campus  
**Ernie Lipinski** Post-Secondary Education Government of Saskatchewan  
**Dawn Martin** Culture, Youth & Recreation Government of Saskatchewan  
**Shawn McGrath** Verite Films  
**Allan Mills** Crew Call

**Regrets**

**Rhonda Baker** RGB Productions  
**Kevin Dewalt** Minds Eye Entertainment  
**David Hayter** Saskatchewan Motion Picture Industry Association SMPPIA  
**Greg McKinnon** IATSE 300  
**Sheila Petty** University of Regina  
**Virginia Thompson** Vérité Films  
**Candace Wasacase-Lafferty** Aboriginal Employment Development University of Saskatchewan

**Winnipeg, Manitoba — March 1, 2006**

**Centre culturel franco-manitobain**

**Mike Benson** Culture Government of Manitoba  
**Hersh Binder** Film Training Manitoba  
**Caryl Brandt** Manitoba Motion Picture Association  
**Tyson Caron** Eagle Vision  
**Connie Crockett** IATSE 856  
**Nicki Dewar** Canadian Heritage Trade Routes  
**John Kozak** University of Winnipeg  
**Phyllis Laing** Buffalo Gal Pictures  
**Joe Laurin** IATSE856

<b>Scott Layton</b>	Film Training Manitoba
<b>Joanne Levy</b>	APTN
<b>Barry Miller</b>	Advanced Education & Training Government of Manitoba
<b>Barbara Nepinak</b>	CHRC Board
<b>Brian Peel</b>	Winnipeg Film Group
<b>Monique Rajotte</b>	APTN
<b>Shirley Simpson</b>	Westen Economic Diversification Canada
<b>Carole Vivier</b>	Manitoba Film & Sound
<b>Tara Walker</b>	Manitoba Motion Picture Association
<b>Gene Walz</b>	University of Manitoba
<b>Ken Webb</b>	Red River College

**Regrets**

<b>Liz Jarvis</b>	Buffalo Gal Pictures
<b>Lisa Meeches</b>	Eaglevision
<b>Susan Millican</b>	National Screen Institute

**Toronto, Ontario — April 12, 2006**

**Sutton Place Hotel**

<b>Kelly Alexander</b>	Toronto International Film Festival Group
<b>Deborah Andrews</b>	CHRC, Chair of the Film and Television Steering Committee
<b>Roberto Ariganello</b>	Liaison of Independent Filmmakers of Toronto
<b>Rose Bellosillo</b>	Hot Docs
<b>Carmen Celestini</b>	Academy of Canadian Cinema and Television
<b>Charles Davis</b>	Rogers Communications Centre Ryerson University
<b>Jean Desormeaux</b>	Sheridan College
<b>Felice Gorica</b>	Gorica Productions
<b>Paul Gratton</b>	Academy of Canadian Cinema and Television
<b>Kate Hanley</b>	Women in Film and Television WIFT
<b>James “Jimmy” Hardie</b>	Eyes Post
<b>Samantha Hodder</b>	Documentary Organization of Canada
<b>Judy Lank</b>	CanadianWomen in Communications
<b>Monique Manatch</b>	Indigenous Culture and Media Innovations
<b>Mark Melymick</b>	CHRC, Live Performing Arts & Sheridan College
<b>Mitch Nadon</b>	MediaINTELLIGENCE
<b>Debbie Nightingale</b>	Nightingale Co.
<b>Andra Sheffer</b>	Independent Production Fund
<b>Angela Stukator</b>	Sheridan College
<b>Craig Thompson</b>	Achilles Media

<b>David Tucker</b>	Rogers Communications Centre Ryerson University
<b>Mireille Watson</b>	M. Watson & Associates Inc.
<b>Erin Faith Young</b>	Faith Films
<b>Sabrina Zuniga</b>	Toronto Film College
<b>Regrets</b>	
<b>Amos Adetuyi</b>	Inner City Films
<b>Doug Dales</b>	PS Production Services
<b>Paul Da Silva</b>	International Council for Diversity in Film and TV
<b>Judy Earl</b>	International Council for Diversity in Film and TV
<b>Piers Handling</b>	Toronto International Film Festival Group
<b>Eleanor James</b>	Alliance Atlantis
<b>Ira Levy</b>	Breakthrough Films/CFTPA Board
<b>Stephanie McKendrick</b>	CanadianWomen in Communications
<b>Robert Montgomery</b>	Achilles Media
<b>Nadé Nixon</b>	Association for Native Development in the Performing and Visual Arts
<b>Michael Taylor</b>	Soupcan
<b>Maria Topolovich</b>	Academy of Canadian Cinema and Television
<b>James Weyman</b>	Ontario Media Development Corporation

**Toronto, Ontario — April 13, 2006**

**Writers Guild of Canada**

<b>Nadine Dunsmore</b>	IATSE Local 667
<b>Barb Farwell</b>	Writers Guild of Canada
<b>Julia Gill</b>	NABET 700 CEP
<b>Bob Hall</b>	IATSE Local 873
<b>David Hardy</b>	NABET 700 CEP
<b>Sandy Kaplansky</b>	IATSE Local 667
<b>Lesley Lucas</b>	Directors Guild of Canada
<b>Mark Melymick</b>	CHRC, Live Performing Arts Sheridan College
<b>Rae Morgan</b>	IATSE Local 873
<b>Rick Perotto</b>	IATSE Local 667
<b>Saira Qureshi Wennekers</b>	IATSE Local 411
<b>Tim Storey</b>	IATSE Local 411
<b>Moira Verwijk</b>	NABET 700 CEP
<b>Regrets</b>	
<b>John Lewis</b>	IATSE
<b>Maureen Parker</b>	Writers Guild of Canada
<b>Anne-Marie Sluga</b>	Directors Guild of Canada
<b>Stephen Waddell</b>	ACTRA National

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## Appendix B: Glossary

<b>Academic Institutions</b>	Colleges/cégeps, universities which offer film and television programs, such as Red Deer College in Alberta, Capilano College in Vancouver, Toronto's Ryerson, Montreal's Concordia, the Nova Scotia Community College and the Nova Scotia College of Art and Design, and including schools with a particular focus on film; for example, the Toronto Film School, the Vancouver Film School, or the Gulf Islands Film and Television School.
<b>ACTRA</b>	Alliance of Canadian Cinema, Television and Radio Artists
<b>AQTIS</b>	Alliance québécoise des techniciens de l'image et du son
<b>AGENCIES</b>	Provincial and territorial government agencies focused on the film and television industry; e.g., Ontario Media Development Corporation (OMDC), Nova Scotia Film Development Corporation (NSFDC), or Nunavut Film Commission. (Refer to GOVERNMENT AGENCIES below). Includes agencies such as Film Training Manitoba and Saskatchewan's Crew Call.
<b>ARRQ</b>	Association des réalisateurs et réalisatrices du Québec
<b>Banff Centre (The)</b>	Alberta government-supported, with additional funding from the federal government and the private sector. Located in the Rockies, the Centre is a non-degree granting post-secondary institution for the development of new creative work in the arts, sciences, business, and the environment.
<b>BDU</b>	A broadcast distribution undertaking; e.g. a CRTC licensed cable company or DTH (direct to home) satellite distribution company. These receive broadcasters' signals and re-transmit them to Canadians.
<b>Canada Council</b>	Canada Council for the Arts
<b>CAB</b>	Canadian Association of Broadcasters
<b>CBC/SRC</b>	Canadian Broadcasting Corporation/La Société Radio-Canada
<b>CCOHS</b>	Canadian Centre for Occupational Health and Safety
<b>CFTPA</b>	Canadian Film and Television Production Association
<b>CRTC</b>	Canadian Radio-television and Telecommunications Commission
<b>CTV</b>	CTV Inc. (the Canadian Television Network )

<b>CÉGEP</b>	In Quebec, students enter CEGEP after completing six years of elementary school and five years of secondary school. A particular feature of CEGEPs is the co-existence of pre-university programs, leading to university studies, and technical career programs, which prepare students to enter the job market.
<b>Colleges</b>	Canada's community colleges, are distinguished by a range of titles including institute of technology, cégep, and university college. Because education is a provincial or territorial responsibility, these institutions vary in mandate, management models and policy frameworks. However, they share the primary functions of responding to the training needs of business, industry, the public service sectors and the educational needs of vocationally oriented secondary school graduates. Historically, these institutions offered diplomas and certificates, not degrees. However, many have university transfer programs and some are now offering degree programs.
<b>CO-OPS</b>	Film co-ops and artist-run centres such as the Atlantic Filmmakers Co-operative (AFCOOP), the Liaison of Independent Filmmakers of Toronto (LIFT), and the Film and Video Artists of Alberta (FAVA).
<b>CQRHC</b>	Conseil québécois des ressources humaines en culture
<b>CHRC</b>	Cultural Human Resources Council
<b>DCH</b>	Department of Canadian Heritage
<b>DIAND</b>	Department of Indian Affairs and Northern Development
<b>DGC</b>	Directors Guild of Canada: represents key creative and logistical personnel in the film and television industry covering all areas of direction, design, production and editing.
<b>DOC</b>	Documentary Organization of Canada
<b>Educational Broadcasters</b>	TV Ontario and its French network, TFO; Télé -Québec; The Knowledge Network; ACCESS; Saskatchewan Communications Network (SCN).
<b>Festivals</b>	For example: Toronto International Film Festival, Yorkton Film Festival, Atlantic Film Festival, Montreal World Film Festival, HotDocs, Vancouver Film Festival, etc.
<b>FNFMO</b>	In Québec, the Fonds national de formation de la main-d'œuvre administers revenues from employer contributions resulting from the 1% law.

<b>Foreign Production</b>	Productions from outside Canada which come here to shoot, use Canadian crews, and avail themselves of the production tax credit.
<b>Government Agencies</b>	Federal, provincial, territorial, or municipal agencies other than those focused on film & television but which can provide support; e.g., those dealing with health & safety, employment, business start-ups, financing, export insurance or export preparedness, etc.
<b>GCFC</b>	Guild of Canadian Film Composers
<b>HRSDC</b>	Human Resources and Social Development Canada
<b>IMAA</b>	Independent Media Arts Alliance, the national alliance of co-ops and artist-run centres.
<b>IATSE</b>	International Alliance of Theatrical and Stage Employees
<b>NFB/ONF</b>	National Film Board of Canada/Office National du Film du Canada
<b>National Institutions</b>	CBC/SRC, NFB/ONF
<b>NTAC</b>	National Training Advisory Council (refer to Section 4: Strategy Structure)
<b>National Training Schools</b>	Four federally recognized and supported schools with national mandates for professional development in film and television: l'Institut National de l'Image et du Son (INIS) based in Montreal, the Canadian Film Centre (CFC) in Toronto, the National Screen Institute (NSI) based in Winnipeg, and the Canadian Screen Training Centre (CSTC) based in Ottawa.
<b>Private Broadcasters (CAB)</b>	CTV and its affiliates, Global and its affiliates, TVA - Québecor's channels in Quebec; members of the Canadian Association of Broadcasters (CAB).
<b>Private Funds</b>	The industry has a number of private funds, some of which have resulted either directly or indirectly from CRTC undertakings; Shaw Television Broadcast Fund, Canadian Independent Film and Video Fund, Cogeco Program Development Fund, Bell Broadcast and New Media Fund, etc.
<b>Professional Associations</b>	National and provincial industry associations such as the Canadian Film and Television Production Association (CFPTA), the Association des Producteurs de Films et de Télévision du Québec (APFTQ) or the Manitoba Motion Picture Industry Association (MMPIA).
<b>Professional Development Organizations</b>	PD organizations with a specific focus such as WIFT (Women in Film and Television – Toronto) and WIDC (Women in the Director's Chair).
<b>RTOs</b>	Regional Training Organizations (refer to Section 4: Strategy Structure)
<b>RFAVQ</b>	Regroupement pour la formation en audiovisuel du Québec

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<b>SARTEC</b>	Société des Auteurs de Radio, Télévision et Cinéma
<b>SPACQ</b>	Société Professionnelle des auteurs et compositeurs du Québec
<b>Suppliers</b>	Firms which supply equipment and services to the film and television industry; e.g. William F. White, Sim Video, law and insurance firms, rental agencies, etc.
<b>UDA</b>	Union des Artistes
<b>Unions &amp; Guilds</b>	The Writers Guild of Canada (WGC), ACTRA, IATSE, and the Alliance québécoise des techniciens de l'image et du son (AQTIS), etc.
<b>WHMIS</b>	Workplace Hazardous Materials Information System
<b>WGC</b>	Writers Guild of Canada