



Training Gaps
Analysis



Below-the-line
Film & Television Workers



CHRC
Cultural
Human Resources
Council

CRHSC
Conseil
des ressources humaines
du secteur culturel

Training Gaps Analysis

Below-the-line Film & Television Workers

Prepared for

The Cultural Human Resources Council

by

Lowenbe Holdings Ltd.
680 Indian Point Road
Glen Haven, Nova Scotia
B3Z 2T7
902-823-1404

and

Benoit DuBois, Quebec

April 18, 2008

Acknowledgements

Thanks are due to the National Training Advisory Council for their guidance, to Susan Annis, Lucie D'Aoust and the CHRC for taking the initiative to help the film & TV industry adapt to changing times, especially to our many respondents and roundtable participants, who took the time to speak to these issues with such insight and passion, and especially to Benoit Dubois, who handled Quebec and gave such valuable input to the situation in the rest of the country, and to Louise Jobin, François Laplante, and John MacLaren, whose unstinting, perceptive research was of such tremendous help in preparing this overview.

Geoff Le Boutillier
April 18, 2008

TABLE OF CONTENTS

1	INTRODUCTION.....	1
1.1.	Background	1
1.2.	Methodology	2
2	INDUSTRY PERSPECTIVE.....	5
2.1.	A Changing Industry	5
2.2.	Funding.....	5
2.3.	Training Challenges.....	9
3	GENERAL TRAINING GAPS	14
3.1.	Level I, Entry.....	14
3.2.	Level II - Emerging or Mid-level	17
3.3.	Level III - Senior	22
4	JOB-SPECIFIC TRAINING GAPS	23
4.1.	Production Staff	23
4.2.	Assistant Directors.....	26
4.3.	Production Design	26
4.4.	Grip & Electrics.....	30
4.5.	Camera.....	31
4.6.	Sound	32
4.7.	Post-production	33
5	RECOMMENDATIONS.....	36
6	APPENDIX A - Below-the-line Positions	40
7	APPENDIX B - Below-the-line Training.....	41
8	APPENDIX C - Respondents	59

1 INTRODUCTION

1.1. Background

The Cultural Human Resources Council (CHRC) is a Sector Council formed to address key strategic workforce issues and workforce planning initiatives in the cultural sector. The CHRC is an independent, not-for-profit organization, funded by the Government of Canada's Sector Council Program and directed by stakeholders in the cultural sector in partnership with Human Resources and Skills Development Canada (HRSDC). The CHRC is one of thirty sector councils that were established with federal start-up funding to bring employers, industry, workers, educators, and governments together to address human resource challenges facing the Canadian economy. The CHRC's mission is to initiate, coordinate, and promote human resources planning, management, development, and training in the cultural sector.

This project is part of the Council's ongoing efforts to equip industry stakeholders with the information and tools essential for human resources development and planning.

Because of the huge technological changes currently facing film & television, and the affect these changes are having on the 100+ below-the-line (crew) positions in the industry's workforce, which according to Statscan consists of well in excess of 134,000 direct and indirect workers, the CHRC has undertaken this Training Gap Analysis, a snapshot to guide the industry's National Training Advisory Council (NTAC) so that the country's training resources might be more effectively deployed. The study is by no means comprehensive - additional data will be sought. However, clear patterns emerged and recommendations have been made by the **Industry** and its **Training Providers** to address the current situation. The study is comprised input from these two constituencies and is a distillation of their observations and recommendations.

Canada has a tremendous skill base below-the-line, and a considerable array of training resources to build on this amazing human resource. In an extremely diverse, fluid, and decentralized boom or bust industry like Film & TV, anticipating fluctuations and getting workers *to* the training assets, or getting the assets *to* the workers could be accomplished more effectively. That is the purpose of this report - to give an overview, identify challenges, and propose some solutions so that we may deploy our training resources more effectively.

1.2. Methodology

The study is qualitative, not quantitative. Due to the sheer number of below-the-line positions, and the lack of competency charts for most of them, and because the industry's training opportunities are so diverse and ever-changing, a broad understanding of the major stresses in the industry was sought and specific solutions were solicited from respondents.

The task was organized as follows:

The study was restricted to positions listed in "B" and "C" in the tried and true Telefilm Budget, the industry standard (see Appendix A). Actors, extras, and positions dealing with music – composers, musicians, music editors, music producers, etc. - were excluded and will be analyzed separately.

To guide our conversations and correspondence with respondents, two sets of four questions were devised. One set targeted people working in the Industry, and the other set targeted Training Providers.

The **Industry** questions, posed to Production Managers, Producers, Production Coordinators, and Department Heads, were as follows:

"Considering the industry's current status and where it's headed, using the list of below-the-line positions described in the attached standard Telefilm Budget as a guide:

1. Do you have enough below-the-line workers, and if not where are the gaps?
2. Do the workers you have lack certain skills and if so, what are they?
3. In order of importance, what are the top three sources for your workers? Where do they come from? Where do they get their entry level training and how do they learn new skills once they've entered the industry?
4. How do you see the gaps being filled? More mentoring opportunities? On-the-job work experiences? Workshops? A closer relationship between schools and colleges, training institutions, and industry? Better access to equipment? Other?"

Training Providers, schools, institutions, colleges and universities, unions and guilds, and professional organizations, were asked the following:

"Considering the industry's current status and where it's headed, using as a guide the attached list of below-the-line positions described in the standard Telefilm Budget:

1. Please circle the jobs for which you currently provide entry-level training and briefly describe the course of study.

2. Please circle the jobs for which you currently offer professional development and briefly describe the nature of the opportunities provided.
3. What do you see as below-the-line training gaps? Do you plan to help fill them and if so, how?
4. In your opinion what is the greatest challenge to Canada's ability to meet the training gaps of the rapidly changing film and TV industry?"

These 8 questions and our proposed methodology were presented in advance to the National Training Advisory Council for input and approval.

A target list of **Industry** respondents was compiled with the help of unions and guilds, provincial agencies, and colleagues in the industry.

The **Training Provider** respondent list was compiled with the help of professional organizations like the CFTPA, the CHRC's National Training Database, provincial agencies, organizations like BEAC, the Broadcast Educators Association of Canada, and IMAA, the Independent Media Arts Alliance, and the main below-the-line training providers, the unions and guilds themselves.

Over a period of five weeks interviews were conducted, data was gathered, and leads followed up. Our sample of respondents for Quebec, for example, consisted of 47 experienced workers selected on the basis of consultations with key people recognized by their peers. Their work experience in the industry averaged 27 years; every age group is represented, with perhaps the largest category being seniors with over 30 years of experience. Most have held or currently hold managerial jobs or jobs with a high level of responsibility. Approximately 88 percent of these people were personally interviewed on the telephone, with the remaining people electronically. We divided the responses by province, looked for patterns and telling insights, and prepared the following report.

The task was huge. We were only able to scratch the surface and get a broad sense of overall trends, needs and gaps. Endemic problems became apparent and strategies for addressing them can be developed. Everyone involved in these issues can move forward with a common basic understanding of what will be involved.

- 1) **Recommendation** - *A detailed analysis of specific regional, provincial, and territorial below-the-line training gaps should be undertaken including, in addition to the crew positions defined in the Telefilm Canada budget, positions in the service sector, at equipment suppliers, sub-contractors, and post-production houses.*

The opportunity provided by this study for training providers and workers in all positions to "vent and vision" was a clear indicator of how important information gathering is to providing training to an industry in such a state of flux.

- 2) **Recommendation** - *An on-line forum for below-the-line workers must be established, promoted, and maintained to enable the sharing of perceived skills gaps, training needs, and to help forecast and prepare for evolving industry trends*

2 INDUSTRY PERSPECTIVE

2.1. A Changing Industry

To say that the industry is in the midst of tremendous flux is to state the obvious. Nowhere are the changes more evident than in below-the-line positions. Even the industry's fundamental job descriptions are changing. New positions are appearing, like Digital Imaging, and jobs once relegated to post-production are now on-set. Multi-platform content delivery is supplanting old TV and film paradigms. Hits can now be downloadable productions, mobisodes, webisodes, and soon perhaps live streaming productions made by a crew of one or two "creators" instead of the old hierarchical list of Departments, formal jobs represented by the various unions & guilds – **Production, Assistant Director, Production Design, Camera, Sound, Grip & Electrics, Post-production**. The industry must take stock and re-invent itself, build on its skills, its ways of providing training in particular, in order to fit the jet-propelled, high octane world of new technology.

Training Gap - There is one particular training gap that is all-pervasive in the industry - new technology. While the fundamental skills and aesthetic involved in story-telling through the juxtaposition of images and sound remain constant, the advent of new technology - HD, digital recording and editing, new means of distribution, etc. - affects every single position on a film crew. The deployment of training in these new technologies has not kept up.

2.2. Funding

2.2.1. Government

The most common observation among both Industry and Training Provider respondents was the universal cry for more money to train workers. No single player, neither the unions & guilds, the professional organizations, the colleges and universities, the institutions, the coops, not even the government can foot the whole bill alone. That said, though the cultural industries historically are not the best at securing government money, with guidance from the industry, government can help. Such instruments as provincial-federal Labour Market Agreements (LMAs) provide significant financing for training. Increased support for film & TV specifically could result from effective representation from the industry and creative solutions like matching public dollars with private contributions.

New Brunswick Film, for example, specifically called for a realistic federal/provincial tax credit/cost sharing program to help with training, specifically on-set training.

Indeed throughout the Atlantic region there was a call for closer cooperation between the four provinces - as long as it is accompanied by incentives for workers to return to their home provinces once a production is complete. No province wants to train workers only to lose them to larger production centres. Respondents suggested regional deeming in return for structured mentoring with clear benchmarks to measure success. There are huge potential benefits to sharing skills across a region, but to secure the buy-in of provincial governments, especially as training is a provincial responsibility, a case for building provincial capacity may work better. A federal case might benefit from a wider view. A smart realpolitik, based on a statistical analysis of the connection between training and industrial growth, devised and implemented by regional, provincial, or territorial training coalitions is required to ensure adequate funding and the more effective deployment of training resources.

To paraphrase the CHRC national strategy document “Fast Forward” drafted to help harmonize and organize training initiatives in the film and television industry:

Training Gap - Federal and provincial policies and laws currently fall short in the provision of sufficient “levers and inducements” to encourage increased and more effective investment by both government and industry in training.

3) ***Recommendation*** - Variations of Quebec’s 1% law or Saskatchewan’s 8% training administration fee should be adapted to regional realities and implemented.

4) ***Recommendation*** – Tax incentives and other financial inducements should be used to encourage suppliers to make their sophisticated software and equipment widely available to below-the-line trainees.

Best Practice - Quebec’s 1% law. Employers whose total payroll is \$1,000,000 or more must invest at least 1% in employee training from accredited trainers. Collected and disbursed by the RFAVQ (the Regroupement pour la formation en audiovisuel du Quebec), a government-certified collective, the program funds pay for training and professional development programs for technicians. Producers can allocate the 1% to the RFAVQ, to their own staff training, or they can remit the 1% through their annual business taxes. Though there are some problems with the law, 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 is sometimes a challenge - the law adjusted to address local needs is well worth replication. British Columbia, for example, is currently working with Quebec to establish their own system based on the Quebec model.

Best Practice - Saskatchewan's JobStart/Future Skills (JS/FS) Program links training to employment. Producers can get 50% of an on-the-job trainees' wages back and mentors get a 15% bump up.

Best Practice - In 36 months Newfoundland's deeming provision trained 20 workers. In a production community the size of Newfoundland's that is a major increase. As with all provincial deeming provisions across the country, skilled workers "from away," in return for mentoring local workers, qualify for the provincial labour-based tax credit. In Newfoundland's case, the credit is tied to the mentor's success.

Best Practice - Now defunct, almost legendary in Nova Scotia, and rumoured someday to be resurrected, FITAP, the Film Industry Training Assistance Program, an initiative of industry, the province, and the federal government, for industry professionals to bump up their skills, over three years increased the number of crews from two to five and a half. The producers paid half, the government paid half, both the mentor and the worker were paid, and the work pool grew and grew.

2.2.2. PD\$ - Funding for Professional Development

One Ontario PM complained about how hard it is for working professionals to find the time or money to upgrade. She suggested one day per year should be provided to each worker for Professional Development or PD.

Some provinces and territories already provide incentives for mentoring, apprenticeship programs and other forms of on-the-job and in-school training, but programs come and go as governments change. When workers have family responsibilities, for example, it is often difficult to go to school for additional training, or for veterans with no cash incentive to go the extra mile to provide mentoring on-the-job to young workers who might someday replace them.

The rapid change of technology makes it hard for workers to keep up. PD training can help keep workers in the industry. Even old veterans, or perhaps *especially* old veterans, have to re-train and enrich their skills to take advantage of new tech, new markets, and new ways of doing things.

- 5) **Recommendation** – *In each production community and across the country financial incentives for trainees and mentors should be established to encourage training and Professional Development.*
- 6) **Recommendation** - *Design training to encourage long-term involvement in the industry; e.g., post-production training could teach programming so workers could develop their own plug-ins and avoid redundancy as new software appears.*

Best Practice – Banff Centre Work Study program. Trainees from the industry with one or two years experience get a scholarship to cover the program fee and are offered a stipend to offset long term room & board costs. In the Creative Electronic Environments (CEE) program they are engaged hands-on in Camera, Graphics, and Stills as well as in Post with the following Editor positions: Dialogue, Effects, Music and Assistant Sound. It is the Centre's intention to further develop this program for below-the-line workers by developing a Master class in which mid-to senior-career workers work with masters in their field and then, having perfected their skills, give back to the industry by mentoring entry level workers.

Best Practice - The DGC offers a 50% rebate on any completed course for its members up to \$500 per year per member.

Unfortunately to date few members have taken advantage of the program.

2.2.3. Co-ops

On a shoestring Canada's non-profit coops and artist run collectives have provided much below-the-line training for the non-traditional, non-union industry, and are often on the leading creative edge. One huge international software company recently sought a coop's expertise because of the coop's innovative application of post-production music software. These filmmakers are always pushing the edge and are often in the vanguard of content production for the new multi-platform paradigm. To meet future challenges we must be prepared to think outside the box, and a more porous divide between the professional industry and our coop filmmakers could benefit both sides.

- 7) **Recommendation** – *The workshops, creative incubators, and on-set training opportunities provided by Canada's formidable network of artist run coops should move beyond happenstance to become a more formalized, adequately financed program, used by the mainstream industry, and supported by government and the private sector.*

Best Practice – The Newfoundland Film Coop, NIFCO, the New Brunswick Film Coop, and AFSCOOP, the Atlantic Filmmakers Coop in Halifax, like many other coops across the country, are integral players in and major contributors to the mainstream film and television industry in their respective communities.

Best Practice - One example of many across the country, Guelph, Ontario's Ed Video, an artist-run centre, despite their prosumer equipment and limited budget, recently enlisted a local Gemini-winning Sound Recordist to give a boom/sound assistant workshop.

2.3. Training Challenges

As revenues decrease and channels proliferate, film & TV workers are working longer hours for less money. In the words of one industry professional interviewed for this study, "It's becoming less about what you've done, or what you're qualified to do, than what (expletive deleted) you're willing to put up with!" Smaller crews, tighter budgets, changing job descriptions – all are challenges to the effective deployment of training resources.

2.3.1. Boom or Bust

A major hurdle for the implementation of an orderly training strategy for film & TV is the industry's inherent unpredictability. In four years the BC industry grew from \$400 million to \$1.3 billion, then last year due to a strong Canadian dollar and the US writers' strike, it dropped 26.2%. Intelligent labour pool forecasts are compromised both by man-made influences like the constant jockeying between provinces for a tax credit edge, and also by outside influences beyond our control like the SARS epidemic, which decimated the Ontario production industry a few years ago, or dramatic fluctuations in international exchange rates. Furthermore, raw statistics measuring simply the cumulative size of a period's production budgets may skew results. Lots of low budget production, for example, might indicate a very healthy local industry, while one big budget runaway blockbuster which looks good on paper, might wrap, go home, and leave nothing behind.

The film & TV labour pool is mobile, even itinerant. Workers go where the work is. In boom times sometimes workers move up too fast and don't get all the skills they need. In poor years they leave the industry in droves. It is extremely difficult to make a case for added training dollars for such a volatile industry, but one must be made. Concrete provincial and national statistical analyses of the potential impact of film & TV training on the industry is required.

Across the West, the oilpatch with its high salaries and benefits and its inflationary affect on ancillary industries, is stealing workers and leaving gaps in the Film & TV labour pool. In booming BC construction crews and electricians are increasingly

lured away by remunerative and steady building trades. While most workers have a good grounding in the essential skills, in high tech the opportunities to learn are in short supply; camera, lighting consoles, dimming, LEDs, etc. Skilled worker shortages are showing up among Grips, Dolly Grips, Lamp Ops, Carps, Boom, Genny Ops, office workers, First Aid and Craft Services, Costumes, Hair and Make-up, and Locations. One western interviewee noted, "Seven years ago you could hire a PA in a minute – not now."

It was a common theme reiterated across the country - if more production were generated, workers might stay in the industry and not be wooed away by the higher wages and employment stability offered by other industries. Not precisely a training gap solution, but to keep trained workers in the industry one Toronto grip suggested a job board mechanism to connect workers with alternative clients during down times, and luring them back with gainful employment when times are good.

Edmonton is a dramatic example of the up side of the boom or bust cycle. Lionsgate is doing a major series there, US features abound, there are some healthy domestic productions underway and suddenly four full crews are required. Gaps have appeared. To help solve the problem, Lionsgate agreed to provide 20 training positions and constructive partnerships were forged.

The industry is not uniform across the country. Nunavut has proficiencies in winter production while Nova Scotia has great production skills on water. Highly localized skills inventories and training gap analyses are required. Though the new NTAC promises to be able to address this problem, unlike the UK's Skillset organization, Canada currently does not have a mechanism in place to capture this information and plan for the future.

When booms hit and workers are bumped up to become Keys or First ADs, they often lack management skills. To fill these gaps, several respondents recommended "prolonged practicums" for below-the-line workers. The key to addressing the boom or bust challenge is clearly being able to anticipate the curve - build for the mean, prepare for the deviation.

To further complicate this anticipatory task, there are numerous genres to address. Film is different from TV is different from commercials, etc., though many of the job descriptions sound similar on the surface. Logically each segment of the industry, and the competencies required for each position within those segments, should be analyzed and training resources deployed accordingly. For example, certain film skills *are* transferable to TV and vice versa. The edge could be taken off the boom or bust pain by identifying these commonalities and deploying resources accordingly. But things change fast - a broader, quicker approach must be taken to look for trends, make predictions, and use industry savvy and common sense to build capacity as part of an overall industrial strategy. Building curricula takes

time; training institutions need adequate notice, and mentoring and apprenticeship programs do not materialize overnight.

8) **Recommendation** - *The National Training Advisory Council (NTAC), working in concert with its provincial and regional counterparts, the Regional Training Organizations (RTOs), should work with provincial agents who sell their province as a location, with location managers and scouts who tour representatives of potential out-of-province productions, with delegates to markets, and with Canadian government representatives in foreign production centres, to use all means at their disposal to **anticipate** production demands and to prepare in advance to fill gaps.*

Best Practice - The Northern Alberta Institute of Technology (NAIT), which is taking a “specific needs” approach to the Edmonton boom, partnered with APTN to provide below-the-line training for aboriginal workers and with IATSE to provide training specifically for grips, electricians, and script supervisors. One NAIT script supervisor grad annually goes to the Women in the Directors Chair program in Banff as a work study placement.

Best Practice - Also in Edmonton, the training deal struck between Lionsgate and the City of Edmonton, which resulted in the augmentation of the local labour force, set a great example of building capacity by negotiating with visiting production companies. When Lionsgate leaves, those jobs will stay behind.

Best Practice - Film Training Manitoba, in addition to providing dozens of courses in such things as Set Etiquette, Safety, and specialized workshops like its “Drive Through Alterations” for costume assistants, lighting workshops, workshops in industry survival and job skills, builds capacity by reaching out on a regular basis to schools, community colleges, other professions, and the industry itself to proactively upgrade the entire community’s skill level and its awareness of the industry as a viable alternative.

Best Practice - The UK’s Skillset, the Sector Skills Council for the Audio Visual and Publishing Industries, is jointly funded by industry and government. It has offices across the country, keeps tabs on local, regional, and national industrial capacity and helps connect workers with everything from entry level training to upskilling for established professionals.

2.3.2. Turf Wars

In L.A. the major studios combined forces to build a below-the-line training centre. 80,000 students have gone through its doors in just four years. While in Quebec the bricks-and-mortar solution might work, English Canada is highly decentralized. Besides, the country already has a vast array of below-the-line training opportunities (see Appendix B). Coast to coast to coast, for example, unions and guilds and their members have done an exemplary job of creating professional development opportunities for their members. Numerous of these “Best Practices” are listed on pp. 19-21 in the “Fast Forward” document.

However, the success of our training resource array is compromised by three major counter-productive forces:

Fear of redundancy - Veteran workers can be reluctant to train new workers. They don't want to contribute to their own redundancy.

Distrust – Unions & guilds are often reluctant to offer trainee deals to producers. They don't want producers taking advantage of the initiative just to save money by hiring trainees.

Competition - Branches, cities, provinces, regions, territories, schools, colleges, institutions - everyone wants to protect and expand their turf. Even company vs. company can be counter-productive. Underbidding can result in poorly trained crews and dangerous situations.⁹

These forces can combine in a perfect storm. The result, a gradual lowering of a production community's skill level. Older workers leave the industry without ever handing off their skills. Lesser skilled workers can find themselves in trainer positions. Producers and PMs complain they are sent union grips, for example, who “don't know a flag from a scrim.” And the friction goes both ways. “Producers are too busy counting their beans to invest in the long term health of the industry.” Again, the effective deployment of training resources requires cooperation, collaboration, and a lowering of the adversarial heat.

Jurisdictional overlaps and rivalries contribute to the ineffective deployment of training. If unions and guilds were more collaborative and less proprietary in their training offerings, the industry would benefit.

Province to province competition can be counter-productive too. Provinces can learn from each other. Ontario's Seneca College, for example, has an excellent industry-designed two-term post-graduate program in costume, part of their fashion merchandising department. Provinces like Nova Scotia could utilize that ready-made curriculum to good effect. It's often a political process, getting government, industry, and training institutions all on side to make change happen.

By eliminating this culture of protectionism, by stimulating in the industry a collaborative spirit between producers and unions & guilds, between cities, provinces, and institutions, we *can* win the day, but it is tough, especially when one province pays for training workers who then pack up and take off for other jurisdictions never to return. Like training doctors or officers training in the armed forces, there may have to be requirements that workers repay their communities by agreeing to work there for a period of time. Even more important, the issue of disappearing workers should be met with carefully designed industrial growth strategies which involve training and integrate it into an overall plan.

All sectors of the industry, producers and unions & guilds, training providers, government agencies, etc. must be pro-active in promoting a long term view – only through collaboration, trust, and the effective implementation of increased on-set training opportunities will the continued health of the workforce be ensured.

Easy to say - hard to accomplish. Everyone has to agree – training is essential.

- 9) ***Recommendation*** – *Ensure representation of producers, PMs, and the unions & guilds on both the National Training Advisory Council and on Regional Training Organizations.*

3 GENERAL TRAINING GAPS

In an effort to rationalize training delivery, several provinces have developed a tiered approach quite similar to that proposed in “Fast Forward.” There are variations, but by and large they suggest delivering training in more or less the following format:

Level 1, Entry - Set Training and Protocol. Safety. Industry Overview, its ups and downs, how departments and positions interrelate. Level 1 starts in the classroom. Once the fundamentals have been taught, the classroom experience is followed by job shadowing or on-set observer status

Level 2, Emerging and Mid-level - Hands-on instruction in the use of equipment in specific disciplines and a detailed analysis of departmental responsibilities and interactions followed by on-set experience being mentored or as an apprentice.

Level 3, Senior - Skill enhancement for experienced workers - on-going professional development, particularly key in an industry undergoing such radical and rapid technological change.

We have organized General Training Gaps identified by respondents in the same order.

3.1. Level 1, Entry

Some respondents, ones who have suffered months or in some cases years of unemployment, said “Stop training workers - there are too many now!”, but most recognized that, for the industry to grow, training *is* key. Other than the training naysayers, everyone agreed: on-the-job training, mentoring, apprenticing, and shadowing are far and away the best way to train workers in Film & TV.

Speaking hyperbolically, one respondent went so far as to say, “Give each a two week ‘tell it as it is’ orientation course and get out of the way! If a worker is focused, intelligent, and ambitious,” he said, “they will succeed.”

Over and over again we heard the same response - before new workers arrive on set, they need to learn the ropes. And as one Nova Scotian PM said, “If you are a hard worker, eager to learn, responsible, fairly intelligent and a team player - if you endear yourself to a senior player and ask to learn - you’ll get a job!”

Several respondents noted lots of ways for the young and eager, once they have some basic off-set orientation, to gain on-set experience while being useful at the same time. Be an extra. Hire on for dailies, hourlies, as night watchman - anything. Everyone said some version of: "Get on-set." It is a great way too for department heads to recruit new talent and separate the wheat from the chaff.

Most respondents agreed - film schools and community colleges are providing a good general education in production. Students gain a familiarity with a wide range of below-the-line jobs, but the schools' core mandate is to provide training in the "soft" skills – time management, teamwork, leadership, creativity, problem solving, etc. through the application of learned techniques in the production of actual films. For example, editing, one film school representative observed, is less about learning a specific software than learning communication, collaboration, artistry, and analytical skills.

Some industry respondents complained that the schools and colleges are out of touch. One PM called for a law - no one should teach till they have at least 10 years on-set experience. Ignoring the many dedicated teachers working hard using well-designed, well-delivered curricula, another respondent asked: "When was the last time some of these guys actually came on set?" These critical comments underscore the disconnect between those providing training in the classroom and many of their peers in the business.

One respondent decried "social engineering programs," and noted that the best, most enduring and safe workers in the business often enter "sideways" through nepotism or friendship. They don't come in wanting to be a director or producer, but come in without expectations and just work their way up step by step without lofty aspirations - their minds are open. They learn better the intricacies of whatever craft is thrown at them.

Another common theme both for Entry Level positions and for Emerging and Mid-level: The long term goal of creating a healthy below-the-line work force with up-to-date skills will only be achieved through cooperation between Keys, Department Heads, unions and guilds and specific schools and colleges.

Key to the system working - producers and unions and guilds must get trainees on-set to put classroom theory into practice. Many respondents observed that unions and guilds, to protect their membership, often make it difficult for newbies to get a leg up, but without new blood, the workforce will soon grow stale. New ways, like facilitating transferable skills with the new media industry, or formalizing job descriptions of new electronic positions like Digital Imaging, will pry open new opportunities in the industry and keep the workforce fresh. One respondent recommended that a fundamental unit in all entry level training called "new horizons."

Training Gaps - Successful and safe on-the-job training, before the new worker arrives on-set, requires at the very least specific training in -

- **Set protocol**
- **Safety**
- **How the industry works**
- **How departments interrelate**

To a greater or lesser degree in all ten provinces and three territories one or more of these fundamentals, it was suggested, were not being met.

Training Gap - Another common Entry Level training gap mentioned over and over again both in “Fast Forward” and in the preparation of this Training Gaps Analysis – **manage expectations**. Grads entering the business for the first time often think they’re going to be producers or directors. One seasoned Production Manager commented, “I tell them, ‘You have to be willing to schlep first. If you schlep, then I know, someday I’ll be working for you.’” She added, “You know, it’s true. I *am* working for some of them now.”

Another passionate below-the-line Department Head said: “Please! Tell everybody, this is a tough industry... Film work is more like joining the infantry than getting a job in the real world. It’s brutal work at a fraction of the earnings... Don’t teach anyone otherwise.” The only job you start at the top is digging a hole.

It is a tough business with great rewards but also with serious ups and downs. With resources limited, training providers have to invest their energies in only the most eager and deserving students. Schools are doing a good job providing general skills, but could improve the way they select and prepare students for entry level positions.

Training gap - In addition to managing expectations, a common theme among respondents was the need for training in job skills; resumes, job interviews, how to plug in, teamwork, personal record keeping, taxes, dues, and deductions, etc.

10) **Recommendation** - *Entry Level training must offered selectively to only the most eager students and should include the following: Set protocol, Safety fundamentals, How the industry works, How departments and positions interrelate, and Industry realities.*

11) **Recommendation** - *Entry level training must include units in fundamental business practices; resume writing and personal promotion, record keeping, and industry “survival” skills.*

12) **Recommendation** – *Courses of study must involve practical set experience.*

3.2. Level II - Emerging or Mid-level

Film & TV workers usually get on-set training from the person above them. In one person departments like continuity, this can be a problem - there is no one above to train. In big departments other problems arise. Trainees can get lost in the melee. It's a high-pressure industry with slim margins. Mistakes aren't tolerated. If you don't come up with the goods the first time, you usually aren't rehired. Training must be targeted and personalized. In smaller production communities, this is easier. In larger one, it's more difficult. Trainers themselves are a very particular kind of individual, and finding people with the *feu sacre*, willing to learn and carry the baton, can be tough.

In some cases skilled workers brought in under deeming provisions, for example, were not even aware that they were supposed to be mentoring local talent, and were given no instruction or orientation as to how to mentor. Some senior workers are natural born mentors; others' mentoring skills have to be cultivated. Mechanisms to measure the level of a worker's mentoring skills are needed. Though a truism, it is still worth repeating; we must **TRAIN THE TRAINER**.

13) Recommendation - *In all Departments standardized, certified courses and other support mechanisms must be developed to capitalize on senior workers' abilities to teach and mentor less experienced workers.*

Most respondents noted that series, with their longer production periods and repetition, offer the best mentoring opportunities, but features too, with their slower pace, can give mentors more time between takes to teach.

When hiring or pairing up trainers and trainees in apprenticeship or mentorship situations, good department heads will know both the skills and the creative passions of available talent. Skills can be taught and certified - fostering creative passions can be more elusive.

A telling comment came from a BC propsmaster: "A department, indeed an entire crew is a synthesis of the individuals making up the team." By capitalizing on the interconnectedness of these units, better capacity building can take place. Just as it takes a whole village to raise a child, it takes a whole department to foster new talent. In many departments, the same observation was made - team building is key. By extension, training people to work in teams is key.

Another interesting comment about "life-long learning" came from several Art Department respondents. For Emerging and Mid-level workers who find themselves in the film and tv business for the long-term, workshops, seminars, and formal training is important, yes, but there is another, often-ignored dimension to PD - access to directories, suppliers lists, what might be called industrial

intelligence, new, improved ways to do things and places to get things so one can do one's job better.

RTOs like Saskatchewan's Career Development Program (formerly Crew Call) can connect workers with jobs, anticipate training gaps and deploy training to take advantage of slow production periods to provide subsidized training for workers "between engagements," and forecast production peaks when future capacity will be required. They can lobby for and coordinate training programs including on-set mentoring, apprenticeship, and the bedrock of below-the-line curriculum provided in colleges, technical schools, and other training institutions.

When a crew is "on" and understands the big picture, sometimes actors can "feel the concentration of the crew." When that happens it truly is an extraordinary experience and makes involvement in the business worthwhile. If everyone from the Office P.A. to the Location Scout to the Production Accountant has a sense of why they are there and what it's all about, there is no question - the finished film benefits. At the very least Department Heads should have script reading and interpretation skills.

The DGC's seven District Councils tried to establish a national training program and national standards but found that there just wasn't an equal buy-in across the country. In some cases a regional or provincial standard works better, but localized standards reduce mobility. When employment options dry up in one community, those workers will be less likely to find work elsewhere. Deemability, for example, will be of little use.

Many best practices have been developed in specific territories - they should be emulated across the country. Our institutional infrastructure is in place warts and all - a tremendous, somewhat disorganized array of community colleges and film schools, coops, union, guild, and professional organization mentorships and apprenticeship programs, workshops, seminars, government programs, bursaries and scholarships, etc. (see Appendix B). The problem is, eliminating duplication, capitalizing on strengths, and deploying all this more effectively and economically.

As noted so clearly in our response from New Brunswick Film, there is a clear synergistic relationship between workforce capacity and production levels. There is little point upping tax credits and attracting production to a province if the crew capacities do not exist. Similarly there is no point providing training for productions which will never occur. Training is a key element in any industrial development strategy and must be given more than lip-service

While an integrated macro-industry approach is important, a micro analysis department by department and position by position is also key.

Ontarian respondents noted the state of flux their industry is in and called out for some means to coordinate, for example, even fundamental training offerings like

Safety and Set Protocol. Different players keep re-inventing the same wheel. One respondent wondered if by pre-planning it might be possible to insulate the community from ups and downs caused by things like currency fluctuations or the WGA strike.

A NS PM, while she supports on-the-job training, called for more in-depth, long-term “regulated training” in the classroom for Assistant Directors, Production Coordinators, and Production Accountants to name but a few positions of concern. This kind of training must be seeded directly into schools and colleges where that specific talent is lacking.

Training Gap - Training and professional development is not just the provision of workshops, mentoring opportunities, and courses to train workers but is also over the long term a process of connecting workers throughout their careers with information; directories, on-line resources, suppliers, books, magazines, industry awareness, etc. - opportunities to do their job better.

Training Gap - There are many excellent below-the-line courses being offered across the country, but workers in one part of the country may not know about, nor have the financial ability to travel to and attend them. Similarly, excellent course models and training resources like IATSE 667’s excellent Camera Assistant handbook, or the DGC Nova Scotia’s excellent Continuity training method, are delivered in isolation and not taken advantage of or emulated by other production communities.

Training Gap - Respondents, particularly those from Quebec, noted another widespread training need - below-the-line workers rarely receive training in how to read a script, how to envision the final product, and how to understand their role in its realization.

Training Gap - Canada has come a long way but still does not have standardized, certified Safety Training across the country. Apparent also in other areas like Rigging or Firearm Wrangling, when a producer asks a potential worker, “Are you certified?,” when the answer is “Yes,” the ticket may be for an inappropriate skill. Producers themselves need training in what below-the-line skills to seek. California’s safety passport system, and other American requirements for position specific certification, is throwing down the gauntlet before the Canadian industry. When US productions come here, they look for certified Riggers, for example. If they can’t find them, they bring workers in from south of the border. Canada must upgrade to compete, but the larger issue is, our productions are not as safe as they could be. Our delivery of Safety Training is piecemeal.

Training Gap - One IATSE branch rep noted the following: When a skills gap appears in a particular department, the response to fill it is not always as well planned as it might be. The limited training resources of the branch become too spread out and unfocussed. Careful deployment of these resources is critical in

the short term, and long-term strategies should be developed in concert with specific training providers like colleges and institutions to build capacity

Training Gap - Position-specific certification in some positions. New Brunswick, for example, called for standardized call sheets; so one in Halifax looks the same as one in Vancouver.

- 14) **Recommendation** - *Incorporate creative script reading skills into below-the-line training for Department Heads.*
- 15) **Recommendation** - *Create mechanisms for cross-industry cooperation to provide standardized, nationally certified Safety training and skills upgrading from industry-recognized trainers.*
- 16) **Recommendation** - *To facilitate the mobility, employability, and accreditation, as with Riggers, systems of standardized certification adapted to local regulations but modeled on the ETCP (Entertainment Technician Certification Program) should be developed to design training methods, to give employers reliable measures of skill level, and so the entire industry will have clear benchmarks.*
- 17) **Recommendation** - *A better, more accessible system such as bursaries, travel grants, e-learning, creative scheduling, and other training delivery mechanisms must be developed to help workers get to training resources, or to bring the resources to them.*
- 18) **Recommendation** - *Energies and resources should not be diluted between many training providers but rather focused on particular schools, colleges and programs in specific crafts to develop long term strategies to build workforce capacity.*
- 19) **Recommendation** - *In deploying training, in addition to formal courses, workshops, and on-the-job skill development opportunities, include in the arsenal of training resources ready access to job specific information and professional development opportunities; e.g. expansion of the CHRC's National Training Database.*
- 20) **Recommendation** - *All departments should work with their unions, schools and colleges, and senior members of the relevant crafts to define job descriptions, set protocols, establish mentorship programs with clear deliverables, and quantifiable testing mechanisms to monitor workers' performance and to help with career planning.*

Best Practices – Saskatchewan’s Career Development Program coupled with the province’s Deeming Provision, both subject to regular review and adjustment, target specific labour pool deficiencies and work to address them with training programs applied as a key part of an overall industrial strategy for the province.

Best Practice - Women in the Director’s Chair (WIDC) led by Vancouver’s Creative Women Workshops, is a partnership between unions & guilds, government, and broadcasters. Its production phase takes place annually for three weeks at the Banff Centre. While the program’s major focus is above-the-line, it also provides rich professional development opportunities below-the-line. Seasoned industry veterans mentor assistant directors, art department personnel, grips and electrics, camera, sound, and the Centre’s own post-production Work Study trainees (see above). They get invaluable onset experience, coaching, and average 12 days of on-the-job training each.

Best Practice - BC’s SHAPE (Safety and Health in Arts Production and Entertainment) is a not-for-profit association established in 1998 at the request of industry and the WCB, from which it operates at arm’s length. Like Quebec’s “loi d’un percent” and the RFAVQ, it is a model which should be replicated across the country. SHAPE offers a wide range of on-going programs on safety issues and run a safety “Passport” system by which employers can view worker’s skillset and safety training profile. There are currently 5,000 workers registered in SHAPE.

Best Practice - SHAPE teamed up with the ETCP (Entertainment Technician Certification Program) to offer courses and qualifying exams leading to internationally recognized safety certification for both BC and Alberta-based Riggers. The ETCP Council is comprised of industry, unions, associations, and training providers.

3.3. Level III - Senior

Many senior craftspeople, having dedicated their lives to the industry, and now reaching the end of their professional careers, want to hand-off their skills to younger workers. These peoples' talent and commitment are two of the industry's greatest assets.

Many of them also need skills upgrading in new production methods.

Possibly training environments could be created where they are placed in learning situations with younger workers. They can pass on their senior skills while getting instruction and hands-on experience with new technology.

Training Gap - Some of our most experienced senior craftspeople, who know the industry inside out, have not been able to keep up with new production methods. They have tremendous skills and experience in film, for example, but lack proficiency in HD.

Training Gap - Another common theme arose from respondents - as workers move beyond the Emerging and Mid-level ranges of production experience, and become Department Heads themselves, often they lack Management Skills and training in handling budgets, mediation, costing and purchasing, and above all, leadership.

Training Gap - Others are retiring, selling their companies, and moving on. The industry should not let them sneak off without being given the opportunity, perhaps aided and abetted with financial inducements, to share their hard-earned skills and their lifetime of experience.

21) **Recommendation** - *Professional Development Management courses should be offered in a flexible and cost-effective manner to working professionals who are "on the way up."*

22) **Recommendation** - *Develop programs for Senior workers to get technical skills upgrading and share their experience with younger talent.*

23) **Recommendation** - *Secure financing and develop opportunities for skilled senior workers to impart their knowledge and experience to younger workers.*

4 JOB-SPECIFIC TRAINING GAPS

4.1. Production Staff

4.1.1. Production Manager

While many PMs have a good background in budgets, accounts and number crunching, sometimes they fall short in knowing on-set dynamics, technical skills, negotiating skills, and, in particular, the details of new certification tickets and new more stringent health & safety regulations. In one recent case a PM was sued after getting some “dailies” to perform a simple task. He told them how to do it, they didn’t do it as instructed, one was hurt and sued him for inadequate supervision. The PM lost. In some locales our respondents reported succession issues. The best PMs are getting on and there has been little forethought given to preparing the next generation.

4.1.2. Unit Manager

As with Production Managers, Unit Manager p.d. training falls short in helping working professionals stay current with new job certifications, electrical codes, and health & safety regulations. Training in stress management and HR skills were also mentioned.

4.1.3. Accounting

Good accountants and junior accountants familiar with tax credits and Canadian film finance, including specialists in payroll and accounts payable, are hard to find. Few are CGAs. Their jobs tend to be genre specific - skills in one area often can’t be applied in another. Workshops in specific software, like Movie Magic Budgeting and various sophisticated payroll programs, are required. A number of respondents put the shortage of Production Accountants as their number one skills gap.

24) Recommendation - Develop specific units on Film & TV Production Accounting in conjunction with post-secondary institutions.

4.1.4. Bookkeeper

As with Production Accountants, colleges and universities should be apprised of the industry's skills gap and encouraged to provide curricular units to fill the training gap. Further, students and professional bookkeepers from other fields should be encouraged and assisted in securing trainee positions on productions.

4.1.5. Doc Production Coordinators and ADs

Almost exclusively non-union, good documentary production coordinators and ADs are hard to find. The best often enter the industry from technical schools as office PAs and grow their skillsets in the office. Some become documentary Assistant Directors taking notes, getting releases, tracking tapes, wrangling talent, pulling cable, etc. Documentaries usually have just one-person departments so there rarely is a mentor to provide on-the-job training. Cultivating these invaluable workers' highly generalized skills and competencies takes time and finding the right people for the job is a serious challenge.

4.1.6. Production Coordinator

One province has sent their trainee Production Coordinators to L.A. for additional on-set training. A tremendous grasp of all aspects of production is necessary so people and things get where they are supposed to be when they are supposed to be there. Superb organizational and negotiating skills are required and sometimes need to be honed. Coordinators have to be extremely persuasive.

4.1.7. Transportation Coordinator

Like Production Coordinator, a job which demands great organizational and time management skills. Both positions also require familiarity with scheduling software and handling a budget.

4.1.8. Location Managers

Training for Location and Assistant Location Managers was a common appeal from respondents. Competencies for location manager are a unique skill set involving great people skills, negotiating skills, knowing script and production requirements, contracts, etc. The industry is crying out for more good Location Managers - matching those rare individuals who have the innate skills with training to prepare them for the full range of responsibilities required. They have to know people, script, technical, contracts, logistics and above all, they have to be able to talk canaries out of trees. Good Location Managers are few and far between. Almost

every production community in the country is crying out for good Location Managers and Assistant Location Managers.

25) **Recommendation** – *Develop competency charts, a curriculum, and an effective national strategy specifically designed to fill the critical skills gap in Location Management.*

4.1.9. Script Supervisor

Good Script Supervisors too are a rare commodity. As with other departments, a common complaint - people are being certified without proper qualifications. It's not the worker's fault – proper training opportunities are not available. The U.K.'s Skillset had great success a decade ago in this department. With funding from the Ministry of Labour, 12 students were trained – more than half are still in the industry.

Best Practice – One gifted senior script supervisor with the help of her branch has developed her own method of training. A video and print materials were prepared. In addition to mentoring, she further fosters her trainee Supervisors' growth by actively connecting them with work, sometimes at the expense of her own employment. She also gives workshops through coops and colleges not only in her own province but in neighbouring provinces as well. She is a role model for senior technicians throughout the country by single-handedly building capacity in her craft. Her branch is protective of the method. Though frequently asked to share their expertise, they want to get it right, they say, and not be reliant on the single gifted mentor before they make her method available to other branches.

Series provide the best possible opportunity for job shadowing or mentoring in this position. The learning curve is not so steep and the repetition can provide a good basis for skill development.

4.1.10. Technical Advisor

Technical Advisors, specialists in particular fields like forensics or the military, come from many walks of life. One respondent suggested a course, website, or handbook on industry practices could be useful to introduce them to the Film & TV industry.

4.1.11. Office PA

An excellent training ground for many positions, notably in the office, Production Coordinator, or on-set, 3rd AD, good office PAs are scarce in some locales, Ontario for instance. Often grads of colleges or film courses, it is an entry level position

with great promise for the observant and enthusiastic. However, to drive production vehicles, the PA has to be over 23 which narrows the field - willing to schlep as an Office PA but over 23. One Manitoba PM noted that she likes her entry level PAs to come from MacDonaldis where they teach customer service. Interesting point - people skills are vital to a successful career in film & TV.

4.1.12. Craft Service/First Aid

PMs are finding it difficult to find Craft Service personnel willing to do food prep and 1st Aid, ideally a combined skill set. A training gap? Perhaps. the problem may be at least partially addressed by how job options are presented to students and new workers or in curriculum design.

4.1.13. Transport

In peak production periods, as with other positions, there is a shortage of trained and experienced personnel.

4.2. *Assistant Directors*

While there appears to be a healthy system in place in most provinces for AD training, helping people climb the ladder, respondents did note training needs in the following areas: updates on union agreements and labour law, training in budgeting, scheduling and form-filling software, management skills, and as with other below-the-line positions, but of particular importance in the AD department, the ability to read scripts and understand the creative process.

Ontario reported a shortage of 3rd Ads and one PM called for more training opportunities through the union. She highlighted the need for more training in paperwork fundamentals, a major part of the 3rd AD's job.

Newfoundland reported a shortage of 1sts and 2nds.

4.3. *Production Design*

4.3.1. Production Designers and Art Directors

The same comments were made for the two professions. While as with other below-the-line jobs there was a call for improved training in creative skills, like art and art history, materials and fabrics, how to read a script, etc., there was also a call for better training in management skills, in HD and its affects on their craft, and

of particular interest in Quebec and New Brunswick, an understanding of how job descriptions in the Art Department may differ between English and French and American productions.

For Production Designer, a senior position, two respondents noted the need to cultivate a succession strategy.

4.3.2. Graphic Artist

As with Wardrobe Assistants and students in cosmetology, in smaller centres at least, the industry must be pro-active, make approaches to schools and colleges, for instance, and insert into existing curricula units to de-mystify the Film & TV industry and prepare students for part-time employment.

4.3.3. Construction

There is a need for metal fabricator skills. Most metal fabricators have full-time jobs and are not available as “hourlies,” but some of their skills could be learned by other crew and be available to productions. In provinces with building booms, the higher salaries and prospect of a permanent job lures workers away to greener pastures.

4.3.4. Carpenter

In smaller centres where production levels cannot sustain full-time employment, carps are often drawn from the building trades. Orientation, Set Etiquette, and Safety courses are required for all.

In Ontario there was a call for more formalized training opportunities for Scenic Carpenters; e.g. at George Brown College and on-set through union initiated apprenticeship programs.

4.3.5. Scenic Painters

Scenic Painters need special training to handle HD requirements.

4.3.6. Set Dec

Ontario called for vital training in Set Dec rigging and ways to apprentice new Set Dec workers. Specific skills gaps were identified in installation (electrical,

plumbing, hanging fixtures), how to pack trucks properly and safely, interior decorating - and fine dressing and styling.

4.3.7. Wranglers

Wranglers often have to supplement their income with other employment. When they enter the industry, like everyone else they must be introduced to the basics.

4.3.8. Hair/Make-up

As noted above, there are shortages in the field. A good trainee program, "...like the Camera Department's...", was called for. But, it was noted, on heavy hair & make-up days when the set is loaded with extras and cast, there is little opportunity for the old hands to train new workers. These new workers, who often come from retail, or small esthetic schools, are often short on fundamentals like set etiquette, how to fill out a deal memo, how to read a call sheet, etc. They also lack proficiency in skills which are unique to film; e.g., putting on wigs and adding extensions. While recruitment campaigns for new members is intended to reduce stress, often it adds stress on experienced members and Department Heads as they train new talent, perform assessments on the trainees' performance, and deal with the frustrations of their departments when members of the team are not pulling their weight. Hair/Make-up workers need Safety training as well, particularly as regards the impact on actors of certain Special Effects. There is a training gap in Prosthetics.

As in many other Departments, in Hair/Make-up there was a call for management training so mid-level workers can graduate to more senior and Department Head positions.

4.3.9. Costumes

Again, as with other disciplines, shortages appear during times of peak production when training opportunities are tough to find. However, workshops in partnership with well-equipped technical schools could cultivate a labour reserve conversant with industry needs, for example, costume building. One Textile Key suggested that these prospective workers also receive training in basic visual design. Startling though it may seem, many of the "bodies" brought in during peak periods are unable to sew. There is a chronic lack of desire for workers once in the business, to upgrade. There is a specific need for workers who know how to dye or "stress" a costume, and computer and research skills too are often lacking. Once again, an industry sponsored mentorship program with clear structure and outcomes was called for. One observation noted that the most important skills needed in Costumes is speed, how to "sell" a costume to an actor, and how to

innovate while “under the gun.” As with many other departments, there was a common PD recommendation to teach Emerging and Mid-level workers management skills; indeed, there was a widespread call for more PD workshops, trainee programs, and an excellent recommendation for a summer student job placement program.

26) **Recommendation** – *To build skill levels in hair & make-up and other film & TV disciplines like textile artists, which draw on students from generalized college courses, to complement and prepare for on-set training opportunities, industry veterans should give workshops and targeted units to classes as part of their courses in order to introduce students to industry fundamentals, manage expectations, and teach skills unique to film & TV.*

27) **Recommendation** - *For the top costume students in the college system, establish a summer placement program to give students hands-on experience.*

4.3.10. **Props**

Quebec noted a critical shortage of qualified workers in this field. It’s a tough skill set to fill. One BC Propmaster said it when he quipped, “Good props people are jacks of all things and masters of ALL.” There is literally no training offered at a technical or community college, he said, which might not some day be useful to a props person. They are generalists. New skills are learned under fire and teams build over time. Safety, specifically Gun Safety, which must be the responsibility of trained Gun Wranglers, and Set Etiquette are required, but developing capacity in Props is both a training/mentoring process, and a matching of personalities and proficiencies - team building.

Ontario called for ways to apprentice new props buyers, dressers, and installation/rigging.

4.3.11. **Special Effects**

Safety is paramount in Special Effects. Training in current legislation is essential. Training in good Research Skills and having access to a good network of suppliers (e.g., *sugar glass*) and knowledge are key. Seminars and p.d. workshops can be extremely useful. To build Special Effects capacity, a key draw for foreign production, bursaries and travel grants are needed to attend classes outside of the community or often outside of the country. There is a distinct shortage of training opportunities in Special Effects in Canada. Often it is left up to private companies to take on workers right out of college and provide all the training themselves.

4.4. Grip & Electrics

4.4.1. Key Grip

There was a call for workshops on matte shooting and on a variety of engineering concepts including loads, capacities, and the resistance of materials. One key wrote, "If there is a single set of skills needed that I perceive as lacking, I can only say these remain in the realm of leadership, followership and the glue of fellowship that binds us and produces a better work atmosphere."

4.4.2. Dolly Grip

There is an almost universal need for expertise in this highly specialized position. Respondents coast to coast to coast called out for with the same degree of urgency and unanimity as the call for Production Accountants and Location Managers.

4.4.3. Riggers

In the U.S. in both Lighting and Grips riggers must now be certified by the Entertainment Technician Certification Program. There are only around 50 certified riggers in Canada. The industry, producers and insurers, will soon require certification here. We should be prepared.

Supporting programs like BC's SHAPE is beneficial to everyone in the industry. A major BC feature at huge cost to the production was recently shut down for lack of proper lift tickets. Production Managers sometimes hire their friends instead of properly certified workers.

4.4.4. Marine

Until production levels increase and demand for specialists like marine workers achieves a sustaining level, film & TV will continue to lose its specialized workers to other industries. Aspects of their training particular to film & TV will also be a challenge until demand warrants the deployment of resources. Capacity is built slowly through dailies and fostering proficient units in particular areas.

4.4.5. Electrics

Provincial regulations, permits, and certifications can be a challenge for Electricians in the film and TV business. Supervisors themselves could sometimes benefit from updating their skills to stay current with changing safety regulations, and there are gaps in workers trained in “aerial lift” or other provincial certifications.

Best Practice - IATSE BC Local 891 and British Columbia’s SHAPE program collaborate by offering courses so workers can achieve various certifications. Contrary to most Department Heads, one said film school graduates often make good Lamp Operators because they know more about all-round filmmaking, have a keener interest in the final product, and are more cooperative with other departments.

4.5. Camera

4.5.1. Camera

Far and away the biggest challenges in Camera is High Definition and digital production. Several new cameras are now coming on-line and the landscape is changing again. DOPs and Operators have to know, not only how to operate and compose a shot with this new equipment, but also its inner workings, manipulating images for maximum creative value. The learning curve is huge - almost every category is affected. Canada has fallen behind other countries. Sometimes when our best shooters master the new equipment, they are stolen away overseas.

Best practice - Sheridan College and IATSE 667 have partnered in a program specifically to elevate entry level workers. Without the partnership, the new workers would fall behind in a demanding field where you have to get it right the first time, or you’re gone.

Best practice - As they promote their new Camera technology, Red Camera has partnered with IATSE 667, 669, and 856 among others to give Camera crews a chance to familiarize themselves with the equipment, and moreover, to “play” with it. One can have a fundamental understanding of new equipment without being able to be creative with it. “Play” time can be important.

Training Gap - Panavision has a revolutionary new camera, the Genesys. IATSE 667 could get their hands on one for no more than 12 hours - and no instructor. Then local members had to sit by and watch a US crew take their jobs because they did not know how to use the camera. We have some of the most creative and talented people in the world working in Canada, but they are hobbled by our inability to give them the training they need. Training is piecemeal and reactive. It happens when it can and often on a shoestring.

28) Recommendation - *In-depth training is required to meet the demands of the digital age. Broad industry and government collaboration is urgently required.*

Once in the industry, there are only two ways to learn - on-the-job and thru seminars put on by the union in partnership with rental facilities and product suppliers. The seminars open workers' minds to new ways of doing things, and on-the-job training gives them a chance to put these ideas into action and perfect skills.

Some styles of production require very particular shooting styles; for example, fast-moving, hand-held reality TV often suits younger, more athletic shooters, who are often in great demand and short supply as are Steadicam operators. A common route for shooters to enter the industry – they train at one of the technical schools, find first employment with a broadcaster, then enter the freelance world. They often peak in their 40's. This leaves many skilled senior camerapersons out of date before their time.

Another training gap identified in Camera - sometimes where there is proficiency in technical aspects there is a shortfall on the creative side.

Some locales reported a lack of skilled Camera Assistants.

4.5.2. Stills

Even gifted photographers need to shadow or be mentored on-set. Shooting stills is a highly specialized and political job. There is no way to learn it except from someone who has been there and done that.

4.6. Sound

4.6.1. Sound

It is hard to find Sound Recordists and Boom Operators, particularly ones conversant in new technologies, and in the words of one recordist, "ones with a thick skin to take all the abuse they get." "Boom in!" can be a familiar (and expensive) complaint with inexperienced operators. As a rule of thumb, an insight not unique to the Sound Department, the more technical expertise required, the bigger the training gap. Positions requiring "soft" skills, like self-motivation and common sense tend to be better off.

There was also a declared shortage of Sound Assistants, the entry level position. On big shoots, Sound sometimes has a cable puller - another entry level position.

Those that do enter the industry often do so with some background in either music or post-production.

At schools, one Sound Recordist told us, they often put Sound as a low priority and let the “Aw, fix it in the mix” sensibility take over. He appealed for higher standards and a greater recognition of sound’s crucial importance. “Radio mics are a tool, not a solution.”

Best Practice - Entrepreneurial technicians are shouldering training responsibilities to build companies and production units conversant in particular technologies. One tech is sent off to study in the US, then he or she brings the new skills home to train others. These companies can offer production services no one else can provide.

4.7. Post-production

On the training provider side, one post-secondary institution noted the huge expense to provide students with the latest post technology, a complaint heard coast to coast to coast. Tech needs can change in the blink of an eye and the re-training of instructors, let alone the high cost of equipment upgrades, can be prohibitive.

29) Recommendation – *Particularly where there are gaps in high cost, high tech training as with expensive, constantly changing post software or with the latest HD production equipment, concentrate and focus partnerships between industry, suppliers and manufacturers, government, and post-secondary institutions to utilize resources more effectively. Provide bursaries and stipends to bring workers to the equipment and expertise. Eliminate duplication – get training providers to collaborate and integrate their courseware delivery.*

One HD Post house we talked to is the only one of its kind in its home province. Its workers are experiencing burnout. There is a clear need for additional workers and therefore, a clear training gap.

4.7.1. Editor

An Edmonton-based Producer decried the shortage of editors in Alberta and the shortage of on-the-job training opportunities. She often has to import talent. A Calgarian PM who does mainly American service productions noted that post usually occurs in directors’ home towns so opportunities for feature editors to perfect their skills are limited. A Vancouver post house described gaps in operators who can cross the line between new media and traditional post; e.g.

editors, assistants, videotape operators, engineers, and colorists. After graduation when they enter the workforce, they may have good software skills, but lack creative, knowledge of workflow, and how to deal with clients. Many need retraining to manage new media projects like website integration, DVD authoring, etc.

All the technical proficiencies aside, a common observation from our respondents noted that editing is the “third form of writing” in a production (after screenwriting and directing).

Best Practice: In addition to many other professional development programs, NIFCO partners with the Newfoundland Labrador Film Development Corporation to give intensive workshops in post-production.

4.7.2. Assistant Editor

Post-production is on the frontline of technological change. The big software companies keep changing their products and charge for training – an added revenue stream. Keeping up is almost impossible and expensive. The high-tech challenges facing post workers are unique in their unions and their needs are often eclipsed by those of more populous disciplines.

30) **Recommendation** – *To keep up with ever-changing technology, Canadian post-production workers need on-going professional development through dedicated programs at post-secondary institutions, technical schools, and through industry-sponsored mentoring.*

Assistant Editors often become Editors and yet there is frequently a disconnect between the two positions. Assistant Editors often work alone at night and have limited chances to perfect their creative skills in mentoring situations. Assistant editors need opportunities to grow creatively - training in the art of editing.

4.7.3. Digital Imaging

New technology has taken over TV and it's taking over film. Digital imaging used to be concentrated in post, but now on set there is frequently a whole department present with a whole new set of skills. Experts in on-set digital imaging are hard to find.

NB: Above-the-line personnel, like directors and producers, often are not familiar with the latest developments in below-the-line technology.

4.7.4. Post-Production Supervisor, Coordinator

There is a distinct lack of trained personnel in these areas. The wages are too low and the stress level too high to keep people. They are important positions and inexperience can cost productions big money. However, a new and growing trend, as with the appearance of Digital Imaging on-set, sees what the French call a "Technicien Numerique," a Post Supervisor, often a representative of the post house where post-production will be taking place, appear in an official capacity on-set during production.

31) ***Recommendation*** - *In light of the digital evolution rapidly changing the production process, a detailed analysis is needed of new digital positions and the restructuring of below-the-line crews and lines of communication.*

4.7.5. Post-production Sound

Post-production sound, a constantly evolving field, is a highly creative, technical, and detailed process involving a closely-knit team of editors, recording engineers, and re-recording mixers. It takes at least a year for a graduate with basic training to become an entry-level assistant. To become a pro takes three to five years and indeed, in the words of BC's Post Modern Sound, "The learning never ends." Only the most tenacious survive.

When hiring, Post Modern reports, they have two choices - hire experienced personnel, who often are unavailable or over-qualified, or train student grads on the job - an expensive process. They recommend the following:

32) ***Recommendation*** - *Post-production sound curricula must meet industry standards, be certified, include a subsidized 6 month practicum. and a subsidized 1 year apprenticeship.*

5 RECOMMENDATIONS

- 1) **Recommendation** - *A detailed analysis of specific regional, provincial, and territorial below-the-line training gaps should be undertaken including, in addition to the crew positions defined in the Telefilm Canada budget, positions in the service sector, at equipment suppliers, sub-contractors, and post-production houses.*
- 2.) **Recommendation** - *An on-line forum for below-the-line workers must be established, promoted, and maintained to enable the expression of perceived skills gaps, training needs, and to help forecast and prepare for evolving industry trends*
- 3) **Recommendation** - *Variations of Quebec's 1% law, or Saskatchewan's 8% training administration fee should be adapted to regional realities should be developed and implemented.*
- 4) **Recommendation** – *Tax incentives and other financial inducements should be used to encourage suppliers to make their sophisticated software and equipment widely available to below-the-line trainees.*
- 5) **Recommendation** – *In each production community and across the country financial incentives for trainees and mentors should be established to encourage training and Professional Development.*
- 6) **Recommendation** - *Design training to encourage long-term involvement in the industry; e.g., post-production training could teach programming so workers could develop their own plug-ins and avoid redundancy as new software appears.*
- 7) **Recommendation** – *The workshops, creative incubators, and on-set training opportunities provided by Canada's formidable network of artist run coops should move beyond happenstance to become a more formalized, adequately financed program, used by the mainstream industry, and supported by government and the private sector.*
- 8) **Recommendation** - *The National Training Advisory Council (NTAC), working in concert with its provincial and regional counterparts, the Regional Training Organizations (RTOs), should work with provincial agents who sell their province as a location, with location managers and scouts who tour representatives of potential out-of-province productions, with delegates to markets, and with Canadian government representatives in foreign production centres, to use all means at their disposal to anticipate production demands and to prepare in advance to fill gaps.*

- 9.) **Recommendation** – *Ensure representation of producers, PMs, and the unions & guilds on both the National Training Advisory Council and on Regional Training Organizations.*
- 10) **Recommendation** - *Entry Level training must include the following: Set protocol, Safety fundamentals, How the industry works, How departments and positions interrelate, and Industry realities.*
- 11) **Recommendation** - *Entry level training must include units in fundamental business practices; resume writing and personal promotion, record keeping, and industry “survival” skills.*
- 12) **Recommendation** – *Courses of study must involve practical set experience.*
- 13) **Recommendation** - *In all Departments standardized, certified courses and other support mechanisms must be developed to capitalize on senior workers’ abilities to teach and mentor less experienced*
- 14) **Recommendation** - *Incorporate creative script reading skills into below-the-line training for Department Heads..*
- 15) **Recommendation** - *Create mechanisms for cross-industry cooperation to provide standardized, nationally certified Safety training and skills upgrading from industry-recognized trainers.*
- 16) **Recommendation** - *To facilitate the mobility, employability, and accreditation, as with Riggers, systems of standardized certification adapted to local regulations but modeled on the ETCP (Entertainment Technician Certification Program) should be developed to design training methods, to give employers reliable measures of skill level, and so the entire industry will have clear benchmarks.*
- 17) **Recommendation** - *A better, more accessible system such as bursaries, travel grants, e-learning, creative scheduling, and other training delivery mechanisms must be developed to help workers get to training resources, or to bring the resources to them.*
- 18) **Recommendation** - *Energies and resources should not be diluted between many training providers but rather focused on particular schools, colleges and programs in specific crafts to develop long term strategies to build workforce capacity.*
- 19) **Recommendation** - *In deploying training, in addition to formal courses, workshops, and on-the-job skill development opportunities, include in the arsenal of training resources ready access to job specific information and*

professional development opportunities; e.g., expansion of the CHRC's National Training Database.

- 20) **Recommendation** - *All departments should work with their unions, schools and colleges, and senior members of the relevant crafts to define job descriptions, set protocols, establish mentorship programs with clear deliverables, and quantifiable testing mechanisms to monitor workers' performance and to help with career planning.*
- 21) **Recommendation** - *Professional Development Management courses should be offered in a flexible and cost-effective manner to working professionals who are "on the way up."*
- 22) **Recommendation** - *Develop programs for Senior workers to get technical skills upgrading and share their experience with younger talent.*
- 23) **Recommendation** - *Secure financing and develop opportunities for skilled senior workers to impart their knowledge and experience to younger workers.*
- 24) **Recommendation** - *Develop specific units on Film & TV Production Accounting in conjunction with post-secondary institutions.*
- 25) **Recommendation** – *Develop competency charts, a curriculum, and an effective national strategy specifically designed to fill the critical skills gap in Location Management.*
- 26) **Recommendation** – *To build skill levels in hair & make-up and other film & TV disciplines like textile artists, which draw on students from generalized college courses, to complement and prepare for on-set training opportunities, industry veterans should give workshops and targeted units to classes as part of their courses in order to introduce students to industry fundamentals, manage expectations, and teach skills unique to film & TV.*
- 27) **Recommendation** - *For the top costume students in the college system, establish a summer placement program to give students hands-on experience.*
- 28) **Recommendation** - *In-depth training is required to meet the demands of the digital age. Broad industry and government collaboration is urgently required.*
- 29) **Recommendation** – *Particularly where there are gaps in high cost, high tech training as with expensive, constantly changing post software or with the latest HD production equipment, concentrate and focus partnerships between industry, suppliers and manufacturers, government, and post-secondary institutions to utilize resources more effectively. Provide bursaries and*

stipends to bring workers to the equipment and expertise. Eliminate duplication – get training providers to collaborate and integrate their courseware delivery.

- 30) **Recommendation** – *To keep up with ever-changing technology, Canadian post-production workers need on-going professional development through dedicated programs at post-secondary institutions, technical schools, and through industry-sponsored mentoring.*
- 31) **Recommendation** - *In light of the digital evolution rapidly changing the production process, a detailed analysis is needed of new digital positions and the restructuring of below-the-line crews and lines of communication.*
- 32) **Recommendation** - *Post-production sound curricula must meet industry standards, be certified, include a subsidized 6 month practicum. and a subsidized 1 year apprenticeship.*

6 APPENDIX A - Below-the-line Positions

Production Manager	Assistant Set	VTR Operator
Assistant Production Manager	Decorator	Grip
Unit Manager	Property Master	Stagehand
Location Manager	Assistant Property Master	Autocue Operator
1st Assistant Director	Property Buyer	Director of Photography
2nd Assistant Director	Special Effects Supervisor	Camera Operator
3rd Assistant Director	Special Effects Assistant	1st Assistant Cameraperson
Talent Coordinator	Head Wrangler	2nd Assistant Cameraperson
Production Secretary	Costume Designer	Trainee
Production Accountant	Assistant Costume Designer	Special Equipment Operator
Bookkeeper	Head Wardrobe	Still Photographer
Technical Advisor	Assistant Wardrobe	Gaffer
Craft Services	Seamstress/Tailor	Best Boy
Script	Makeup/Hair	Generator Operator
Supervisor/Continuity	Assistant Makeup Artist	Key Grip
Transportation	Artist	Second Grip
Coordinator	Hairstylist	Crane Grip
Production Designer	Hairdresser	Mixer/Sound
Art Director	Assistant Hairdresser	Recordist
1st Assistant Art Director	Wigs/Hairpieces	Playback Operator
2nd Assistant Art Director	Labour	Post-production Supervisor
Production Assistant	Videotape Technical Supervisor	Editor
Drafting	Technical Director	Assistant Editor
Graphic Artist	Floor Manager	Dialogue Editor
Other (e.g., Broadcast Designer)	Lighting Consultant	Sound Effects Editor
Construction	Lighting Director	Music Editor
Head Carpenter	Boardman (Switcher)	Assistant Sound Editor
Carpenter	Electrician	Looping Supervisor
Scenic Painter	Audio	Dialogue/Transcription
Head Painter	Boom Operator	Foley Artist
Stand-by Carpenter	Cameraperson	Mixer
Stand-by Painter	Tongue Operator	
Strike Crew	Video Operator	
Set Decorator		

7 APPENDIX B - Below-the-line Training

ALBERTA

Alberta College of Art and Design, Calgary, AB

Type of Organization: College

Available Training: still photographer, animation, sound, special FX, camera op, editing, prod. design, graphics.

Alberta Learning Information Service, Various, AB

Type of Organization: Industry

Available Training: on the job training

AMPIA / Gov't / Suppliers, Calgary, AB

Type of Organization: Industry

Available Training: hd workshop

AMPIA / Gov't / Suppliers, Edmonton, AB

Type of Organization: Industry

Available Training: hd workshop

AMPIA / Gov't / Suppliers, Various, AB

Type of Organization: Industry

Available Training: mentorship program

Calgary Society of Independent Filmmakers CSIF, Calgary, AB

Type of Organization: co-op

Available Training: editing, camera op, post production, locations, set design, props, set dec., special FX.

DGC AB, Calgary, AB

Type of Organization: Union/Guild

Available Training: set etiquette, prod. asst., flag cert., job steward, conflict resolution, PM budgeting.

EMMEDIA, Calgary, AB

Type of Organization: co-op

Available Training: technical workshops

Film and Video Artists of Alberta, Edmonton, AB

Type of Organization: co-op

Available Training: editing, camera op, post production, locations, set design, props, set dec., special FX.

Grant McEwan College, Edmonton, AB

Type of Organization: College

Available Training: costumes, props, lighting, construction, carpentry, sound, camera op, grip, editing, graphics, audio, post prod., DOP, PA, set etiquette.

IATSE 212, Calgary, AB

Type of Organization: Union/Guild

Available Training: lamp op., first aid, set etiquette, workshops, on the job training.

Mount Royal College, Calgary, AB

Type of Organization: College

Available Training: costumes, props, lighting, construction, carpentry, scenic painting, audio, camera op, switcher, graphics, VTR, editing, accounting, bookkeeper, sound, PA, conflict res.

Northern Alberta Institute of Technology NAIT, Edmonton, AB

Type of Organization: College

Available Training: animation, digital audio, editing, floor mgr., lighting, boardman, boom, cameraperson, video op, vtr op.

NUTV, Calgary, AB

Type of Organization: University

Available Training: hands on tv productions

Quickdraw Animation Society, Calgary, AB

Type of Organization: co-op

Available Training: animation workshops

Red Deer College, Red Deer, AB

Type of Organization: College

Available Training: carpentry, construction, camera op, editing, prod. design, sound, prod. management, special FX, scenic painting, props, scenic design, set dec.

Southern Alberta Institute of Technology SAIT, Calgary, AB

Type of Organization: College

Available Training: audio, editing, post prod., cameraperson, graphics, lighting, grip.

The Banff Centre, Banff, AB

Type of Organization: Federal

Available Training: sound, music, editing, post production, camera op, prod design, audio, mixing.

University of Alberta, Edmonton, AB

Type of Organization: University

Available Training: accountant, bookkeeper, set design, scenic painting, props, costumes, carpenter, lighting, set dec.

University of Calgary, Calgary, AB

Type of Organization: University

Available Training: scenic paint, props, set design, set dec, costume design, wardrobe, animation, lighting.

BRITISH COLUMBIA

Arti Institute of Vancouver, Vancouver, BC

Type of Organization: Private

Available Training: editing, graphics, sound design, production, cameraperson.

Blanche Macdonald Centre, Vancouver, BC

Type of Organization: Private

Available Training: makeup, SFX makeup, hairstylist, hairdresser, wigs & hairpieces.

British Columbia Institute of Technology BCIT, Burnaby, BC

Type of Organization: College

Available Training: videotape tech, tech dir., floor manager, lighting, boardman, audio, boom op, camera op., video op., VTR op., accountant, bookkeeper, graphics, editing.

Capilano College, North Vancouver, BC

Type of Organization: College

Available Training: costuming, grip, lighting, camera, editing, safety, traffic control, sound, audio, script supervisor/ continuity, hairstyling, graphic design, makeup, accounting, bookkeeper, animation, post prod.

Centre for Arts and Technology, Kelowna, BC

Type of Organization: Private

Available Training: animation, editing, digital imaging, visual SFX, still photographer, post prod.

Centre for Digital Media, Vancouver, BC

Type of Organization: College

Available Training: animation, editing, visual SFX, sound SFX, post prod., sound recordist, audio, special equipment.

CFTPA - BC Global Television Internship Program, Vancouver, BC

Type of Organization: Industry

Available Training: camera op., grip, sound, props, unit mgr., prod. mgr., editing, accountant, bookkeeper, technical dir., floor mgr.

Cinevic, Victoria, BC

Type of Organization: co-op

Available Training: camera op, lighting, sound, audio, mixer/sound recordist, grip, editing, visual SFX, boom op.

Cineworks, Vancouver, BC

Type of Organization: co-op

Available Training: post production, editing.

Columbia Academy, Vancouver, BC

Type of Organization: Private

Available Training: post prod., editing, camera op, audio, sound FX, foley editor, dialogue editor, lighting, grip, location sound, boom, 1st & 2nd AD, PA.

Creative Women Workshops Association, Vancouver, BC

Type of Organization: Private

Available Training: post prod, editing, camera op, 1st AD, 2nd AD, script supervisor, grip, lighting, makeup, hair, art dir., costumes, sound, PA, boom op., set dec., asst. camera.

DGC BC, Vancouver, BC

Type of Organization: Union/Guild

Available Training: location manager, digital scouting, digital imaging, prod. manager, 1st AD, 2nd AD, PA.

Douglas College, New Westminster, BC

Type of Organization: College

Available Training: accountant, bookkeeper, lighting, set design, scenic painting, props, carpenter, construction, costume, wardrobe, seamstress/tailor, stagehand.

Emily Carr Institute, Vancouver, BC

Type of Organization: College

Available Training: Production design, art dir., animation, sound, visual SFX, lighting, camera op.

IATSE 669, Burnaby, BC

Type of Organization: Union/Guild

Available Training: WHMIS, SHAPE, safety, first aid.

Interior Film and Television Training Centre, Kamloops, BC

Type of Organization: Private

Available Training: sound, lighting, camera op, editing, boom op.

Langara College, Vancouver, BC

Type of Organization: College

Available Training: lighting, props, costuming, construction.

Lost Boys Learning, Courtenay, BC

Type of Organization: Private

Available Training: visual effects, post prod., editing, art director.

Malaspina College, Nanaimo, BC

Type of Organization: College

Available Training: props, costumes, sound, technical dir., makeup, scene painting, lighting, SFX makeup/hair, carpenter, electrician, hairstylist, hairdresser, prod. secretary, bookkeeper.

Media-Net, Victoria, BC

Type of Organization: co-op

Available Training: camera op, lighting, sound, audio, mixer/sound recordist, grip, editing, visual SFX, boom op., sound SFX.

Pacific Audio Visual Institute, Vancouver, BC

Type of Organization: Private

Available Training: graphics, special effects, visual SFX, lighting, audio, boom op, camera op, grip, sound recordist, post prod., editing, animation, props, PA, prod. Design.

SHAPE, Vancouver, BC

Type of Organization: Non-profit

Available Training: safety, WHMIS, firearm safety, PM-safety, props-safety, grips-safety, boom op-safety, camera op-safety, AD-safety, supervisor safety.

Simon Fraser University, Vancouver, BC

Type of Organization: University

Available Training: props, costumes, sound, lighting, editing, camera op, prod. design, boom op., post prod.

The Gulf Island Film and Television School, Galiano Island, BC

Type of Organization: Private

Available Training: post prod, editing, camera op, 1st AD, 2nd AD, script supervisor, grip, lighting, makeup, hair, AD, costumes, sound, PA, boom op., set dec., animation, graphics, digital SFX.

University of British Columbia, Vancouver, BC

Type of Organization: University

Available Training: accountant, bookkeeper, set design, scenic painting, props, costumes, carpenter, lighting, set dec., DOP, camera op, editing, audio, sound, PA, 1st AD, 2nd AD.

University of British Columbia Continuing Study, Vancouver, BC

Type of Organization: University

Available Training: prod. manager, prod. accountant, bookkeeper, editing, sound, sound editing, post prod., visual FX, lighting, graphics, animation, editing.

Vancouver Community College, Vancouver, BC

Type of Organization: College

Available Training: accountant, bookkeeper, hairstylist, hairdresser.

Vancouver Film School, Vancouver, BC

Type of Organization: Private

Available Training: animation, visual FX, post prod., makeup design, SFX makeup, sound, sound editing, audio, dialogue editing, editing, location sound, foley, graphics, camera op, AD, PA.

Vancouver Institute of Media Arts, Vancouver, BC

Type of Organization: Private

Available Training: animation, visual FX, post prod.

Victoria Motion Picture School, Victoria, BC

Type of Organization: Private

Available Training: lighting, camera op, sound, audio, location sound, editing, PA, boardman, floor mgr., video op, vtr op, makeup, SFX makeup, WHMIS, set etiquette, traffic control, 1st AD, 2nd AD, boom op, grip.

VIVO Media Arts Centre, Vancouver, BC

Type of Organization: co-op

Available Training: camera op., lighting, sound, post prod., editing, audio, looping, dialogue, sound FX, mixer.

NATIONAL

Academy of Canadian Cinema & Television, Various, CA

Type of Organization: Industry

Available Training: national apprenticeship training program, cinematography, visible minority program.

CFTPA - National Production Program, Various, CA

Type of Organization: Industry

Available Training: camera op., grip, sound, props, unit manager, prod. manager, editing, accountant, bookkeeper, technical dir., floor mgr., post prod.

MANITOBA

DGC MB, Winnipeg, MB

Type of Organization: Union/Guild

Available Training: workshop funding

Film Training Manitoba, Winnipeg, MB

Type of Organization: Private

Available Training: prod. manager, location manager, PA, wardrobe, grip, makeup, hair, camera op.

Red River College, Winnipeg, MB

Type of Organization: College

Available Training: accountant, bookkeeper, graphics, electrician, still photographer, animation, editing, carpenter.

University of Manitoba, Winnipeg, MB

Type of Organization: University

Available Training: accountant, bookkeeper, camera op, scenic painter, costume, wardrobe, grip, boom op, lighting, sound, DOP.

University of Winnipeg, Winnipeg, MB

Type of Organization: University

Available Training: prod. design, art dir., makeup, hair, SPX makeup/hair, costume design, wardrobe, props, set dec., editing, lighting, camera op., audio, boom op., sound editing, sound SFX, visual SFX, accountant.

Video Pool, Winnipeg, MB

Type of Organization: Non-profit

Available Training: camera op., hd workshop, audio, animation, location sound, post prod., sound SFX, visual SFX, DOP, graphics, technical advisor.

Winnipeg Film Group, Winnipeg, MB

Type of Organization: Non-profit

Available Training: editing, camera op., post prod., sound, animation, lighting, location sound, boom op.

NEW BRUNSWICK

Atlantic Baptist University, Moncton, NB

Type of Organization: University

Available Training: accountant, bookkeeper.

Centre for Arts and Technology, Fredericton, NB

Type of Organization: Private

Available Training: animation, editing, digital imaging, visual SFX, still photographer, post prod.

McKenzie College, Moncton, NB

Type of Organization: College

Available Training: animation, graphics, art dir.

New Brunswick Film Co-op, Fredericton, NB

Type of Organization: co-op

Available Training: camera op., 1st AD, 2nd AD, prod. mgr., makeup, hair, location mgr., location sound, editing, boom op., audio, sound, lighting, DOP, makeup SFX, post prod., grip.

Saint John School of Rock and Film, St. John, NB

Type of Organization: Private

Available Training: animation, sound, audio, visual SFX.

University of New Brunswick, Fredericton, NB

Type of Organization: University

Available Training: props, set dec., costumes, makeup, lighting, scenic painting, carpentry, accountant, bookkeeper.

NEWFOUNDLAND & LABRADOR

College of the North Atlantic, Stephenville, NL

Type of Organization: College

Available Training: animation, sound, sound SFX, grip, camera op, DOP, audio, lighting, visual SFX, post prod., prod. manager, prod. designer, 1st AD, 2nd AD, 3rd AD, PA, mixer/sound recordist, SFX.

Newfoundland Independent Filmmakers Co-op, St. John's, NL

Type of Organization: co-op

Available Training: animation, editing, post prod., camera op, location sound, grip, boom op., audio, visual SFX.

Sir Wilfred Grenfell College - MUN, Corner Brook, NL

Type of Organization: College

Available Training: scenic paint, props, set design, set dec, costume design, wardrobe, lighting.

NOVA SCOTIA

Acadia University, Wolfville, NS

Type of Organization: University

Available Training: prod. design, carpenter, set dec., props, costume, wardrobe, lighting, audio.

Atlantic Filmmakers Cooperative, Halifax, NS

Type of Organization: co-op

Available Training: animation, camera op, DOP, post prod., editing, sound, audio, boom op., grip, visual SFX, mixer/sound recordist.

Cape Breton University, Sydney, NS

Type of Organization: University

Available Training: accountant, bookkeeper, drafting, props, scenic painting, lighting, sound.

Centre for Arts and Technology, Halifax, NS

Type of Organization: Coop, artist-run

Available Training: animation, editing, digital imaging, visual SFX, still photographer, post prod.

Dalhousie University, Halifax, NS

Type of Organization: University

Available Training: costume designer, costumes, wardrobe, seamstress/tailor, prod. designer, props, lighting, sound.

Nova Scotia College of Art & Design NSCAD, Halifax, NS

Type of Organization: College

Available Training: animation, still photographer.

Nova Scotia Community College, Halifax, NS

Type of Organization: College

Available Training: accountant, bookkeeper, construction co-ordinator, carpentry, hairstylist, hairdresser, drafting, makeup, graphics, animation, visual SFX, still photographer, lighting, camera op., grip, floor mgr., tech. dir., editing, post prod., set design; set etiquette, safety/WHMIS.

NORTHWEST TERRITORIES

Western Arctic Moving Pictures, Yellowknife, NT

Type of Organization: co-op

Available Training: camera op, grip, lighting, sound, boom op, mixer/sound recordist, editing, post prod.

NUNAVUT

Inuit Broadcasting Corporation, Iqaluit, NU

Type of Organization: Federal

Available Training: editing, mixer/sound recordist, boom op, camera op, boardman, video operator, VTR operator, grip, playback op., lighting.

Nunavut Arctic College, Iqaluit, NU

Type of Organization: College

Available Training: hairstylist, hairdresser, carpenter, bookkeeper, accountant, prod. Secretary.

ONTARIO

Algonquin College, Ottawa, ON

Type of Organization: College

Available Training: construction coordinator, carpenter, accountant, bookkeeper, digital imaging, post prod., editing, camera op, lighting, sound, audio, visual SFX, grip, PA, mixer, sound recordist, animation.

Brock University, St. Catharine's, ON

Type of Organization: University

Available Training: accountant, costume, wardrobe, scenic painter, prod. Design.

Canadian Film Centre, Toronto, ON

Type of Organization: Non-profit

Available Training: editing, post prod.

Canadore College, North Bay, ON

Type of Organization: College

Available Training: carpentry, videotape tech., floor mgr., lighting, boardman, audio, boom op., camera op., video op., VTR op., grip, editing, graphics, visual SFX, accountant, bookkeeper.

Centennial College, Toronto, ON

Type of Organization: College

Available Training: accountant, bookkeeper, makeup, makeup SFX, graphics, animation, still photographer, sound, audio, lighting, editing, post production, videotape tech., floor mgr., boardman, video op., VTR op., camera op, grip.

Charles Street Video, Toronto, ON

Type of Organization: Non-profit

Available Training: lighting, grip, camera op., editing, visual SFX, boom op., sound, audio, sound SFX, mixer/sound recordist, looping supervisor, music editor, post prod.

Conestoga College, Various, ON

Type of Organization: College

Available Training: carpentry, accountant, bookkeeper, graphics, videotape tech., floor mgr., lighting, grip, boom op, camera op, VTR op, editing, post prod., sound, audio, sound SFX, mixer/sound recordist.

Confederation College, Thunder Bay, ON

Type of Organization: College

Available Training: accountant, bookkeeper, digital imaging, camera op., sound, audio, editing, grip, post prod., floor mgr., boardman, video op., VTR op., sound editing, sound SFX, PA, 1st AD, 2nd AD, animation.

DGC ON, Toronto, ON

Type of Organization: Union/Guild

Available Training: prod. manager, asst. prod. manager, editing, audio, sound.

Ed Video, Guelph, ON

Type of Organization: co-op

Available Training: camera op., lighting, sound, audio, mixer/sound recordist, grip, editing, visual SFX, boom op, sound SFX, post prod.

Fanshawe College, London, ON

Type of Organization: College

Available Training: videotape tech., tech. dir., floor mgr., lighting, boardman, audio, boom op, camera op, video op., VTR op., accountant, bookkeeper, graphics, editing, post prod., still photographer, animation, visual SFX, Sound SFX, carpentry, audio engineering and production.

Filmbay, Mississauga, ON

Type of Organization: Private

Available Training: animation, editing, camera op.

Guild of Canadian Film Composers - Mentorship, Toronto, ON

Type of Organization: Union/Guild

Available Training: score

Humber College, Toronto, ON

Type of Organization: College

Available Training: accountant, bookkeeper, electrician, post prod., sound, audio, grip, camera op, editing, visual SFX, sound SFX, mixer/sound recordist, lighting, gaffer, boom op., 1stAD, 2nd AD, PA, graphics, costume, wardrobe, carpenter, prod. design, props, set decorator.

IATSE 667, Toronto, ON

Type of Organization: Union/Guild

Available Training: 1st and 2nd AC, director of photography, camera op., still photographer, camera trainee, data mangament technician, digital technician.

Independent Filmmakers Co-op of Ottawa IFCO, Ottawa, ON

Type of Organization: co-op

Available Training: camera op., post prod., animation, editing, lighting, grip, sound, audio, mixer/sound recordist, boom op., DOP.

International Academy of Design & Technology, Toronto, ON

Type of Organization: Private

Available Training: animation, visual SFX, post prod., digital imaging, editing, lighting, location sound, audio, mixer/sound recordist, grip, camera op, art dir., tech. dir., floor mgr., boardman, boom op., Video op., VTR op., DOP.

La Cité collégiale, Ottawa, Ont

Type of Organization: College

Available Training: cameraperson, editing, sound recordist, switcher, lighting, tech. assistant, grip, AD, floor manager.

Liason of Independent Filmmakers of Toronto, Toronto, ON

Type of Organization: Non-profit

Available Training: animation, editing, camera op, sound, audio, prod. mgr.,lighting, grip, post prod.

NABET, Toronto, ON

Type of Organization: Union/Guild

Available Training: electrician, WHMIS, first aid.

Niagara College, Welland, ON

Type of Organization: College

Available Training: accountant, bookkeeper, carpenter, camera op., DOP, tech. dir., mixer/sound recordist, editing, boom op, grip, video op, VTR op., boardman, electrician, gaffer, visual SFX, sound SFX, floor mgr., post prod., PA, 1st AD, 2nd AD.

Ontario College of Art and Design, Toronto, ON

Type of Organization: College

Available Training: still photographer, graphics, audio, animation, digital imaging, animation.

Ontario Institute of Audio Recording Technology, Toronto, ON

Type of Organization: Private

Available Training: sound, audio, location sound, sound SFX, post prod., mixer/sound recordist, dialogue editor, sound SFX editor, music editor, looping, mixer, playback op.

Queen's University, Kingston, ON

Type of Organization: University

Available Training: accountant, bookkeeper, carpenter, prod. design, scenic painter, set dec., props, costume, wardrobe, camera op., grip, DOP, audio, sound, boom op., visual SFX, editing, post prod., mixer/sound recordist.

Ryerson University, Toronto, ON

Type of Organization: University

Available Training: digital imaging, visual SFX, sound, audio, editing, sound SFX, DOP, camera op., 1st AD, 2nd AD, PA, grip, camera op, boom op, floor mgr, tech. dir., boardman, lighting, VTR op., video op., mixer/sound recordist.

SAW Video, Ottawa, ON

Type of Organization: Non-profit

Available Training: editing, sound, lighting, audio, digital imaging, post prod., boom op., visual SFX, sound SFX, grip.

Sheridan Institute, Oakville, ON

Type of Organization: College

Available Training: accountant, bookkeeper, editing, post prod., sound, audio, camera op., mixer/sound recordist, lighting, tech. dir., PA, carpentry, scenic painting, set dec, wardrobe, props, boom op., drafting, prod. design.

The School of Professional Makeup, Toronto, ON

Type of Organization: Private

Available Training: makeup, SFX makeup, hairstylist, hairdresser, wigs & hairpieces, makeup artist.

Toronto Media and Film College, Toronto, ON

Type of Organization: Private

Available Training: editing, camera op., DOP, audio, sound, boom op., grip, mixer/sound recordist, SFX, post prod., sound FX, visual FX, animation, lighting.

Trebas, Toronto, ON

Type of Organization: Private

Available Training: sound, location sound, camera op., DOP, lighting, grip, post prod., sound editing, sound SFX, music editor, mixer/sound recordist, mixer.

Trinity Square Video, Toronto, ON

Type of Organization: Non-profit

Available Training: editing, camera op., post prod., lighting, sound, audio, visual SFX, mixer/sound recordist.

University of Windsor, Windsor, ON

Type of Organization: University

Available Training: costume design, wardrobe, scenic painter, sound, lighting, accountant, bookkeeper.

York University, Toronto, ON

Type of Organization: University

Available Training: costume design, wardrobe, scenic painter, sound, lighting, carpentry, prod. design, set dec., props, camera op, DOP, grip, mixer/sound recordist, post prod., sound SFX, visual SFX, accountant, bookkeeper.

PEI

Holland College, Charlottetown, PE

Type of Organization: College

Available Training: construction coordinator, drafting, bookkeeper, carpenter, electrician, graphics, still photographer, animation.

Island Media Arts Co-op IMAC, Charlottetown, PE

Type of Organization: co-op

Available Training: lighting, sound, editing, post prod., camera op, audio, location sound, grip, boom op., DOP, sound FX, music editor.

University of Prince Edward Island, Charlottetown, PE

Type of Organization: University

Available Training: accountant, bookkeeper.

QUÉBEC

Alliance québécoise des techniciens de l'image et du son (AQTIS)/ Programme de perfectionnement professionnel (PPP), Montréal, Qc

Type d'organisation: syndicat

Formations offertes: la plupart des métiers techniques, santé et sécurité.

CEGEP de Jonquière, Art et technologie des médias, Jonquière, Qc

Type d'organisation: collège

Formations offertes: régie de plateau, coordination, direction de production, éclairages, effets spéciaux, prise de son, caméra, post-production.

CEGEP de Limoilou, Québec, Qc

Type d'organisation: collège

Formations offertes: animation 3D, technologie de l'électronique.

CEGEP de Matane, Matane, Qc

Type d'organisation: collège

Formations offertes: animation 2D/3D

CEGEP du Vieux-Montréal, Technique de l'électronique, option audiovisuel, Montréal, Qc

Type d'organisation: collège

Formations offertes: post-production, production video, électronique.

Centre Nad, Montréal, Qc

Type d'organisation: collège

Formations offertes: animation 2D/3D, effets spéciaux, post-production, gestion de production.

Collège Inter-Dec, Montréal, Qc

Type d'organisation: collège

Formations offertes: images 2D et 3D, effets spéciaux, montage video, maquillage.

Collège O'Sullivan, Montréal, Qc

Type d'organisation: collège

Formations offertes: production, caméra, éclairages, régie, montage, post-production et autres.

École de cinéma et télévision de Québec (ECTQ), Québec, Qc

Type d'organisation: privé

Formations offertes: caméra, éclairages, montage image.

École du show-business, Montréal, Qc

Type d'organisation: privé

Formations offertes: gestion de production.

Institut Grasset, Montréal, Qc

Type d'organisation: collège

Formations offertes: direction de production, effets spéciaux, régie, montage.

Institut national de l'image et du son (INIS), Montréal, Qc

Type d'organisation: post-universitaire

Formations offertes: gestion de production, montage, direction photo, direction de post-production et autres.

Institut Trebas Québec, Montréal, Qc

Type d'organisation: collège privé

Formations offertes: son et autres.

Le Groupe numérique, Laval, Qc

Type d'organisation: privé

Formations offertes: caméra, post-production et autres.

Les Films de l'Autre, Montréal, Qc

Type d'organisation: obnl

Formations offertes: gestion de production, post-production et autres.

Main Film, Montréal, Qc

Type d'organisation: centre d'artistes

Formations offertes: caméra, montage, direction photo, assistance à la réalisation et autres.

Musitechnic, Montréal, Qc

Type d'organisation: privé

Formations offertes: prise de son, montage, mixage.

Parlimage, CCF, Montréal, Qc

Type d'organisation: privé

Formations offertes: montage, direction photo, assistance à la réalisation, régie, éclairages, scripte, direction de post-production et autres (sur mesure aussi).

PRIM, Montréal, Qc

Type d'organisation: centre d'artistes

Formations offertes: divers et sur mesure

Studio XX, Montréal, Qc

Type d'organisation: centre d'artistes

Formations offertes: divers

Université Concordia/Mel Hoppenheim School of cinéma, Montréal, Qc

Type d'organisation: université

Formations offertes: prise de son, mixage, montage, direction de production, direction photo.

SASKATCHEWAN

DGC SK, Various, SK

Type of Organization: Union/Guild

Available Training: workshops

New Media Campus, Saskatoon, SK

Type of Organization: Private

Available Training: animation, graphics, sound editing.

PAVED Arts, Saskatoon, SK

Type of Organization: co-op

Available Training: camera op, sound, post prod., editing, audio, boom op, mixer/sound recordist, sound editing, still photographer.

Saskatchewan FILMPOOL Cooperative, Regina, SK

Type of Organization: co-op

Available Training: camera op, lighting, animation, sound, audio, boom op, editing, post prod., grip, gaffer, prod. design, video op., DOP.

Saskatchewan Institute of Applied Science & Tech, Various, SK

Type of Organization: College

Available Training: digital imaging, media arts, film & video workshop.

Saskatchewan Motion Picture Association, Regina, SK

Type of Organization: Non-profit

Available Training: grip, electrician, script supervisor/continuity, TAD, prod. manager, accountant, bookkeeper, generator op., PA, costume, wardrobe, camera op.

Saskfilm, Various, SK

Type of Organization: Provincial

Available Training: deeming provision

SMPIA Career Development (Crew Call) / IATSE, Various, SK

Type of Organization: Industry

Available Training: set protocol, safety, dolly grip, grip, lighting, electrician, script supervisor/continuity.

University of Regina, Regina, SK

Type of Organization: University

Available Training: accountant, bookkeeper, prod. secretary, prod. design, art director, scenic painting, set dec., props, costume design, wardrobe, audio, sound, editing, grip, boom op., post prod., camera op.

University of Saskatchewan, Saskatoon, SK

Type of Organization: University

Available Training: accountant, bookkeeper.

YUKON

Yukon Arts Centre, Whitehorse, YT

Type of Organization: Provincial

Available Training: workplacement, internships, lighting, sound.

Yukon Film Society, Whitehorse, YT

Type of Organization: Non-profit

Available Training: camera op., boom op., mixer/sound recordist, editing, post prod., grip.

Yukon Film Training Initiative, Whitehorse, YT

Type of Organization: Provincial

Available Training: funds residents to learn skills in Film & TV

8 APPENDIX C - Respondents

	First Name	Last Name	Position	Department	Prov/Terr
1	Anon.		Hairstylist	Art	AB
2	Anon.		Paint/Costume	Art	ON
3	Blaine	Ackerly	Gaffer	Lighting	BC
4	Jordan	Acomba	Assistant Editor	Post Production	BC
5	Tom	Alain		BC Coucil of Film Unions	BC
6	Serge	Allary	Comptable de production	Production	QU
7	Lynn	Andrews	PM	Production	NL
8	Don	Armstrong	Head of Production	Red Deer College	AB
9	Rhonda	Baker	Producer/PM	Producer/Production	SK.
10	Christian	Beauchesne		BCTQ	QU
11	André-Line	Beauparlant	Concepteur visuel	Art	QU
12	Andrew	Beeton	Paint/Construction	Art	ON
13	Andrew	Beeton	Paint/Construction	Art	ON
14	Suzanne	Bell	Exec. Dir.	SMPIA	SK.
15	Jocelyne	Bellemare	Chef maquilleuse	Art	QU
16	Mary	Benoit	Instructor	Film and Video College	NL
17	Neila	Benson	Exec. Dir	Film Training MB	MB
18	Melissa	Bernier		AQTIS	Qu
19	Blanche-Danielle	Boileau	Coordonnateur aux costumes	Art	QU
20	Johanne	Boisvert	Scripte	Continuity	QU
21	Samuel	Bojin	Lighting	Electrics	ON
22	France	Boudreau	Premier ass-réalisateur	AD	QU
23	Jacques	Bournival	Directeur de postproduction	Post Production	QU
24	Luc	Bourque	Videaste	Camera	QU
25	Maurine	Boutin	Régisseur de plateau	Production	QU
26	Paul	Boutin	Régisseur de plateau	Production	QU
27	Gigi	Boyd	Producer	Production	BC
28	Cécile	Braemer	Coordonnateur au département artistique	Art	QU
29	Adrian	Cambrai			ON
30	Christi	Cambrai			ON
31	Wanda	Chaffe	PM	Production	ON
32	George	Chapman	Branch Rep.	IATSE	BC
33	Pierre	Charpentier	Chef machiniste	Grip	QU
34	Michel	Chauvin	Directeur de production	Production	QU
35	Alain	Clouâtre	Accessoiriste extérieur	Art	QU
36	Réjean	Coderre	Chef coiffeur	Art	QU
37	Christian	Corvellec	Chef peintre	Art	QU
38	Don	Cott	Canadian Representative	AMPTP	BC
39	Raynald	Couturier	Executive Director	Training and Development	NB
40	Tom	Cox	Producer	Producer	AB
41	Louis	Craig	Coordonnateur aux effets spéciaux	Special Effects	QU
42	Eliza	Crosland	Filmmaker	Guelph Film Coop	ON

43	Matthew	Crowe	Administrator	NLFDC	NL
44	Cheryl	Dalmer	Training Provider	NAIT	AB
45	Jayne	Dancose	Make-up	Art	BC
46	Ken	Davies	Props	Art	BC
47	Lucille	Demers		RFAVQ	Qu
48	Jean	Desormeaux	Training Provider	Sheridan College	ON
49	Charlotte	deWolff	Producer	Producer	NU
50	Jennifer	Dorner	National Director	IMAA	Ntl.
51	Ian	Drummond	Wardrobe	Art	ON
52	Luc	Dussault	Technicien d'imagerie numérique	Production	QU
53	Clive	Edwards	Props	Art	BC
54	François	Fauteux	Régisseur extérieur	Production	QU
55	Avi	Federgreen	PM	Production	ON
56	Carlos	Ferrand	Independant filmmaker		QU
57	Sandra	Flagler	Transport	Transport	ON
58	Jean	Fortier	Directeur dépt technique	CEGEP de Jonquière	QU
59	Louis	Gascon	Accessoiriste de plateau	Art	QU
60	Odette	Gauvreau	Chef peintre	Art	QU
61	Ronald	Gilbert	Directeur de production	Production	QU
62	Alan	Goluboff	President/Dir/1st AD	DGC	ON/Ntl
63	Mireille	Goulet	Premier ass-réalisateur	AD	QU
64	Michel	Grou	Chef monteur	Production	QU
65	Carlos	Hacienda	Set Props	Art	ON
66	Denis	Hamel	Accessoiriste de plateau	Art	QU
67	Michèle	Hamel	Créateur de costumes	Art	QU
68	Suzanne	Harel	Créateur de costumes	Art	QU
69	Margaret A.	Harrison	Production Manager	Production	NS
70	Micahel J.	Hawley	Loation Sound	Sound	BC
71	Thomas	Hidderley	Sound	Sound	ON
72	Kathleen	Higgins	Business Rep.	IATSE 891	BC
73	Eileen	Hoeter	Training provider	WIFT-V	BC
74	Simon	Hunt	Co-Chair	Lighting	BC
75	Carolyn	Hurren	Grip	Grip	ON
76	Liz	Janzed	Dirctor	Programmming	MB
77	Annie	Jean	Chef monteur	Production	QU
78	Merit	Jensen Carr	Producer	Production	MB
79	Louise	Jobin	Production designer	Art	QU
80	Isabelle	L'Italien	Training provider	PRIM	QU
81	François	Laplante	Créateur de costumes	Art	QU
82	Ginette	Larose	Directeur de production	Production	QU
83	Vince	Laxton			BC
84	Erin	Leslie	Manager	Management	ON
85	Loreen	Lightfoot	Costume-maker	Wardrobe	ON
86	Arvi	Liimatainen	Producer	Producer	BC
87	David	Lisle	Costume Designer	Art	BC
88	Denis	Lord	Scene Painter	Art	BC
89	Lesley	Lucas	National Director	DGC	ON/Natl
90	Lynne	MacKay	Costume	Art	NS/ON
91	John	MacLaren	Actor	ACTRA	BC

92	Alan	MacLeod	Set dresser	Art	NS
93	Tom	MacRae	Business Rep.	IATSE 212	AB
94	Anthea	Mallinson	Textile Artist	Art	BC
95	Mark	Manchester	Key Grip	Grip	ON
96	Todd	Masters	Special Effects	Special Effects	BC
97	Elise	Maynard		AQTIS	Qu
98	Mark	Melymick		CHRC/ACTRA	ON
99	Anne	Meunier-Carus	Chef coiffeuse	Art	QU
100	Margaret	Mohr	Designer	Art	ON
101	Sandra	Moore	PM	Production	MB
102	John	Murchie	Coordinator	Art	NB
103	Julia	Neville	International Representative	IATSE	Natl
104	Jennifer	O'Halloran	Hairstylist	Art	ON
105	Lisa	Pacitto	Special Effects	Special Effects	ON
106	Madeleine	Perras	Chef habilleuse	Art	QU
107	Pierre	Perrault	Art department supervisor	Art	QU
108	Rick	Perroto	Business Rep.	IATSE 667	ON/Natl
110	Margaret	Perry	Coordinator/AD	AD/Production	BC
111	Damian	Petti	President	IATSE 212	AB
112	Louise	Pilon	Chef décorateur	Art	QU
113	Paul	Pope	Producer	Producer	NL
114	Charles	Porlier	Make-up/training provider	Art	BC
115		Post Modern Sound	Audio Post	Post Production	BC
116	Michel	Proulx	Concepteur visuel	Art	QU
117	Karen	Redford	Producer	Producer	AB
118	Larry	Reese	Training Provider	Red Deer College	AB
119	Chuck	Robinson	Stunts	Stunts	Man
120	Ginette	Robitaille	Chef décorateur	Art	QU
121	Leslie	Ross	PM	Production	ON
122	Myles	Roth	Carpenter	Art	ON
123	Arden	Ryshpan	Executive Director	CAEA	ON/Natl
124	Peter	Sandmark	Executive Director	MediaNet, Coop.	BC
125	Mark	Sawers	Producer/Director	Production	BC
126	Jaclyn	Shoub	Set Dec	Art	ON
127	Charlotte	Shurko	Branch Rep.	IATSE	NS
128	Michel	Siry	Directeur de production	Production	QU
129	Ben	Smith	Instructor	Film and Video College	NL
130	Jean	Smith	Executive Director	NIFCO	NL
131	Paul	Spaven	Film Lighting Rigger Gaffer	Lighting	ON
132	Richard K.	Spear	Driver	Transport	ON
133	Kerry	Stauffer	CEE Director		AB
134	John	Stowe	Chef habilleur	Art	QU
135	Christopher	Sumpton	Film Editing	Production	NL
136	Robert	Tenaglia	Transport	Transport	ON
137	Bill	Terezakis	Special Effects	Special Effects	BC
138	Pierre	Thériault	Directeur de Post-production	Post-Production	QU

139	Maggie	Thomas	Continuity	Continuity	NS
140	John	Thompson	Sound Recordist	Sound	ON
141	Don	Thompson	Editing	Post-Production	BC
142	Al	Uglancia	Grip	Grip	BC
143	Barbara	Ulrich	Directrice générale	CQAM	QU
144	Moira	Verwijk	Coordinator Health and Safety	NABET	ON/Natl
145	Daniel	Vincelette	Directeur de la photographie	Camera	QU
146	Filippo	Viola	Premier assistant à la caméra	Camera	QU
147	John	Vrakking	Grip	Grip	ON
148	Charlene	W	Set dresser	Wardrobe	AB
149	Landin	Walsh	Gaffer	Electrics	AB
150	Carol	Whiteman	President and CEO, Creative Women's Workshops	Women in the Directors Chair	BC
151	Christine	Wilson	Script Supervisor	Continuity	BC
152	Keith S	Woods	Rigging Gaffer	Sound	BC
153	Leslie	Wootton	Executive Director	BCMPPIA	BC
154	Geralyn	Wraith	Make-up	Art	ON
155	Elizabeth	Young	Production Manager	Production	ON
156	David	Zimrman	Grip	Grip	BC