



Training Gaps
Analysis



Producers
Film and Television

CHRC Cultural
Human Resources
Council

CRHSC Conseil
des ressources humaines
du secteur culturel

CULTURAL HUMAN RESOURCES COUNCIL

TRAINING GAPS ANALYSIS FILM AND TELEVISION PRODUCERS

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March 31, 2008

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This project is funded by the Government of Canada's
Sector Council Program.

The logo for the Government of Canada, featuring the word "Canada" in a serif font with a small Canadian flag icon above the letter "a".

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1. Introduction

This report was prepared for the Cultural Human Resources Council (CHRC) with the assistance of staff of the CHRC and the Film and Television Steering Committee of the CHRC. It is comprised of four main components including;

- A survey of training needs, resulting in a training needs assessment,
- Identification of a variety of training offerings across Canada
- An analysis and summary of training gaps,
- Additional findings, an Executive Summary and recommendations.

The purpose of the report is to assist the CHRC in its contribution to human resource development in the field of film and television production by identifying areas of need in pre-professional and professional training. This will in turn allow training providers to plan programming, and assist funders and policy makers to harmonize programs to respond to current needs in the sector.

2. Executive Summary

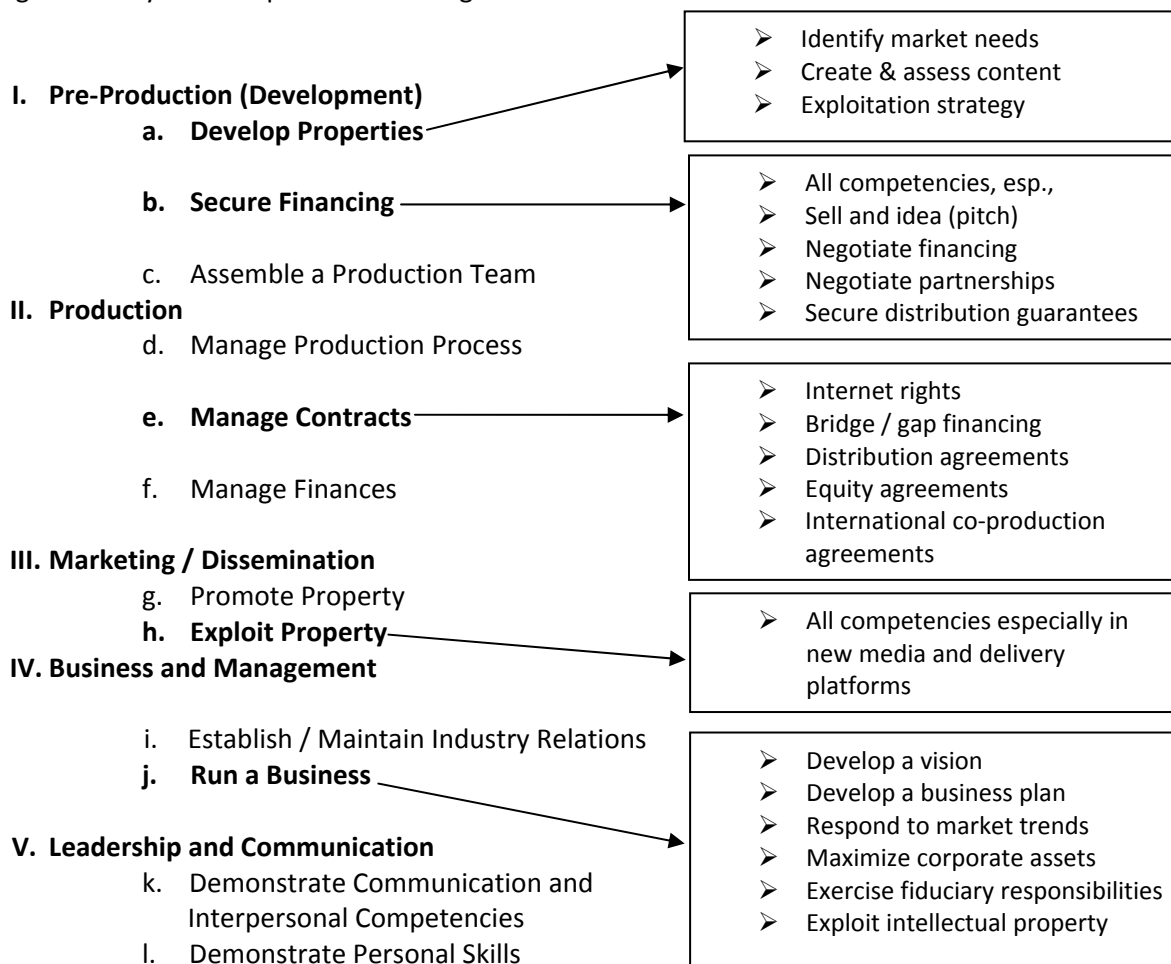
This training gaps analysis for film and television Producers worked from a predetermined list of 134 core competencies pertinent to the professional role (Appendix A). Research was conducted through a series of eighteen telephone interviews with film and television Producers and eleven interviews with industry professionals and representatives of training institutions from across the country (Appendix B.i.). In both sets of interviews, subjects were asked to comment on the competency groups, and to indicate their opinion on current and potential training needs in film and television production.

The interviews were supplemented by two web-based surveys, one for Producers and one for training providers. Producers who responded to the web survey were asked their opinion on each competency and to indicate their need or desire for training in that competency. The producer survey received a total of 83 respondents. Among training institutes and organizations across Canada, 24 participated in the web survey.

With the synthesis of interview notes with Producers, graphing and analysis of the web survey data, and a comparison of the two, it was possible identify Producer training needs. The compilation of industry interview notes, charting and analysis of web survey results and supplementary research on training offerings provided an overview of trends in training offerings across the country. It was then possible to compare the two sets of data to give a broad overview of training gaps in the field based on the competency lists. From the interview data, it was also possible to identify additional or potential training needs in skill areas not included in the competency list.

Training Gaps by Competency Group

The list of 134 competencies were categorized under twelve headings which were, for the purposes of this study only, then grouped under five general heading areas. Among these twelve competency groups emerged five key areas of potential training needs:



Offerings Research – Training Gaps

Not surprisingly, training offerings vary by region across the country. Training opportunities are widely available in the Montreal and Toronto in almost all the competencies. In fact, some argue that Montreal may have too many training offerings for what the market can absorb in new entrants. In these two centers, the full gamut of degree programs, certificate programs, course offerings, workshops and professional development opportunities are available. While the prairie region has few fully developed degree programs, a range of targeted courses and professional development opportunities are emerging at colleges, institutes and especially through industry associations and co-operatives. The Atlantic region has few formalized course offerings, although emerging filmmakers can embark on film production

through regional member-driven organizations. While British Columbia is considered a ‘film hub,’ a large percentage of production work is service oriented. As a result, training programs in Vancouver tend to focus on service production and ‘below-the-line’ skills. In more remote regions of the country, few formal training opportunities exist, so the majority of skills are acquired on the job or through informal mentorships.

The Interviews and survey samples did, however, provide a fairly broad but consistent indication of offering gaps in a number of the competency groups. These generally coincide with the training needs expressed by many Producers. They include overall:

- **B. Secure Financing**
- **E. Manage Contracts**
- **F. Manage Finances**
- **H. Exploit Property**
- **J. Run a Business**

Producer Research – Identified Training Needs

While most Producers indicated that ***all of the competencies in the list were important to the role of film or television producer*** it was also widely agreed that ***few Producers could own all of the competencies***, given the many distinct producer roles, such as Creative Producer, Line Producer, Service Producer, Executive Producer, Production Manager, Associate Producer and so on.

The report synthesizes the interview feedback and compares it with the survey data. In many cases the responses were reasonably aligned, with some anomalies between the French and English results. Training needs indicated by Producers also tended to coincide with apparent gaps in available training, with the exception of Manage Finances, where few training needs were identified. Training needs of the outlying regions however, according to a number of interviews, included a broader range of competencies.

A. Develop Properties

In this group, many Producers felt the competencies were ‘standard’. However, they also indicated that these skills are the ***most important*** to the role. While the Offerings research did not indicate significant gaps in this competency group, new trends in content development, especially for the multi-platform environment (see below), may necessitate new, more flexible approaches to contemporary content creation training. Telefilm has also recently announced a new fund to target training in content creation, with a particular focus on new media.

Thus, four key competencies from this group and one additional competency were identified as training needs:

- Identify potential market needs
- Assess creative concepts
- Create content*
- Create an exploitation strategy*

* Additional competencies:

- *Create content for a multi-platform environment.*
- *Create an exploitation strategy for a multi-platform environment.*

B. Secure Financing

This group of competencies in its entirety were called *critical* for a producer and one in which the greatest skills gap occur. Producers need continual refreshing in new financing models and the consensus is that information is elusive, especially in areas such as co-productions, developing international partnerships or other new funding models. While *all competencies were deemed important*, those seen as *most important* were:

- Sell an idea (pitch)
- Negotiate financing
- Negotiate partnerships
- Secure distribution guarantees*

*New competency:

- Develop distributor relationships (especially in isolated regions)

C. Assemble a Production Team

This competency group did not emerge in the study as a priority for training.

D. Manage Production Process

This competency group did not emerge in the study as a priority for training.

E. Manage Contracts

Producers expressed many views on contracts. Many felt that a producer, especially an Executive Producer *must* understand and control contracts, while other producers stated they value the assistance of consultants or lawyers to manage contracts. Acquisition of contract knowledge for many is an ongoing self-directed learning exercise. Of this group, the competencies related to the *business affairs* aspect of production management (rather than agreements related to crew, equipment, facility etc.) were identified as the most important. These include:

- Management of Internet rights
- Management of co-production agreements
- Management of distribution agreements
- Management of equity agreements
- Management of bridge/ gap financing & interim financing agreements

Additional competency:

- Management of international co-production agreements

F. Manage Finances

Producers felt that optimizing tax credits was the key competency in this group and this was the only competency identified as a training need.

- Optimize tax credits

G. Promote Property

H. Exploit Property

These two competency groups were discussed in tandem. Some Producers stated that despite the primordial importance of marketing, they do not know many Producers who have time to promote their product. It was felt that funding, not training, was the key issue in marketing. Nonetheless, the web

survey indicated a relatively high need for training in all competencies these groups. In particular, training in contemporary ‘out of the box’ marketing techniques focused on multi-platform delivery mechanisms should be emphasized, according to the interviews. Training should be coupled with industry development initiatives which address strategic gaps in marketing, especially for film.

- All competencies
- Marketing & Exploitation for the multi-platform environment.

I. Establish / Maintain Industry Relations

Industry relations were viewed as important even if few producers felt they had the luxury to actively network. Although this area was not identified as a training priority, it should be noted that while networking and relationship-building activities may seem a foregone conclusion in larger centers, they present challenges for producers in isolated regions.

J. Run a Business

A stronger emphasis was placed on business skills among the English interview subjects, although French Producers also agreed that business acumen was key to survival in a changing industry.

The skills to discern creative content and quality, define areas of focus, determine niche and market viability were viewed as important in both small and large companies. It was stated; “in production, if you want to ‘own it’ as well as create it, you need business skills”.

This was one area in which the interview feedback differed from the **web survey** response which indicated a moderate to low need of training in the skills of managing a business. However, combined, the key areas identified as important by Producers were:

- Develop a corporate vision
- Develop a corporate business plan
- Respond to market trends and changes
- Exercise fiduciary responsibilities
- Optimize exploitation of intellectual property rights
- Maximize corporate assets

K. Demonstrate Communication and Interpersonal Competencies

L. Demonstrate Personal Skills

Taken as a whole, all of the skills in these groups were viewed as critical for success and, while they may not necessarily be taught, Producers said they may be learned or acquired through doing, observing or being mentored. Others indicated these *traits*, are inherent in promising talent entering the field, and with development, will become a critical factor in their likelihood to succeed. Many training institutions indicated that their programs seek these traits in potential entrants, and strive to foster them indirectly through their training programs.

Additional Training Issues

Business affairs is a term frequently used by Producers to describe all business management skills inherent in a given film or television production from development through to post-production, whether it be finance, budgeting, contracts, grant-writing, negotiating etc. “The life span of a film is three years, with 32 days on the set,” stated one Producer, and the bulk of that three years’ work involves business affairs.

Thus, *business affairs* is not exclusively a function of managing a business, but is a cross-function of all competency groups. In broad strokes, Producers agreed emphatically that young Producers **need training in business affairs**.

New Media and Platforms

There was unanimous agreement that the motion picture industry is in a period of transition. It was felt Producers must keep abreast of changes in order to survive. The most frequently cited transition is to new forms of media and the multi-platform delivery environment. Examples cited included High Definition (HD), digital film, web casting, internet marketing and support products, interactive programming, mobile platforms (such as cell phones) and games.

The majority of interviewees felt that new media will not continue to develop in isolation; rather, its integration into television and film is necessary and inevitable. Some pointed out that with some delivery platforms, the elimination of the 'gatekeeper', in the form of the broadcaster, will remove barriers between the creator and the end user. This, it was felt, will emphasize the role of Producer in **creating and focusing content**, especially among younger generations of Producers who, while technically proficient, may need to focus on content creation well as business management skills. At the same time, veteran producers will need to become adept at integrating (at the front end) new technologies and platforms into their work.

Succession Planning

This issue of succession was a pre-occupation for many company owners. While the web survey profile indicates that a pool of potential successors may be available in the future, skills to assume a senior level of responsibility must also be in place for succession to follow naturally.

Isolated Regions

Notwithstanding that exciting, innovative and commercially successful film and television projects have originated in remote areas of the country, gaps in formal training exist in all competencies in regions such as the Territories, some parts of Atlantic Canada, or northern and outlying areas. A localized training strategy will depend in part on a given region's industry development strategy. For example, 'below the line' skills training may be the priority if the industry strategy is to attract location business. The creation of a skilled resource base might then lead to increased focus on indigenous production.

Training and Training Preferences

Producers interviewed came from very diverse backgrounds and most (44% of English survey respondents) stated their primary training was acquired 'on the job'. However, continuous learning is a mainstay of professional survival. Francophone producers interviewed also indicated the majority of their skills were acquired on the job, although respondents to the French survey indicated a higher number of producers who received their training through a degree program.

Most Producers interviewed indicated that workshops were the preferable training option. However, Francophone interviewees and survey respondents were mixed in their delivery preferences, citing mentorships, courses or workshops as equally desirable. While there is tremendous demand for mentoring in Quebec, issues associated with mentoring (quality and measurement of the experience, remuneration) present challenges for this form of training.

The value of a *stage* or work placement, within the context of a course was seen as ‘incontestable’. However, these practical components are subject to challenges similar to mentoring, that is, the provision of a meaningful work and learning experience in a real-life production that is reasonably integrated into the production process.

Training in isolated regions (ex., New Brunswick, PEI, Newfoundland, Nunavut, Yukon Territories) typically involves self-directed learning, on the job training, mentoring, and, workshops or seminars sponsored by industry associations or co-ops. Few certified course offerings are available in these regions.

Recommendations

- It may be useful for training providers or policy makers to focus their attention on the training needs identified by Producers, rather than on the summary of training gaps which represents a broad overview. A strict comparison of the two sets of data may not provide the whole picture of the training gap in a given region.
- Training needs in English and French Canada vary slightly. While training gaps can be generalized, it may be more valuable to pay attention to the subtle differences identified in the training needs of these two groups.
- Over one hundred training offering providers were identified across Canada, not including the many local and regional festivals, co-ops and organizations that offer entry-level, recreational or other training. An examination of one’s own capacity, industry and market, while *focusing on Producer-identified training needs* is more likely to provide value to training providers, institutions or policy-makers.
- Industry trends such as new technology, the evolving multi-platform environment, the changing role of the broadcaster, international co-productions, new funding models and the evolution of content development dominated the discussion with Producers and Industry professionals. Those pre-occupations should be considered in the training decisions and policies.
- Marketing, particularly in film, was identified as a strategic gap, related not only to training but to systemic and budget issues, as well as the role of distribution companies, broadcasters and production houses in the marketing of Canadian film.
- The film or television industry in any given region has specific challenges and opportunities. Population, geography, the tax structure, marketing, the availability of skilled workers and the

physical environment all contribute to the state of the industry. Training issues are thus contextual vis-à-vis a particular industry development strategy.

- The issue of succession was identified as a pre-occupation for many Producers and may impact on the type of training that should take priority. Skills necessary to assume a senior leadership role and to manage business affairs must be developed for this to follow naturally. Policy and planning may need to take *future needs* of the industry into account.
- Many Producers and industry professionals indicated that the industry is at a crossroads. Change occurs so rapidly that one cannot predict where the industry will be in five to ten years. This makes the determination of training needs a moving target. **Flexibility and the ability to respond quickly will be an important factor for training providers.**

Training needs were identified not only through quantitative research but more meaningfully, identified via the experience of Producers. Given many of the points indicated above it might be more realistic and accurate to consider the needs that were identified by Film and Television producers as in fact, a fairly accurate indication of the actual training gaps which exist now or may potentially exist five to ten years from now.

3. Project Methodology

This training gaps analysis worked from a predetermined list of core competencies pertinent to the role of film or television producer, which was developed by an expert working group of the CHRC. Research was conducted through a series of telephone interviews with Film and Television Producers as well as with Industry professionals from across the country. The interviews were supplemented by two web-based surveys, one for Producers and one for training providers.

This project was overseen by the CHRC's Film and Television Steering Committee. In collaboration with the committee, a list of key candidates for telephone interviews was developed, and a distribution mechanism for the Producer web survey links was confirmed.

Training Needs

Interviews

With the help of the Steering Committee, a list was developed of twenty Film & Television Producers working in English and French from across Canada (Appendix B.i.). This group included Producers successful and respected in the field and actively involved in industry development. Candidates were approached to participate in the study and interviews were pre-arranged. The goal of the interviews was to solicit input on the competencies, ask Producers to identify current issues in the industry and discuss the preparedness of newcomers to the field, and to elicit any information that would further the goals of the study. The interview questions were approved by the Steering Committee and can be found in Appendix B.ii. Interviews with English speaking producers were conducted by Angela Birdsell, and those in French were conducted by Micheline Lesage.

Producer Web Survey

A comprehensive web survey in English and in French was also developed using the on-line tool *surveymethods.com*. The survey asked a series of profile questions (Appendix B.iii). It then listed the 134 competencies and asked respondents a two-fold question for each. The first part of the question asked them to identify the importance of the competency and the second part asked if they required or desired training in that competency. Respondents were also asked to identify their preferred means of training delivery, and to identify any other training needs.

The Canadian Film and Television Production Association (CFTPA) and the *Association des producteurs de films et de télévision du Québec* (APFTQ) both distributed the survey link to their members. In addition, provincial industry associations and co-ops, such as Alberta Motion Picture Industry Association (AMPIA), Motion Picture Industry Association (MPPIA) of British Columbia and On Screen Manitoba distributed the link and invited members to respond to the survey. From a combined pool of approximately 500 members, the survey received a total of 83 participants, a response rate of approximately 17%.

Training Offerings

This portion of the study also had two components. A list of over 100 recognized post-secondary schools, training institutions or organizations offering formal or informal training programs was developed and approved by the Steering Committee (Appendix C).

Interviews

From this list, a total of ten organizations were identified as *key contacts*. They included government agencies such as Telefilm, national industry associations, film commissions, training institutions and co-ops and are listed in Appendix B.i. Representatives from these groups were interviewed by telephone. They were asked to speak to the competency list, to discuss training offered by their programs where applicable and, to provide insight on training issues pertinent to their region or constituency base.

Training Offerings Web Survey

A second web survey developed in French and English was designed to collect data on training offerings in each of the competency areas. The survey also asked organizations to identify any additional offerings or provide other comments on training in film and television production. An email distribution list was developed for the remaining 100+ organizations on the list. Each organization was invited to complete the survey. From these providers, 24 web survey responses were received.

The two surveys were launched on February 18th, 2008. Reminders were sent the following week, and the surveys closed on March 3, 2008. Interviews were conducted between February 18th and March 5th. Data was sorted, collated and synthesized in early March in preparation for the gaps analysis. This work entailed:

Training Needs

- Compilation and synthesis of interview notes with Producers
- Compilation, graphing, analysis and synthesis of Producer web survey data
- Comparison of Producer survey data and interview findings
- Identification of Producer training needs

Training Offerings

- Compilation of Industry interview notes
- Charting, graphing and analysis of web survey results
- Synthesis of overview of offerings
- Supplementary research on training offerings

Training Gaps Analysis

From here, it was possible to compare trends in the two sets of data to give an overview of training gaps in the field based on the competency lists. From the qualitative data, it was possible to identify additional or potential training needs in areas or skills not included in the competency list.

Report

A draft report of the training needs, training offerings and training gaps, was presented to the CHRC on March 17, 2008 for review by the Steering Committee. Following this review, the consultant revised the report based on input from the Steering Committee. The final report and Executive Summary was submitted March 31, 2008.

Competency List

The list of 134 skills and competencies developed by the Expert Working Group of the CHRC forms the basis of this study. They are divided into 12 areas which were then, for the purposes of this study only, grouped under five general headings:

- J. Pre-Production¹ (Development)
 - a. Develop Properties
 - b. Secure Financing
 - c. Assemble a Production Team

- VI. Production
 - d. Manage Production Process
 - e. Manage Contracts
 - f. Manage Finances

- VII. Marketing / Dissemination
 - g. Promote Property
 - h. Exploit Property

- VIII. Business and Management
 - i. Establish / Maintain Industry Relations
 - j. Run a Business

- IX. Leadership and Communication
 - k. Demonstrate Communication and Interpersonal Competencies
 - l. Demonstrate Personal Skills

The complete list of 134 competencies (English and French) is included in Appendix A.

¹ More than one Producer suggested the heading 'Pre-Production' could be more accurately named 'Development'. The development stage of a project, encompassing these skills, could range from 2-5 years. The Production process is usually described in three components: i. Pre-production, ii. Shoot iii. Wrap (or Post-Production). For this reason I have included 'Development' to clarify this heading.

4. Training Needs

Producer Profile

Appendix B.i provides the list of Film or Television Producers interviewed. They include a range of Francophone and Anglophone male and female producers who work in a variety of genres including documentary, television series, feature films, lifestyle programming, animation and corporate and educational content. They serve in a variety of roles from Executive Producer to Freelance Producer, or work as consultants and trainers. Producers contributed generously of their time and attention, were articulate, passionate and enthusiastic, and provided thoughtful insight on the issue of training needs.

Appendix B.iii. provides a profile of the 83 Producers from across Canada who responded to the web survey. This profile is summarized as follows:

English Survey

- Total respondents: 65, with 33 partial responses
- 89% were older than 30
- 55% male, 45% female
- Years of Producer experience
 - Less than 10 years -50%
 - More than 20 years - 29%
- Company Profile
 - 71% work in companies with 1 – 5 employees
 - 35% of respondents described themselves as ‘company owner’ with the balance weighted equally among Executive Producer, Freelance producer, Employee, Independent Filmmaker and ‘Other’
- Origin of training:
 - Ontario (35%), Alberta (20%), British Columbia (16%) and Quebec (12%)
 - Roughly the same percentage work in these same regions
- Primary means of professional development for role of Producer:
 - On the job training (44%)
 - Degree (19%)
 - Other (14%)
 - Canadian Film Centre (3%)
 - combination of mentorships, courses, on the job training, degrees in other fields (11%)
 - Diploma / Certificate (11%)
 - Mentorships (6%)
 - Courses/Workshops (3%)

French Survey

Respondents to the French survey were generally older, and possessed more years of experience than the English respondents.

- Total respondents 18, with 10 partial responses.

- 83% were older than 40
- 56% female, 44% male,
- Years of Producer experience
 - Less than 10 years – 28%
 - More than 16 years - 61%
- Company Profile
 - 56% work in companies with 1-5 employees
 - 39% work for companies with 6-20
 - 39% of respondents described themselves as ‘company owner’ (propriétaire)
 - 33% as Freelance Producer (Producteur délégué)
 - 22% as Executive Producer.
- All but one respondent indicated that primary training was received in Quebec and all respondents indicated they conduct the majority of their work in Quebec.
- Primary means of professional development for role of Producer:
 - Degree (61%)
 - On the Job training (28%)
 - Other: Included a mix of degree, workshops and on the job training

Producers interviewed came from diverse backgrounds such as clerical, teaching, theatre direction, finance, business, film school, writing, directing or acting for film, advertising and even the retail sector. Some Producers started out in the creative side of Production and grew to acquire skills in business or entrepreneurship while others who came to the industry with a business or legal background described how they learned the ‘art’ of production on the job.

Few Producers interviewed received their training in a formalized setting and 44% of English survey respondents stated their primary training was acquired ‘on the job’. CBC was cited as a source of experience for an entire generation of producers, particularly in the area of documentary production. However, continual learning through workshops, seminars, short courses and self-directed learning was necessary for professional survival. Francophone producers interviewed also indicated the majority of their skills were acquired on the job, although respondents to the French survey indicated a higher number of producers who received their training through a degree program.

Producer Feedback

In the interview portion, Producers were asked their opinion on the importance of the competencies and to indicate training needs, either for themselves, or within the field. They also offered insights on the competency list and suggested additional skills and qualities ideal for the role, described transitions and future directions in the industry and the potential implications for training. These views and insights are synthesized here, followed by a detailed summary of their feedback in each of the five competency areas.

Competencies

By a wide margin, interviewees indicated that ***all of the competencies in the list were important to the role of film or television producer.*** This agreement was supported in the web survey responses.

However, it was also widely agreed that **few Producers could own all of the competencies** as some related to distinct types of producer roles, such as Creative Producer, Line Producer, Service Producer, Executive Producer, Production Manager (*producteur délégué; and directeur de production*), Financial Producer (*producteur financier*), Associate Producer, ‘Show Runner’ and so on. While Producers may and often do, wear many of these hats, the roles are often distinct in larger companies or productions.

It was stated that while it would be difficult for one Producer to own all of the competencies, he or she must have an in-depth *awareness of* these skills and of the nature roles required in a production project.

It is difficult for a filmmaker to become a Producer, stated some, as it requires a transition from a *creator* to *manager*, while maintaining a level of control in the creative product. This was discussed at length by Producers who have made the transition, and will be further elaborated in the competency analysis.

The interviewees provided a number of additional thoughts on the competency list:

- Some felt the list is geared more to film than television. For example, the management of a story department (specific to television) encompasses a distinct set of skills not included in the list.
- Some competencies were seen not as skills, but as actions or qualities.
- What Producers called *business affairs* refers to business functions inherent in most production phases (ex., due diligence, setting timelines, ‘pitching’, budgeting, finance, tax credits, contracts etc.). Many stated that the majority of training gaps they perceive, relate to *business affairs*, and are not limited to skills grouped under J. *Run a business* but cross all competency groups.

On the whole, Producers felt the list was comprehensive and complete. Some industry professionals stated the list will be useful in helping to plan curriculum.

Additional Competencies

Suggestions of additional skills or qualities required for the role were offered by Producers and Training providers interviewed. These are described here, as skills or subject areas;

- Motion pictures and the law (an understanding of the changing legal environment)
- Feature film production in foreign countries (an understanding of International legal & political systems, employment agreements, cultural norms)
- International Co-Production Agreements (managing legal, accounting and other agreements).
- Cross cultural communication skills
- Breaking in to new product lines

- Content development for new media and the multi-platform environment (see *Trends* below)
- Post Production Skills (reporting, audits and other related skills)
- Establishing new media technical protocol (see *Trends* below)
- Marketing in the multi-platform environment (see *Trends* below)
- Human resource management in the film and television sector
- Client Management - responding to and anticipating client needs
- Ethics (see *Leadership and Communication*)
- Understanding of cultural identity and distinctiveness (see *Leadership and Communication*)
- Intuition (see *Leadership and Communication*)
- Professionalism (see *Leadership and Communication*)
- A solid education and grounding in history, culture, art, sociology, film, science, film and other subjects was viewed as a necessary competency.

Transitions and Trends

There was unanimous agreement that the motion picture industry is in a period of transition and that old business models are changing. It was felt Producers must keep abreast of these changes and thus, the importance of an entrepreneurial approach to managing one's business emerged as a common theme.

Multi-platform environment

The transition towards a multi-platform environment encompassing new media has been rapid. Some predicted that within 2-5 years many small companies will fail if they do not make the transition, and some predicted that in five years, TV as we know it will cease to exist. Aspects of this new environment were cited as:

- High Definition (no longer new), digital imaging and their technical and creative requirements
- Internet marketing and support products
- Web casting
- Interactive programming
- Mobile platforms (such as cell phones)
- Games

The majority of interviewees felt that new media and the film and television field are intrinsically linked. New media will not continue to develop in isolation; rather, its integration into television and film production infrastructures is necessary and inevitable. As well, Producers stressed the importance of integrating new media and formats at the *front end* or development stage of projects.

Some pointed out that with some new delivery platforms, the elimination of the 'gatekeeper', in the form of the broadcaster, will remove barriers between the creator and the end user. This, it was felt, will emphasize the role of Producer in creating and focusing content.

Content Development

"Talent, content development and a mastery of the equipment is what distinguishes amateur from professional..."

Just as film and television producers must learn to engage new technology and delivery platforms, it was felt that emerging producers must develop skills in content development that will bring substance and 'story' to support the new forms of media in which they are so *habile*.

Other 'non-linear' trends in content development were identified as, cross-disciplinary programming, community specific content and community-driven content (particularly for mobile delivery platforms).

While it was felt that regional content would always be a priority, it is also more critical than ever to develop work with international appeal.

The documentary milieu was viewed by many as 'saturated'. This is due in part to a generation of documentary producers fostered by the CBC and a proliferation of young filmmakers who want to make documentaries, facilitated by access to cheaper equipment. Documentary filmmakers often "do everything" and as a result, have honed many skills. It was thus felt that training is less a concern in documentary, than having sufficient resources to engage qualified personnel.

Succession Planning

This issue of succession was identified as a pre-occupation for the industry and may impact on what type of training that should take priority. Within the next 5-10 years, it is estimated that 50% of current company owners and key producers in the industry will have retired. (In the English survey, 32% of respondents were over 50, 30% were 41-50, and 26% were 30 – 40 years of age). A talent pool of potential successors may be coming through the ranks. However, the skills necessary to assume a senior level of activity and the responsibility for managing business affairs must also be in place for this to follow naturally.

Training Options and Preferences

From the interviews and web survey data (Appendix B.iii), it is possible to provide a synopsis of training delivery preferences for both professional development and for the training of entry-level producers.

First an overview of some the training delivery methods discussed in the research:

On the job training continues to be the most important way that Producers learn how to do their job. It is also the only means of training in many more isolated regions.

Self-directed learning is another way many Producers learn new skills and stayed abreast of trends. This takes the form of web research, downloading, reading and studying documents from industry associations such as the CFTPA, APFTQ, Telefilm and WIFT (Women in Film and Television), subscribing to listservs, attending industry meetings, networking at industry events and continually seeking information. Some producers suggested the potential merit of an 'on-line toolbox' that Producers could access for self directed learning.

Workshops also play an important role in professional development, often offered by industry associations, sometimes in conjunction with festivals or conferences. Short term, targeted 'hands-on' workshops, as opposed to industry panel discussion were viewed as the 'way to go' by many Producers.

More formalized **courses**, typically offered by colleges or institutes, are not always available or appropriate as a professional development option. However a higher percentage of web respondents indicated that a course would be the preferred means of delivery in finance, budgeting or contracts, subject areas which might require a longer, more focused period of individualized learning. College and CEGEP programs are valued for technical and 'below the line'² training.

A higher percentage of respondents to the French Survey indicated they attained training through a **degree program**. University programs in Canada which provide applied skills training in film and television production have historically been rare, but more degree programs now provide comprehensive production training.

Mentorships were identified as extremely valuable, although rare (it was stated) in Quebec. Many Producers indicated that they regularly provide mentorship in all aspects of the business. Mentorships commonly develop the emerging professional. It is also widely practiced in isolated regions which have no formalized training programs.

A **work placement**, or **stage** (in French) is typically integrated into a formalized course. This is seen ideal for entry level training although it can be problematic to find meaningful work placements.

Training Preferences

Producers interviewed, and the majority who responded to the **English Survey** indicated that **workshops were the preferable training option** (Appendix B.iv).

- In the twelve competency groups, respondents to the English survey preferred workshops over any other means of training delivery by a 40% - 60% margin in all groups except:

² "**Below-the-Line**" functions include technical as well as activities related to the film studio and actual 'shooting' activity (technical equipment, travel, location, and catering) etc. "**Above-the-Line**" is a film and TV industry term referring to development of creative talent, writers, directors, and producers. Above-the-Line and Below-the-Line also relates to where related costs are budgeted.

- C. Assemble a Production Team
 - 10 respondents indicated 'workshop' as preferred means
 - 8 respondents indicated 'on the job' as preferred means
- E. Manage Contracts
 - 14 respondents indicated 'workshop' as preferred means
 - 11 respondents indicated 'course' as preferred means
- F. Manage Finances
 - 14 respondents indicated 'workshop' as preferred means
 - 14 respondents indicated 'course' as preferred means

Francophone interviewees and survey respondents were mixed in their delivery preferences. According to some producers, mentoring is time consuming, non-remunerative, sometimes exhausting and can provide little return for either party. However, it was agreed there is tremendous demand for mentoring in Quebec, and the issues associated with mentoring are challenges that Quebec industry associations are seeking to address.

Producers in Quebec stated they prefer specialized, 'one-off' training programs of short duration, whether they be called workshop, or course. Integrated, consecutive courses which cover all aspects of one specific genre of filmmaking (documentary for example) were also recommended.

The value of a *stage* or work placement, within the context of a course was seen as 'incontestable'. However, these placements are subject to challenges similar to mentoring, that is, the provision of a meaningful work and learning experience in a real-life production that is reasonably integrated into that production process.

- Respondents to the French Producer Survey indicated equally balanced expressions of preference for
 - Workshops
 - Courses
 - Mentorships

Training Delivery Issues in Isolated Regions

Training and learning in isolated regions (ex., New Brunswick, PEI, Newfoundland, Nunavut, Yukon Territories) typically involve self-directed learning, on the job training, mentoring, and, 'one-off' workshops or seminars sponsored by industry associations or co-ops. Few certified course offerings are available in these regions.

In some regions mentoring is the *only* means of developing a skilled resource base in the industry. Mentoring is risky in these regions as the mentor can make a significant investment in talent, only to have the recipient leave the region. One producer suggested an effective mentoring system would have the provider (training institute, association) split the costs 50% - 50% with the production house, in a program of rigorous entry and evaluation criteria to measure the value of the mentorship to both producer and the mentored.

Industry associations in isolated regions which once provided financial assistance for off-site training, are now opting to host training opportunities locally in an effort to keep potential talent in the region.

A number of Producers cited the advantage of working in isolated regions to their career development. While work opportunities may be sporadic, training through a variety of available job experiences can accelerate one's movement 'up the ranks'.

Training Needs by Competency Area

This section provides a synthesis of data compiled through the interviews and survey of Producers in each of the competency areas. Under each heading the sub-groups and individual competencies are listed. Those identified through the research as important from a training perspective have been highlighted, and Producer feedback is synthesized in each area.

I. Pre-Production (Development)

This phase includes three groups of skills, most often, but not exclusively associated with the development stage of a project. They are:

A. Develop Properties	B. Secure Financing	C. Assemble a Production Team
<ol style="list-style-type: none"> 1. Identify potential market needs 2. Assess creative concepts 3. Assess project viability 4. Establish chain of title 5. Execute due diligence 6. Drive creative process 7. Focus content 8. Foster a creative environment 9. Create content 10. Create exploitation strategy 11. Establish technical protocol 12. Set the timeline 	<ol style="list-style-type: none"> 1. Sell an idea 'pitch' 2. Prepare a budget 3. Create a project / business plan 4. Attach marketable talent 5. Prepare and submit applications for funding 6. Ensure cash flow 7. Negotiate financing 8. Negotiate partnerships (co-productions, co-ventures, etc.) 9. Secure loans / grants / advances 10. Secure equity investment 11. Secure presales 12. Secure distribution guarantee 13. Initiate ancillary revenue opportunities 14. Secure eligibility certifications 15. Close a deal 	<ol style="list-style-type: none"> 1. Attract talent 2. Evaluate project needs 3. Scout talent 4. Communicate job descriptions 5. Select team members 6. Negotiate hiring contracts

To some Producers, development is the most important part of the project, for after production begins, it is too late to change wheels which have been set in motion during this phase. The precedent a Producer must establish with writers, directors, production manager and other team members in this phase is critical. Given a project could be up to five years in the pipeline, it is important to be passionate at the development stage and to keep oneself, and others, motivated.

In some companies, a Creative Producer may develop properties and Production Manager assembles the team, while the Executive Producer is responsible for financing. In other situations, the same person may perform all three functions.

Competencies related to the business affairs aspect of the development phase and throughout the range of production stages were all consistently cited as important, and especially, subject to gaps in knowledge and training opportunities.

A. Develop Properties

In this group, many Producers felt that competencies were ‘standard’ and that ‘everyone knows how to do this’. Nonetheless, determining market needs and knowing your market audience was considered the most important competency by many Producers(6)³. New ideas are plentiful, but it is important to be able to anticipate broadcaster needs and know how to ‘knock on their door’. It was felt that schools don’t teach this. As projects have a long development phase, some Producers stated they would like to learn how to anticipate market need, 2-3 years in advance (2). Others stated anticipating need is instinctual, or “sometimes you take a risk and get lucky”.

Another key competency was identified as create content (5) a skill often underdeveloped in emerging producers (2), who, while trained in production craft, lack a grounding in culture, the landscape, history, audience or an instinct for ‘story’. One producer in an isolated region stated the ability to create content is key to finding national and international markets.

Assessing project viability was also considered important (2). It is easy to focus on a bad idea stated one, and others stressed the importance of exercising due diligence (2). Establishing chain of title was also underscored as important (1) although many felt this was a task rather than a competency.

Establishing technical protocol was considered less important by many, as training in technical skills is readily available. Less evident however, is the availability of training in emerging technologies. Equipment purchase is no longer an investment, but an expense, given the turnover rate of technology and schools do not have resources to renew equipment every 2-3 years. Training in emerging technology is entirely unavailable in outlying regions.

The web survey results indicate the need or desire for training as follows:

English Respondents

- A.10 Create exploitation strategy (41% of respondents)
- A.1 Identify potential market needs (34%)

Between 9% and 19% of respondents indicated a training need in all other competencies.

French Respondents

- A.10 Create an exploitation strategy (50%)
- A.3 Assess creative concepts (40%)

³ Numbers in parenthesis indicate the number of times this view was repeated by a Producer interviewed. In this case (6) Producers offered a variation of this view.

Between 10% and 30% of respondents indicated a training need in all other competencies.

B. Secure Financing

This group of competencies in their entirety were called critical to the role of a producer (6) and one in which the greatest skills gap occur (7). Producers need continual refreshing in new financing models and the consensus is that information is elusive. Producers understand basic public funding models, (called ‘the old funding models’) but they have difficulty advancing to the next step, which might involve entering into or creating co-productions, developing international partnerships or working in other new funding models. One Producer stated that there should be “masterclasses in financing”.

Another important competency identified was *sell an idea ‘pitch’* (6), followed by negotiate financing (4) and manage deliverables (1). Training needs in these areas are amplified in outlying areas where a need for relationship-building with distributors was emphasized.

The survey results support the interview data and indicate a high need or desire for training as follows:

English Respondents

34% - 38% of respondents desire training in;

- B.8 Negotiate partnerships
- B.13 Initiate ancillary revenue opportunities
- B.12 Secure distribution guarantees
- B.11 Secure presales

Between 19% and 25% of respondents desire training almost all competencies.

French Respondents

30% of respondents indicated a desire for training in

- B.1 Sell an idea (pitch)
- B.8 Negotiate partnerships
- B.12 Secure distribution guarantees

A moderate level of training need was identified in all other competencies.

C. Assemble a Production Team

Some producers felt this ability comes with experience in the business, knowledge of the environment and questioned whether this skill could be taught (1). However, evaluating project needs (1) was identified as a particular challenge given the proliferation of unanticipated expenses related to production. Scout talent (1) was identified as challenging in outlying regions.

However, this competency area was not considered a priority area for training by most Producers interviewed, and this opinion is echoed in the survey. Among English respondents, low to moderate (9% - 19%) expression training needs were indicated. No significant training needs were identified by respondents in French. In both surveys, 22% to 30% of respondents did not agree that: *C.4 Communicate job descriptions*, was a necessary skill.

II. Production

These three competency groups are assembled under the heading ‘Production’ as they are most often, but not exclusively, associated with the physical realization of a project. Many of the competencies comprise a *business affairs* function, again, viewed as a training gap.

D. Manage Production Process	E. Manage Contracts	F. Manage Finances
<ol style="list-style-type: none"> 1. Organize work flow 2. Create a schedule 3. Assign responsibilities 4. Control execution of technical protocol 5. Approve progress 6. Maintain creative environment 7. Manage expectations 8. Manage crises 9. Mediate conflicts 10. Manage deliverables 	<ol style="list-style-type: none"> 1. Incorporate a company 2. Manage partnership agreements 3. Manage intellectual property 4. Manage license agreements 5. Manage co-production agreements 6. Manage option agreements 7. Manage sponsorship agreements 8. Manage related party agreements 9. Manage internet rights 10. Manage distribution agreements 11. Manage equity agreements 12. Manage bridge / gap financing agreements 13. Manage interim financing agreements 14. Manage insurance agreements 15. Manage bonder agreements 16. Manage talent agreements 17. Manage crew agreements 18. Manage equipment agreements 19. Manage location agreements 20. Manage facility agreements 21. Manage release agreements 22. Manage post-production agreements 23. Manage archives agreements 24. Manage music agreements 25. Manage ancillary agreements 26. Manage clearance agreements 	<ol style="list-style-type: none"> 1. Establish / maintain accounting system 2. Limit personal and corporate liabilities 3. Monitor cash flow 4. Control expenditures 5. Reallocate resources 6. Control financial reporting 7. Optimize tax credits

D. Manage Production Process

It was generally felt that most producers are well versed in the ‘craft’ of production, that is, work on the platform. To effectively manage the production process, the Producer must also know what everyone does both ‘above the line’ and ‘below the line’. This knowledge is usually acquired by advancing through the production ranks. However, formalized programs are increasingly available that teach production *management* skills. To manage in a creative environment was identified as a critical skill that often comes with experience, and all the more challenging in isolated regions that lack a proliferation of trained

personnel in the creative sector. However, **this area was not singled out as a training priority in the interviews** and there was low to moderate expression of training need among English respondents (although 25% indicated a desire for training in D.9 Mediate conflicts). No significant training needs were identified in the French survey.

E. Manage Contracts

Producers expressed a variety of views on contracts. Some producers (4) felt strongly that a producer *must* understand and control contracts and, that this is key to the business of an Executive Producer (3). “Sign a bad contract and you will lose money or have legal battles down the road”, stated one. Contract knowledge for many is an ongoing self-directed learning exercise. However, other producers (2) described the challenge for one person to know the ins and outs of all contracts and value the role of consultants to assist with contract drafting and interpretation. One Producer stated, “contracts are for lawyers”.

Other producers ensured that they developed an in-house team of employees (or partners) with legal or accounting skills (2), people with a direct stake in the success of a project. It was indicated that the film and television milieu lacks accountants with industry-specific knowledge (3).

Views on contracts reflect different Producer roles. It was felt that all Producers must be aware of the nature of contracts required and that this is the function of training. One Producer suggested a coordinated initiative of industry associations to circulate a specialized workshop on contracts to surrounding regional locations might be effective.

The survey results support the interview data and indicate a need or desire for training across all competencies in the area of Managing Contracts. The highest levels of need were indicated in:

- E.9 Internet Rights (French 50%, English 50%)
- E.12 Bridge / gap financing agreements (English 31%, French 20%)
- E.10 Distribution Agreements (French 40%, English 28%)
- E.11 Equity agreements (English 31%, French 20%)
- E.24 Ancillary Agreements (English 28%)
- E.13 Interim financing agreements (English 25%, French 20%)
- E.5 Manage co-production agreements (French 20%)
- E. 3 Manage intellectual property agreements (French 20%)

In all other competencies indications of training needs ranged from 6% to 19% of respondents.

Approximately 31% of all respondents did not agree that E.1 *Incorporate a company* is a required competency.

F. Manage Finances

Many Producers agreed that optimizing tax credits was the key competency in this group (5). Entry-level students in production often don't know what a tax credit is, or for that matter, what it costs to do television (3). Many felt that there is no substitute for self-directed learning, as taxation and tax laws evolve continually.

The survey data indicated a low to moderate (13% - 19%) desire for training among English respondents with 25% desiring training in F.7 *Optimize tax credits*. 19% of English respondents disagreed that F.1 *Establish / maintain an accounting system* is a necessary competency (although one Producer spoke to the need for a real-time accounting system with daily and weekly tracking functions). Overall, **managing finances was not seen as a high priority for Producers interviewed and no significant training needs identified among respondents to the French survey in this area.**

III. Marketing & Dissemination

G. Promote Property	H. Exploit Property
<ol style="list-style-type: none">1. Develop / execute media strategy2. Nurture media contacts3. Exploit media opportunities4. Create / approve promotional materials5. Promote through strategic partnerships6. Participate in industry festivals and competitions	<ol style="list-style-type: none">1. Develop an exploitation strategy2. Participate in industry markets3. Exploit distribution opportunities4. Exploit format opportunities5. Exploit merchandising opportunities6. Exploit sponsorship opportunities7. Exploit stock footage opportunities

These two competency groups were generally viewed as a whole. Some Producers stated that despite the primordial importance of marketing, they don't have time to promote product, nor do they know many producers who do (3). **This should be seen as an important training issue, but also as a strategic gap in the industry.**

G. Promote Property / H. Exploit Property

According to some, a film producer is not likely to have a media strategy, but rather, would rely on the distributor to market the product (2). On the other hand, a production company, especially in television might focus heavily on a marketing strategy.

More creative approaches to marketing are required (3), according to those who referred to 'cookie cutter' publicity strategies common in the industry (2). Just as each project is different, so should marketing approaches reflect the specific nature of the project and its audience (2). A cross-pollination

approach with marketing professionals from other fields could be an asset to the industry, stated some producers (3).

Most Producers agreed that the marketing strategy must be developed at the front end and that it must include multi-platform components (2).

Some have stated that marketing is not a training issue, but a structural issue in which funders view marketing as the role of the broadcaster or distributor and discourage marketing line items in the budget (2). Producers who wish to market are thus limited by resources.

However, other Producers stated that over 25 years, marketing has matured throughout the entire distribution chain. Those trained in marketing have a good background, but their learning curve in 'how to read people' is steep, a skill which is critical in film and television. Self-directed learning, speaking with distributors and ongoing contact with broadcasters was viewed as the means to understand distribution and marketing trends.

The web surveys indicate a more conclusive response on training needs in marketing.

G. Promote Property

Both French and English respondents indicate a high interest in training in:

- G.1 Develop / execute a media strategy (French 44%, English 39%)
- G.5 Promote through strategic partnerships (French 44%, English 32%)
- G.2 Nurture media contacts (French 44%, English 29%)
- G. 3 Exploit media opportunities (French 33%, English 25%)

However, for as many respondents in French who indicated training needs, an almost equal number indicated their disagreement that the competency was required.

H. Exploit Property

Among **English** respondents, a high level of interest was indicated for:

- H.1 Develop an exploitation strategy (39%)
- H.5 Exploit merchandising opportunities (39%)
- H.6 Exploit sponsorship opportunities (35%)
- H.3 Exploit distribution opportunities (32%)

In the remaining competencies, between 16% and 23% of respondents identify training needs.

Among **French** respondents a moderate but consistent interest level was indicated for:

- H.1 Develop an exploitation strategy (33%)
- H.5 Exploit sponsorship opportunities (33%)
- All remaining competencies (22%)

IV. Business and Management

I. Establish / Maintain Industry Relations	J. Run a Business
<ol style="list-style-type: none"> 1. Subscribe to industry publications 2. Participate in industry associations 3. Network through industry events 4. Cultivate strategic relationships 	<ol style="list-style-type: none"> 1. Develop a corporate vision 2. Develop a corporate business plan 3. Establish / maintain company brand 4. Respond to market trends and changes 5. See projects in corporate context 6. Establish / maintain corporate policies 7. Exercise fiduciary responsibilities 8. Manage overhead 9. Build staff loyalty 10. Establish / maintain a network of professional services 11. Optimize exploitation of intellectual property rights 12. Maximize corporate assets 13. Create positive company profile 14. Develop an exit strategy 15. Establish / maintain a succession plan

These competencies elicited the most response in the English interviews and moderate response from French interview subjects. There was little cohesion between the two linguistic groups in terms of training needs in these competencies, particularly under: J. *Run a business*.

As a general rule, most Producers felt that business acumen was key to survival in a changing industry - and industry described as moving away from the 'broadcaster as customer or employer', to an environment of independent, creative, audience-focused Producers and production companies. Increasingly, Producers will have to be entrepreneurs, with creative drive (5). As one stated; "in production, if you want to 'own it' as well as create it, you need business skills".

Those who seek to make the leap from Service Producer to Producer, often find it difficult, as they lack business skills to develop a project of their own(3).

Also identified was the challenge, especially outside the 'hubs,' of creating enough products to stay in business and keep skilled workers. "Young people today are driven, not daunted," said one... "they *are* business-oriented, multi-tasking, articulate, focused and driven... but they are also going to the city centers and the regions are suffering."

I. Establish / Maintain Industry Relations

Industry relations were viewed as important (3) even if few producers felt they had the luxury to actively network and stay abreast of trends. These were viewed as tasks more than skills, which include reading journals, subscribing to listservs, volunteering for industry associations, attending festivals and conferences, viewing work(4). Networking and the importance of human contact may seem a foregone conclusion in larger centers, but presents obvious challenges in isolated regions (3).

While 22% of English respondents to the web survey indicated a desire for training in *1.4 Cultivate strategic relations*, overall, **there were few significant training needs identified in this area among English and French respondents.**

J. Run a Business

The skills to run a business were repeatedly identified by Producers interviewed as among the most important for a Producer (7). According to one Producer, “if you have a strong and established company vision, the other competencies fall into place...if you don’t have vision, you won’t understand the need for the rest.”

Once again, entrepreneurship was viewed as the key to survival in a changing environment (5). Often producers work on a project basis and are not focused on building a business (7). To some, a business approach means a number of projects ‘in the pipeline’ at any given time (3). Regardless, skills to discern creative content and quality, define areas of focus, determine niche and market viability are very important in both small and large companies (3) and unless producers focus strategically on project development, they may not be sustainable in the long term (4).

Producers with sole proprietorships speak to the challenge of being a Producer and a President at the same time (3). In such a case, “...you either trust someone with creative control of your product, or trust someone with the business aspect of the company. Either way, one risks quality control.”

Formative training is either centered on ‘below the line’ skills or on content development and thus, students are not trained to operate a business (3). Most students prefer to work on the set (platform work is more ‘sexy’) and don’t realize that 90% of a Producer’s work is paper-based (5). “The life span of a film is three years, with 32 days on the set.”

One Producer interviewed stated that there are “sufficient courses in business and management now”.

Some felt there is a gap between the industry and what is taught in schools and spoke to the importance of finding the right mix of professionals to teach industry-specific business skills. Too often schools bring in a ‘big name’ (company executives who have forgotten how to build a budget) or a producer whose skills are either dated, or who have not developed an appropriate level of business acumen or experience (3). Producers felt that insufficient training in business and management in Western Canada (2), was driving emerging talent south. In outlying regions, training in the business and management areas of film and television production are virtually non-existent.

Interestingly, the **web survey** respondents were less definitive on the need for business and management training. For each competency at least 3% and as many as 30% of respondents did not feel the

competency was required. As well, training needs were entirely different between English and French respondents. Overall however, identification of training needs in business in this area was relatively low.

Among **English** respondents (71% of whom work for companies with 1-5 employees) training needs were identified in all competencies at rates of between 3% and 23%, with moderate spikes in:

- J. 1 Develop a corporate vision (23%)
- J.2 Develop a corporate business plan (23%)
- J.4 Respond to market trends and changes (23%)
- J. 14 Develop an exit strategy (23%)

Among respondents to the French survey, 20% of respondents indicated a desire for training three entirely different competencies:

- J.12 Maximize corporate assets (20%)
- J. 7 Exercise fiduciary responsibilities (20%)
- J.11 Optimize exploitation of intellectual property (20%)

V. Leadership and Communication

“The literature of the age is motion pictures and Producers are at the top of the heap. Therefore the creative decisions that producers make define the industry.”

J. Demonstrate Communication and Interpersonal Competencies	K. Demonstrate Personal Skills
<ol style="list-style-type: none"> 1. Speak in an effective manner 2. Write in an effective manner 3. Exercise leadership 4. Persuade 5. Motivate 6. Project confidence 7. Project competence 8. Conduct meetings 9. Read people 10. Collaborate 11. Negotiate 12. Mediate 	<ol style="list-style-type: none"> 1. ‘Have’ passion 2. Demonstrate strategic thinking 3. Make decisions 4. Multi-task 5. Take calculated risks 6. Exercise flexibility 7. Demonstrate creativity 8. Exercise resourcefulness 9. Take ownership 10. Delegate 11. Demonstrate ambition 12. Exercise common sense 13. Exercise tenacity and perseverance 14. Stay current

Taken as a whole, the skills in this area were viewed as critical for success (8) and, while they may not necessarily be taught, they may be learned or acquired through doing, observing or being mentored (4).

Others feel that these skills and traits are inherent or latent in promising talent entering the field, and with development, will ultimately be a critical factor in their survival or propensity to thrive (3).

While technical skills are important, a Producer must especially, possess creativity, vision and leadership (5). It is critical to have passion, for that is what motivates many Producers to take risks. Without risk 'little of value' is accomplished (3). The melding of the two is considered important but difficult to achieve in the creative milieu.

Leadership as a whole is important, but type and style of leadership varies according to the Producer and the nature of his or her work. Certain competencies are critical for the heads of a larger company, and others, more valuable for smaller management contexts (3).

A number of additional personal skills that might fall under this area were suggested:

- Demonstrate an understanding of Canadian identity and distinctiveness. Much of what is known about Canada comes from media. Thus, Canadian film and television is important for national unity, autonomy and cultural identity (3). The most popular English Canadian productions domestically and abroad have distinctive Canadian footprint⁴. It is distinctiveness that sells (2).
- *Intuition* and the ability to; exercise common sense, "listen to one's gut reaction".
- Professionalism (3). This was described in a variety of ways:
 - To create a good, reliable team. This means creating enough products to keep people employed and recognize that while Producers have a responsibility to make money, the bottom line cannot be the only priority. A manager must keep people inspired, create a safe working environment, challenge and support employees. Treating people well is important for a Producer's reputation and helps to avoid a revolving door of employees, both of which will ultimately have an impact on business.
 - Have a 'real' office, project a professional business ethic in attire, comportment and communication.
 - Professionalism means being a 'decent' person. This includes treating people with respect, answering questions, getting back to people in timely manner, providing feedback to employees, guiding, mentoring, being generous to others by providing fair and constructive performance feedback, offering recommendations, and being conscious of one's own leadership role and respectful of the career aspirations of others.

Despite reservations among interview participants as to the 'teach-ability' of these competencies, the English survey respondents indicated a moderate to high desire for training in the first category. A lower response level was indicated in the French survey. Notably:

⁴ Examples cited: *Little Mosque on the Prairie*, *Rick Mercer*, *Corner Gas*.

K. Demonstrate Communication and Interpersonal Qualities

- K.1 Speak in an effective manner (English 31%)
- K.11 Negotiate (English 31%)
- K.3 Exercise Leadership (French 30%)
- K.8 Write in an effective manner (English 25%)
- K.12 Mediate (25%)

L. Demonstrate Personal Skills

Among English respondents, 75% indicated that all of the skills in this area are necessary, and this was echoed among French respondents. However few indicated a need for training in any competency, with one exception:

- L.2 Demonstrate strategic thinking (French 30%, English 19%).

5. Training Offerings

An overview of key organizations, identified by the Steering Committee and Producers interviewed, are provided in this section, with a brief description of their services. Appendix C offers an extended list of over 100 colleges, universities and organizations in Canada which provide training in some aspect of film and television production.

In addition, a sampling of organizations participated in a web survey which asked them to identify the areas of competencies addressed in their program offerings. Survey results for this sampling are provided for British Columbia, the Prairie region, Ontario and Quebec. Organizations in Atlantic Canada, the Yukon and Nunavut were interviewed or researched and a summary of principal offerings is provided. From the interviews and the survey samples, it is possible to identify in broad strokes, potential gaps in training in each region.

Producer-Identified Training Programs

The following organizations and institutions (in alphabetical order) were most frequently perceived by Producers as noteworthy providers or facilitators of film and television training. Where identified, their perceived areas of strength are also identified.

- Algonquin College – Ottawa (Production and production management)
- Association des producteurs en film et en television du Québec (APTFQ) - Montréal (Many aspects including training in finance).
- The Banff Centre – Alberta (Training in new technologies)
- Canadian Film Centre –Toronto (Principal provider of comprehensive advanced training, in film, television and new media, esp., industry relations)
- Canadian Film and Television Producers Association (CFTPA) Ottawa – (National Mentorship Program, and industry workshops)
- Concordia University- Montréal (Theory and experimental filmmaking, not applied training)
- École des hautes études commerciaux de Montréal (HEC) – (TVA-HEC intensive program in television management).
- L'Institut national de l'image et du son (L'INIS) – Montréal - (Hands-on training esp., development and production in film, television and interactive media).
- Ryerson – Toronto (Principal degree-granting institution in film and television industry training)

- Saskatchewan Motion Picture Industry Association – Regina (Workshops in all aspects of production with strength in business affairs and tax credits)
- Université du Québec à Montréal (All aspects of production with emphasis on development and below the line training)
- Vancouver Film School (Below the line and development).
- WIFT – Toronto (All aspects of production and business affairs, from entry level to professional levels in a variety of delivery formats. Focus on fostering role of women in the field)
- Colleges and CEGEPS (Typically below the line training, with some exceptions).

Film Festivals (ex., Whistler Film Fest) and Industry associations deliver workshops and seminars in various areas for members and industry professionals. Programs often delivered in partnerships or with industry sponsors.

Principal Training Offerings by Region

The following describes by region post-secondary schools, institutes and organizations which offer training in film and television production and briefly describes some of the services they offer.

British Columbia

British Columbia Film

The Professional Internship Program supports 20 - 50 week internships in producing (or writing) for television. BC Film financing is matched by the mentor company. These are not entry-level internships and previous experience in the film and television industry is required. The Scholarship Program supports the advanced career development of film and television professionals invited to attend specific skills development workshops, programs and residencies.

Emily Carr Institute of Art and Design

ECIAD offers a Bachelor of Media Arts Program in Film, Video and Integrated Media as well as technical courses in animation.

Vancouver Film School

VFS offers courses in many technical aspects of film, television and media and a one-year applied film production course. Students in the production program are responsible for a fully equipped production course and handling all production and post-production paperwork, as well as ensure that all the other elements are in line to meet the requirements of the shoot.

Survey Sampling

Appendix C provides an extended list of Universities, colleges, training institutes organizations which offer degree programs, certificates, courses, workshops or professional development services in film or television production in British Columbia. Organizations were asked to respond to a web survey to indicate whether training is provided in each of the competencies. Results from the sampling of respondents, Columbia

Academy, Cineworks and the Greater Victoria Film Commission, are synthesized for each of the twelve competency groups.

Survey sample (British Columbia) indicates potential lack of training programs in

- B. Secure Financing
- E. Manage Contracts
- F. Manage Finances
- H. Exploit Property
- J. Run a Business

Training Offerings - British Columbia Sample			
Web Respondents			
Competencies	Columbia Institute	Cineworks	Greater Victoria Film Comm
	Training Institute Certificate	Co-op, ARC Workshop / Seminar	Film Commission Workshops / Seminars
I. Pre-Production (Development)			
A. Develop Properties	•	•	○
B. Secure Financing	○	○	○
C. Assemble a Production Team	•	○	•
II. Production			
D. Manage Production Process	•	•	○
E. Manage Contracts	○	○	○
F. Manage Finances	○	○	○
III. Marketing and Dissemination			
G. Promote Property	•	○	•
H. Exploit Property	○	○	•
IV. Business and Management			
I. Establish / Maintain Industry Relations	•	•	•
J. Run a Business	○	○	•
V. Leadership and Communication			
K. Demonstrate Communication and Interpersonal Competencies	•	•	•
L. Demonstrate Personal Skills	•	•	•

○	Training in skills not offered
•	Training in less than 50% of skills offered
•	Training in most skills offered (>50%)
•	Training in all skills offered

Prairie Region

The Banff Centre - New Media Institute (BNMI)

BNMI runs, partners, and collaborates on a series of professional development and training workshops over the course of each year. BNMI workshops are dedicated to all aspects of new media practice and production. They are designed as learning laboratories where participants engage in developmental exercises, hands-on learning, and strategic interdisciplinary dialogue and mentorship.

Northern Alberta Institute of Technology (NAIT), Edmonton

Producer Emergence Program (PEP) Certificate is a 14-week, part-time, intensive Producer training course through NAIT School of Professional & Continuing Education. This certificate program (total hours 112)

provides practical study combined with project development designed to prepare post-secondary film and television graduates and other entrepreneurial individuals for careers as, or with, producers in independent film and television production. The curriculum centers on the creative and business aspects of film and video “made for television” producing. PEP directs students through the sea of paperwork that surrounds a creative project that is destined for TV Broadcast. Students should be graduates of a film and television training centre or college or have 1-3 years industry experience. The program is offered in partnership with Alberta Motion Picture Industry Association (AMPPIA) and Women in Film and Television (WIFT).

National Screen Institute (NSI), Winnipeg

NSI is one of four film and television schools in Canada which receive direct funding from Telefilm. Others include the Canadian Film Centre (CFC) in Toronto, the Institut national d’image et du son (I’INIS) in Montreal, and the Canadian Screen Training Centre (CSTC) in Ottawa. NSI has programs which train at the entry level, emerging professional and professional level. While the focus of each program is different the ensemble of offerings provides training in most competency areas. They include:

- Drama Prize, a one-year course for new entrants with post-secondary education or some experience in the industry. Participants produce a short film.
- Totally Television is an 8-month course which hooks up a producer –writer-director team who work with a director and story editor to get a television project off the ground.
- Features First is a 10-month program designed for filmmakers who wish to embark on their first or second feature film. This program is development focused.
- Global Marketing is a program that works with established producers who wish to widen their markets internationally. Acceptance into the program is based on the strength (sell-ability) of the project. Marketing and Dissemination, particularly internationally, is the focus of this program.
- New Voices is for new entrants to the field who are Aboriginal. Its goal is to expose youth between the ages of 18 and 35 to various jobs in the industry and to instill confidence in participants who wish to enter the field.

Appendix C provides an extended list of Universities, colleges, training institutes organizations which offer degree programs, certificates, courses, workshops or professional develop services in film or television production in the Prairie region. Organizations were asked to respond to a web survey to indicate whether training is provided in each of the competencies. Results from the interviews and sampling of respondents, Red Deer College, SMPIA, Winnipeg Film Group and the Banff Centre, are synthesized for each of the twelve competency groups.

Survey sample and interviews (Prairie region) indicate fewer training programs in:

- F. Manage Finances
- H. Exploit Property
- J. Run a Business

Training Offerings - Prairie Region Sample Group						
					Interview	Survey Response
Competencies	National Screen Institute		Northern Alberta Institute of Technology (NAIT)		Red Deer College	Saskatchewan Motion Picture Industry Association (SMPIA)
	MB Training Institute	AB College	AB College	SK Industry Association	MB Co-op / ARC	AB Training Institute
	Courses / Workshop	Certificate	Degree / Certificate / Workshops	Workshops	Workshops	Workshops
I. Pre-Production (Development)						
A. Develop Properties	•	•	•	•	•	•
B. Secure Financing	•	•	•	•	•	•
C. Assemble a Production Team	•	•	•	•	•	•
II. Production						
D. Manage Production Process	•	•	•	•	•	•
E. Manage Contracts	•	•	•	•	•	•
F. Manage Finances	•	•		•	•	•
III. Marketing and Dissemination						
G. Promote Property	•	•	•	•	•	•
H. Exploit Property	•	•	○	•	•	•
IV. Business and Management						
I. Establish / Maintain Industry Relations	•	•	•	•	•	•
J. Run a Business	•	•		•	○	•
V. Leadership and Communication						
K. Demonstrate Communication and Interpersonal Competencies	•	•	•	•	•	•
L. Demonstrate Personal Skills	•	•	•	•	•	•

	Training in skills not offered
○	Training in less than 50% of skills offered
•	Training in most skills offered (>50%)
•	Training in all skills offered

Ontario

Canadian Film Centre – Toronto

CFC (Canadian Film Centre) provides advanced training in film, television and new media through education, linking with industry partnerships and direct production experience. CFC also provides exhibition, financial, and distribution opportunities for Producers. Its programs offer training in film, television and new media to emerging professional and professional filmmakers, covering virtually all competencies. Programs range from long courses to workshops.

- Project Lab – one week intensive in conjunction with the Whistler Film Festival Society provides creative and business training around an advanced dramatic feature project with US and

International appeal. Training focuses on building relationships, collaboration and investment opportunities.

- Cineplex Film Program is a 5 ½ month immersion lab for Directors, Producers, Writers, and Editors.
- Feature Film Project program focuses on the development and production aspects and is geared towards participants working on their first feature film.
- Short Dramatic Film Program

In television, the CFC offers programs geared towards developing content for television. Its media program offers training in the fundamentals of new media, including the academic, industrial, artistic, technological and practical aspects. It has an incubation program for new media companies in conjunction with the Banff Centre and l'INIS and an Interactive Narrative Features Program which develops the creative, development, production, financing, marketing and distribution side of interactive feature films.

Women in Film and Television (WIFT)

WIFT is a member driven organization, based on a co-op model, which promotes television and filmmaking for women. Its aim is to provide ongoing training for every different phase of a filmmaker's career including entry level, emerging, senior and executives. Its various programs include partnership agreements (Schulich and Humber College), intensive programs, applied projects, breakfast series, mentorships and bursaries. Across these programs training is provided directly or indirectly in virtually all areas of the competencies identified. In particular WIFT provides training in managing agreements. WIFT draws on professionals from the industry with a broad base of knowledge.

WIFT training places a stronger emphasis on television. While training is available to both men and women the focus of WIFT is to prepare women for positions of leadership in the industry.

Ryerson

Ryerson offers a Bachelor of Radio and Television Arts covering audio, production, television, broadcasting and interactive media production. The program includes applied training as well as electives in law, accounting, economics, financing, marketing, human resources and management practices.

Canadian Film and Television Producers Association (CFTPA)

The NMP is a launching pad for the next generation of film, television and interactive media production talent. Interns train with independent producers in Canada in all facets of production, from development to post-production, drama to documentary. Mentors provide one-on-one training to emerging producers and filmmakers. CFTPA members benefit from cost-effective production personnel. The CFTPA also hosts industry events and related professional development activities.

Canadian Screen Training Centre

The Canadian Screen Training Centre in Ottawa is a non-profit organization which is dedicated to the development of the Canadian film, television and New Media industry. CSTC provides intensive, short-duration workshops ranging from entry to professional development level designed to develop the skills needed to succeed in the screen industry. The Summer Institute of Film and Television presents intensive workshops in writing, directing, producing, documentary and new media.

Survey Sampling

Appendix C provides an extended list of Universities, colleges, training institutes organizations which offer degree programs, certificates, courses, workshops or professional develop services in film or television production in Ontario. Organizations were asked to respond to a web survey to indicate whether training is provided in each of the competencies. Results from the interviews, research and the sampling of respondents (Sheridan, Confederation College, Filmbay, IFCO, Loyalist College and Confederation College) are synthesized for each of the twelve competency groups.

Training Offerings - Ontario Sample Group																
Competencies	Interviewed				Survey Respondents				Research							
	Canadian Film Centre (CFC)		Women in Film and Television (WIFT)		Sheridan	Confederation College	Filmbay	IFCO	Loyalist	Conestoga College	Ryerson					
	Toronto	Toronto	Toronto	ON & QC	Ottawa	College	College	College	Toronto	University						
	Training Institute	Member-driven (Co-op Model)	College	College	Training Institute	Co-op	College	College	Course /workshops	Course / Workshops	Course & modular offerings	Worshops /Seminar	E & F	Course	Course	Degree
I. Pre-Production (Development)																
A. Develop Properties	•	•	•	•	•	•	•	•	•	•						
B. Secure Financing	•	•	•	○	•	○	○	○	•	•						
C. Assemble a Production Team	•	•	•	•	•	•	•	•	•	•						
II. Production																
D. Manage Production Process	•	•	•	•	•	•	•	•	•	•						
E. Manage Contracts	•	•	•	•	•	○	•	○	•	•						
F. Manage Finances	•	•	•	•	•	•	○	•	•	•						
III. Marketing and Dissemination																
G. Promote Property	•	•	•	•	•	•	•	•	•	•						
H. Exploit Property	•	•	○	○	•	○	•	•	•	•						
IV. Business and Management																
I. Establish / Maintain Industry Relations	•	•	•	○	•	○	•	•	•	•						
J. Run a Business	•	•	•	○	•	•	•	•	•	•						
V. Leadership and Communication																
K. Demonstrate Communication and Interpersonal Competencies	•	•	•	•	•	•	•	•	•	•						
L. Demonstrate Personal Skills	•	•	•	•	•	○	•	•	•	•						

Web sample and research (Ontario) indicate *relatively fewer* training opportunities in

- B. Secure Financing
- E. Manage Contracts
- F. Manage Finances
- J. Run a Business

	Training in skills not offered
○	Training in less than 50% of skills offered
•	Training in most skills offered (>50%)
•	Training in all skills offered

L'Institut national de l'image et du son (l'INIS)

L'INIS offers a 4 ½ month training program to post graduates or entrants of at least 21 years of age in film, television, interactive media, documentary and feature film writing. Training includes hands-on production experience and mentoring. Professors are professionals working in the field which allows participants direct contact with and experience in the industry. Job placement following INIS training is 80% in film and 100% in interactive media. Training is primarily focused on pre-production, production and leadership skills. It also offers professional development and on demand training as required by the industry

Regroupement pour la formation audiovisuel du Québec (RFAVQ)

RFAVQ offers courses and training workshops for professionals in media to participants ranging from entry level to senior professionals through partnerships with INIS, Parlimage, and AQTIS. Training is of various durations. Emphasis is based on the needs and demands of members and the milieu. Courses are offered in Production management (pre-production, production and post-production) production direction, marketing, distribution, human resource management and business affairs as well as technical aspects of production. Training sessions in tax credits have been particularly popular.

Université du Québec à Montréal (UQAM)

The Bachelor in Communications – Cinema, provides theoretic and applied training in media communications in production, directing and post production. Training provides skills in all competency areas for the entry-level student with particular emphasis on production, marketing and business affairs skills.

Concordia University – Mel Hoppenheimer School of Cinema

The Graduate Film Production is a course of study for filmmakers committed to the notion of an independent studio art practice. The studio component of the Graduate Film Production programme is dedicated to an ongoing dialogue and critique of the processes, methodologies and practices of contemporary cinema. Applied training is not provided.

École des hautes études commerciales (HEC) – TVA Program

HEC offers annually, a 7-day intensive program in film and television management. The purpose of the program is to provide skills and knowledge that will enable professionals to gain financing and business affairs. It is open to professionals with experience in the field who wish to enter management or optimize the success of their media project.

Survey Sampling

Appendix C provides an extended list of Universities, colleges, training institutes and organizations which offer degree programs, certificates, courses, workshops or professional develop services in film or television production in Quebec. Organizations were asked to respond to a web survey to indicate whether training is provided in each of the competencies. Results from interviews and from the sampling of respondents: UQAM, Université de Montréal, Collège O'Sullivan and HEC, are synthesized for each of the twelve competency groups.

Training Offerings - Quebec Sample Group						
	Interview			Web Survey		
Competencies	L'institut national d'image et du son	Regroupement pour la formation en audiovisuel du Québec	Université du Québec à Montréal	Université de Montréal	Collège O'Sullivan	École des Hautes Études commerciales (HEC)
Type of Institution	Training Institute	Association	University	University	College	University
Type of Offering	Form.prof. Continu / complémentaire	Workshops / Prof. Dev	Degree Progrma	Degree	Course	Intensive Workshop
Language (s)	F	F	F	F	F	F
I. Pre-Production (Development)						
A. Develop Properties	•			•	0	
B. Secure Financing	•	•	•	0		0
C. Assemble a Production Team	•	•	•	•		0
II. Production						
D. Manage Production Process	•	•	•	•	•	0
E. Manage Contracts	•	•	•	0		0
F. Manage Finances	•	•	•	•		0
III. Marketing and Dissemination						
G. Promote Property	0	•	•	0		•
H. Exploit Property	0		•	0		•
IV. Business and Management						
I. Establish / Maintain Industry Relations	•	•	•	•		•
J. Run a Business	0	•	•			•
V. Leadership and Communication						
K. Demonstrate Communication and Interpersonal Competencies		•	•	•		•
L. Demonstrate Personal Skills			•	•	•	•

Web sample & research (Quebec) indicate relatively less available training in

- A. Develop Properties
- E. Secure Financing
- F. Exploit Properties
- J. Run a Business

	Training in skills not offered
0	Training in less than 50% of skills offered
•	Training in most skills offered (>50%)
•	Training in all skills offered

Atlantic Canada

Nova Scotia College of Art and Design (NSCAD)

The Film program in the Media Studies department at NSCAD offers students an opportunity to explore the practice, history, theory and analysis of film production and film art. The program combines extensive course options in film production techniques with an academic overview to the history and theory of film arts. The film program provides students with a broad understanding of the film production process, as well as the opportunity to develop their own projects.

Nova Scotia Community College

Radio and Television Arts Program – Television Production Specialization. This concentration focuses on creating the values brought by the television production team including studio operations, camera operations, lighting and audio techniques, as well as post production editing and multimedia.

Atlantic Filmmaker's Co-op (AFC)

AFC is a member-driven non-profit organization which serves approximately 200 members in Nova Scotia. AFC offers basic filmmaking training at the entry and emerging professional levels as well as professional development. Programs for emerging producers (Film 5) provide direct or indirect training in most of the Development and Production competencies with emphasis on budget development, selling an idea and creation of a business plan. Business and management is not a strong focus of training. Approximately 55% of their emerging professional students completed training at NSCAD or NSCC and often come to AFC for their first filmmaking experience.

NB Film Co-op

The NB Film Co-op is a non-profit organization involved in the production of 16mm and digital films. It provides support in the form of workshops/training, creative support and mentoring, grant writing assistance, equipment, human resources, socials, informal writer/director/actor labs. The NB Film Co-op provides introductory and intermediate workshops in film and video training in various aspects of filmmaking, including Production management, documentary and marketing.

Newfoundland Independent Filmmaker's Co-op

NIFCO provides assistance to emerging filmmakers through access to film, processing and production equipment. The goal is produce a short film with as minimal a cost to the filmmaker as possible. NIFCO also offers a Introduction to filmmaking course.

The North

AJIT – Nunavut Media Association

Ajjiit is a film, television and new media industry association founded in 2002 to develop the Nunavut media industry through programs, advocacy and training. This includes hosting regional workshops, consulting on the development of a *Media Studies Program* with Arctic College, coordinating an international circumpolar *Trade Mission*, a *Territorial Film Festival*, and an Industry Services and Human Resources Database. AJIIT also hosted a Summer Film Institute in 2006.

REEL YUKON

The Yukon film commission was established in 1998 and launched the Yukon Film & Sound Incentive Program in 2001. It is aimed at attracting film production to the region, and its industry development programs are composed of six separate funds or incentives initiatives and include professional development workshops in film production sponsored in conjunction with the **Northern Yukon Film and Video Industry Association**.

6. Training Gaps

It is possible to analyze training offering by competency group and region, compare these with the needs for training expressed by Producers and then to extrapolate to some degree of confidence potential training gaps by region. This summary then will recapitulate needs expressed by Producers related to industry transition and trends and as well, identify issues specific to isolated regions.

British Columbia

The West Coast is a hub of film and television production activity with much of that activity comprised of service-production for international business. It stands to reason that training has focused on those related skills and as a result, technical crew and service producers form a well-developed talent pool. The film and television is not however, as developed in indigenous work. A push towards increased domestic production by funders such as Telefilm, should present a need for training in **content development**, in both traditional and new platforms⁵. Increased focus on domestic production will also necessitate training in business affairs.

The sampling of training providers who responded to the Web Survey indicates that while training opportunities in 'below the line' skills appear plentiful, training in business affairs and marketing may not be as readily available, in particular:

- E. Manage Contracts
- F. Manage Finances
- H. Exploit Property
- J. Run a Business

British Columbia			
Training Offering Gaps	Industry trends, other identified needs, policy	Corresponding Producer-Identified Needs	Training Gaps
E. Manage Contracts	New Media	Manage Contracts	Business affairs
F. Manage Finances	Multi-platform delivery	Create content	Manage contracts
H. Exploit Property	Content development	Exploit Property	Marketing / Exploitation
J. Run a business	Entrepreneurship	Run a business Entrepreneurship	Content creation (film, television, new media, multi-platform) Business management

⁵ Telefilm announcement of Content Creators Fellowship Program, Mar 6, 2008.

Prairie Region

Emerging talent in Alberta is, according to some producers, is heading to Vancouver or L.A. for more production experience. Colleges such as NAIT, and to some degree SAIT and Red Deer College are seeking to address training needs in business affairs and some production companies are mentoring young producers.

For professional development, Producers can benefit from organizations such as AMPIA which works with industry partners on training initiatives. The Banff Centre provides a place to experiment with new technology and the Banff World Film and Television Festival provides an industry networking opportunities and professional development at a high caliber level. Other festivals such as Whistler also offer professional development in conjunction with partners such as the Canadian Film Centre.

While there is little formalized training in Saskatchewan, SMPIA provides what are considered high quality, accessible, and responsive professional development programs for Saskatchewan producers. Winnipeg is home to the NSI which provides training in all areas of film and television production for beginner to seasoned producer. Winnipeg Film Group and On Screen Manitoba are active in film, television and media production training and professional development.

The interviews and survey samples indicate that training opportunities are increasingly available in the prairies, although with slightly less emphasis in business affairs. The three competency groups implicated are:

- F. Manage Finances
- H. Exploit Property
- J. Run a Business

Prairie Region			
Training Offering Gaps	Industry trends, other identified needs, policy	Corresponding Producer-Identified Needs	Training Gaps
F. Manage Finances	New Media	Create content	Business affairs (esp. finances)
H. Exploit Property	Multi-platform delivery	Exploit Property	Exploit Property
J. Run a business	Content development	Run a business	Business management
	Entrepreneurship	Entrepreneurship	

Ontario

Not surprisingly, Ontario offers the greatest number of opportunities for training, most of which are based in Toronto. As the hub of film and television activity, upwards of 30 major colleges, universities, private institutes, co-ops, industry associations and groups provide some aspect of professional development. Ontario is home to venerable institutions such as the Canadian Film Centre or established degree programs that provide applied training, at Ryerson and Humber. WIFT is a thriving and respected film and television association which seeks to redress gender and cultural under-representation in the industry by providing production skills at the entry, emerging or senior level. Toronto Film Festival is one of the world's most illustrious film industry events. The areas identified in which training is lacking, should be viewed in a relative context. Notwithstanding, Ontario is a large province, and training needs in more isolated regions are discussed later in this section. Gaps in training offerings in Ontario may be:

- B. Secure Financing
- H. Exploit Property
- J. Run a Business

Ontario			
Training Offering Gaps	Industry trends, other identified needs, policy	Corresponding Producer-Identified Needs	Training Gaps
B. Secure Financing	New Media	Secure Financing	Secure Financing
H. Exploit Property	Multi-platform delivery	Exploit Property	Exploit Property
J. Run a business	Content development	Create content	Content creation (film, television, new media, multi-platform)
	Entrepreneurship	Run a business	
		Entrepreneurship	Business management

Montreal is another of Canada’s film and television hubs. Workshops and professional development supplement the strengths of the degree program offered through UQAM, the diverse applied programs of INIS and the television management intensive offered by HEC. University of Montreal is currently contemplating a new program that would integrate business management skills. CEGEPS are recognized for training, especially in ‘below the line’ skills. Training opportunities appear readily available, and in fact, some industry professionals argue that Montreal may have too many training offerings for what the market can absorb in new entrants. This means that the ability to strategically **focus content and determine market needs** will be increasingly important in this region. The sampling indicates that the following potential gaps in training may play in to this dynamic:

- A. Develop Properties
- B. Secure Financing
- H. Exploit Property
- J. Run a Business

Quebec			
Training Offering Gaps	Industry trends, other identified needs, policy	Corresponding Producer-Identified Needs	Training Gaps
A. Develop Properties	New Media	Identify potential market needs	Develop Properties (market needs, creative concepts, create exploitation strategy)
B. Secure Financing	Multi-platform delivery	Assess creative concepts	Secure Financing
H. Exploit Property	Content development	Secure Financing	Exploit Property
J. Run a business	Entrepreneurship	Exploit Property	Business management

Atlantic Region

While regional film co-ops and artist collectives provide workshops and facilitate opportunities for production experience, formalized training opportunities in all aspects of film and television production are not developed in this region. NSCAD and NCC both offer diploma programs with more focus on theoretical and artistic aspects of media and filmmaking (NSCAD) or below the line skills (NCC). Training in areas of business affairs, finance and marketing are not readily available, specifically:

- B. Secure Financing
- E. Manage Contracts
- F. Manage Financing
- G. Promote Property
- H. Exploit Property
- J. Run a Business

It could be concluded that more formalized offerings in these skills could only foster the development of a pool of skilled crew and leaders in television production in the Atlantic regions, recognizing that such an initiative would only be practical alongside a targeted industry development strategy by local and national government agencies.

Isolated Regions

Notwithstanding the fact that exciting, innovative and commercially successful film and television projects have originated in remote areas of the country, gaps in formal training exist in all competencies in isolated regions such as the Territories, in some areas of Atlantic Canada, or remote regions of Quebec, Ontario and presumably British Columbia. The development of a training strategy will depend in part on a given region's industry development strategy. For example, 'below the line' skills training might be the priority if attracting location business to the region is an industry priority. The creation of a skilled resource base might then lead to increased focus on indigenous production.

Producers in isolated regions identify priorities in many areas, including but not limited to,

- Create content
- Determining market niche, especially for content development with national or international appeal
- Establish industry relations (networking and attending industry events)

- Developing distribution networks and relationships
- Fostering a creative environment and encouraging creative thinking
- Marketing and Dissemination
- Business Affairs

Learning is primarily achieved by doing, and mentoring is the standard means of developing skills in these regions. For company owners, some of whom have been established for over 20 years, succession is a serious concern. While they have mentored potential talent, much of that talent will leave the region in order to work on a more sustained basis.

Industry associations which recognize the importance of fostering local production workers, endeavor to facilitate training opportunities locally, while at the same time, work to develop an industry base that might keep Producers in the region.

7. Summary and Recommendations

The data indicates training gaps in broad categories of film and television production vis-à-vis the competency list. It is based on a pure analysis of the training needs identified by Producers and an overview of gaps in training offerings. Strictly within these limitations, training gaps could be identified in the follow areas:

- A. Develop Properties
 - Identify potential market needs
 - Create content
 - Create an exploitation strategy
- B. Secure Financing
- E. Manage Contracts
- F. Exploit Property
- H. Run a Business

However this method has its limitations and may not take into account a number of points, some of which were discussed over the course of the study:

- **Business affairs** is a term frequently used by Producers to describe all business management skills inherent in a given film or television production from development through to post-production, whether it be finance, budgeting, contracts, grant-writing, negotiating etc. Thus, *business affairs* is not exclusively a function of managing a business, but is a cross-function of all competency groups. In broad strokes Producers agree emphatically that young Producers **need training in *business affairs***.
- It may be more useful for training providers or policy makers to focus their attention on the training needs identified by Producers, rather than on the summary of training gaps by region. A strict comparison of the two sets of data may not provide the whole picture of the training gap. For example:
 - E. *Manage Contracts* was identified as a high priority for training, but the offerings data does not necessarily indicate a training gap. Given the plethora of contract types in the industry (26 cited in this competency list) and the continual evolution of the industry, it is doubtful that training offerings meet needs in all of the contract areas.

- A.1 *Identify potential market needs* was also a high priority for training across the country. However offerings gaps were indicated primarily in Quebec. This skill can be highly *genre*, region or audience-specific. Therefore it would seem that targeted professional development would be necessary.
- Training needs between English Canada and French Canada are nuanced. While training gaps can be generalized, it would be more valuable to pay attention to the subtle differences identified in training needs of these two groups.
- Over one hundred training offering providers were identified across Canada, not including the many local and regional festivals, co-ops and organizations that offer entry-level, recreational or other activities. An examination of one's own capacity, industry and market, while *focusing on Producer-identified training needs* is more likely to provide value to training providers, institutions and policy-makers.
- Industry trends such as new technology, the evolving multi-platform environment, the changing role of the broadcaster, international co-productions, new funding models and the evolution of content development dominated the discussion with Producers and Industry professionals. Those pre-occupations should be considered in the training decisions.
- Marketing was identified as a strategic gap, related not only to training but to structural issues impacting the marketing of Canadian film in particular.
- The industry in each isolated region of the country has specific needs, challenges and opportunities. Population, geography, the tax structure, availability of skilled workers and the physical environment all contribute to the direction of industry development. Training issues are thus contextual.
- The issue of succession was identified as a pre-occupation for the industry and may impact on the type of training that should take priority. Skills necessary to assume a senior leadership role and to manage business affairs must be available for this to follow naturally. Policy and planning should take *future needs* of the industry into account.
- Many Producers and industry professionals indicated that the industry is at a crossroads. Change occurs so rapidly that one cannot predict where the industry will be in five to ten years. This makes the determination of training needs a moving target. **Flexibility and the ability to respond quickly will be an important factor for training providers.**

Training needs were identified not only through quantitative research but more meaningfully, identified via the experience and analysis of the Producers. Given many of the points indicated above it might be more realistic and accurate to consider the needs that were identified by Film and Television producers as in fact, a fairly accurate indication of the actual training gaps which exist now or may potentially exist five to ten years from now.

With that in mind, an overview in a national context might look as follows:

TRAINING NEEDS AND GAPS FOR FILM AND TELEVISION PRODUCERS

By Competency Groups and Areas

I. Pre-Production (Development)		
A. Develop Properties	B. Secure Financing	C. Assemble a Production Team
<p>Identify potential market needs</p> <p>Assess creative concepts</p> <p>Create content <i>New: Create content for multi-platform environment</i></p> <p>Create exploitation strategy <i>New: Create a multi-platform exploitation strategy</i></p> <p>Business affairs aspects of 'develop properties'</p>	<p>All competencies and especially:</p> <p>Sell an idea 'pitch'</p> <p>Negotiate financing – <i>especially new financing models</i></p> <p>Negotiate partnerships</p> <p>Secure distribution guarantees</p> <p><i>*New: Develop distributor relationships (especially in isolated regions)</i></p>	<p>N/A</p>

II. Production		
D. Manage Production Process	E. Manage Contracts	F. Manage Finances
N/A	<p>Competencies specifically related to <i>business affairs</i> especially:</p> <p>Internet rights agreements</p> <p>Co-production agreements</p> <p><i>*New: manage international co-production agreements</i></p> <p>Distribution agreements</p> <p>Equity agreements</p> <p>Bridge / gap financing agreements & interim financing agreements</p> <p>Ancillary agreements</p>	<p>Optimize tax credits</p>

III. Marketing and Dissemination	
G. Promote Property	H. Exploit Property
<p>All competencies</p> <p><i>New: emphasis on contemporary marketing and promotion models, especially multi-platform delivery mechanisms.</i></p> <p>Training and industry development that addresses strategic gaps in marketing, especially in film.</p>	<p>All competencies <i>with emphasis on integrating exploitation opportunities in the multi-platform environment.</i></p> <p>Training and industry development that addresses strategic gaps in marketing, especially in film.</p>

IV. Business and Management	
I. Establish / maintain Industry Relations	J. Run a Business
N/A	<p>Key corporate leadership skills such as</p> <ul style="list-style-type: none"> Develop a corporate vision Develop a corporate business plan Respond to market trends and changes Maximize corporate assets (Québec) Exercise fiduciary responsibilities (Québec) Optimize exploitation of intellectual property (Quebec) <p><i>*New: Entrepreneurial skills</i></p>

V. Leadership and Communication	
K. Demonstrate Communication and Interpersonal Competencies	L. Demonstrate Personal Skills
<i>All competencies viewed as important and developed or fostered through mentoring and on-the-job training and leadership by example.</i>	<i>All competencies viewed as important and developed or fostered through mentoring and on-the-job training and leadership by example.</i>

8. Appendices

A. Competency Lists for Film and Television Producers

English List

AREA I: PRE-PRODUCTION

A. Develop Properties

1. Identify potential market needs
2. Assess creative concepts
3. Assess project viability
4. Establish chain of title
5. Execute due diligence
6. Drive creative process
7. Focus content
8. Foster a creative environment
9. Create content
10. Create exploitation strategy
11. Establish technical protocol
12. Set the timeline

B. Secure Financing

1. Sell an idea 'pitch'
2. Prepare a budget
3. Create a project / business plan
4. Attach marketable talent
5. Prepare and submit applications for funding
6. Ensure cash flow
7. Negotiate financing
8. Negotiate partnerships (co-productions, co-ventures, etc.)
9. Secure loans / grants / advances
10. Secure equity investment
11. Secure presales
12. Secure distribution guarantee
13. Initiate ancillary revenue opportunities
14. Secure eligibility certifications
15. Close a deal

C. Assemble a Production Team

1. Attract talent
2. Evaluate project needs
3. Scout talent
4. Communicate job descriptions
5. Select team members
6. Negotiate hiring contracts

AREA II: PRODUCTION

D. Manage Production Process

1. Organize work flow
2. Create a schedule
3. Assign responsibilities
4. Control execution of technical protocol
5. Approve progress
6. Maintain creative environment
7. Manage expectations
8. Manage crises
9. Mediate conflicts
10. Manage deliverables

E. Manage Contracts

1. Incorporate a company
2. Manage partnership agreements
3. Manage intellectual property
4. Manage license agreements
5. Manage co-production agreements
6. Manage option agreements
7. Manage sponsorship agreements
8. Manage related party agreements
9. Manage internet rights
10. Manage distribution agreements
11. Manage equity agreements
12. Manage bridge / gap financing agreements
13. Manage interim financing agreements
14. Manage insurance agreements
15. Manage bonder agreements
16. Manage talent agreements
17. Manage crew agreements
18. Manage equipment agreements
19. Manage location agreements
20. Manage facility agreements
21. Manage release agreements
22. Manage post-production agreements
23. Manage archives agreements
24. Manage music agreements
25. Manage ancillary agreements
26. Manage clearance agreements

F. Manage Finances

1. Establish / maintain accounting system
2. Limit personal and corporate liabilities
3. Monitor cash flow
4. Control expenditures
5. Reallocate resources
6. Control financial reporting
7. Optimize tax credits

AREA III: MARKETING and DISSEMINATION**G. Promote Property**

1. Develop / execute media strategy
2. Nurture media contacts
3. Exploit media opportunities
4. Create / approve promotional materials
5. Promote through strategic partnerships
6. Participate in industry festivals and competitions

H. Exploit Property

1. Develop an exploitation strategy
2. Participate in industry markets
3. Exploit distribution opportunities
4. Exploit format opportunities
5. Exploit merchandising opportunities
6. Exploit sponsorship opportunities
7. Exploit stock footage opportunities

AREA IV: BUSINESS and MANAGEMENT**I. Establish / Maintain Industry Relations**

1. Subscribe to industry publications
2. Participate in industry associations
3. Network through industry events
4. Cultivate strategic relationships

J. Run A Business

1. Develop a corporate vision
2. Develop a corporate business plan
3. Establish / maintain company brand
4. Respond to market trends and changes
5. See projects in corporate context
6. Establish / maintain corporate policies
7. Exercise fiduciary responsibilities
8. Manage overhead
9. Build staff loyalty
10. Establish / maintain a network of professional services

11. Optimize exploitation of intellectual property rights
12. Maximize corporate assets
13. Create positive company profile
14. Develop an exit strategy
15. Establish / maintain a succession plan

AREA V: LEADERSHIP and COMMUNICATION**K. Demonstrate Communication and Interpersonal Competencies**

1. Speak in an effective manner
2. Write in an effective manner
3. Exercise leadership
4. Persuade
5. Motivate
6. Project confidence
7. Project competence
8. Conduct meetings
9. Read people
10. Collaborate
11. Negotiate
12. Mediate

M. Demonstrate Personal Skills

1. 'Have' passion
2. Demonstrate strategic thinking
3. Make decisions
4. Multi-task
5. Take calculated risks
6. Exercise flexibility
7. Demonstrate creativity
8. Exercise resourcefulness
9. Take ownership
10. Delegate
11. Demonstrate ambition
12. Exercise common sense
13. Exercise tenacity and perseverance
14. Stay current

French List

I. PRÉ-PRODUCTION

A. Développer des produits

1. Définir les besoins éventuels du marché
2. Évaluer des concepts créatifs
3. Évaluer la viabilité d'un projet
4. Établir la chaîne de titres
5. Faire preuve d'une diligence raisonnable
6. Diriger le processus de création
7. Orienter le contenu
8. Créer un environnement de création
9. Créer du contenu
10. Définir une stratégie d'exploitation
11. Établir un protocole technique
12. Établir un échéancier

B. Mise en place du financement

1. Vendre une idée (faire une présentation)
2. Préparer un budget
3. Élaborer un projet et un plan d'affaires
4. Assurer la participation d'actrices et acteurs connus
5. Faire des demandes de financement
6. Assurer les mouvements de trésorerie
7. Négocier le financement
8. Négocier les partenariats (coproductions, coentreprises, etc.)
9. Acquérir les prêts, les subventions et les avances
10. Acquérir des investisseurs
11. Assurer la prévente
12. Assurer la garantie de distribution
13. Trouver des possibilités de revenus additionnels
14. Obtenir les certifications d'éligibilité
15. Conclure le processus d'affaire

C. Monter une équipe de production

1. Susciter l'intérêt des actrices et acteurs
2. Évaluer les besoins du projet
3. Dépister de nouveaux talents
4. Afficher les descriptions d'emploi
5. Choisir les membres de l'équipe
6. Négocier les contrats d'embauche

II. PRODUCTION

D. Gérer le processus de production

1. Organiser le processus de travail
2. Créer un échéancier
3. Distribuer les responsabilités
4. Superviser l'exécution du protocole technique
5. Approuver les différentes étapes
6. Favoriser un environnement créatif
7. Gérer les attentes
8. Gérer les crises
9. Faire de la médiation lors de conflits
10. Gérer les livrables

E. Gérer les contrats

1. Incorporer une entreprise
2. Gérer les ententes de partenariat
3. Gérer la propriété intellectuelle
4. Gérer les contrats de licence
5. Gérer les ententes de coproduction
6. Gérer les conventions d'option
7. Gérer les ententes de commandite
8. Gérer les ententes des parties avec lien de parenté
9. Gérer les droits d'Internet
10. Gérer les ententes de distribution
11. Gérer les ententes de « valeur nette réelle »
12. Gérer les ententes de crédit d'anticipation
13. Gérer les ententes de financement intérimaire
14. Gérer les ententes d'assurances
15. Gérer les ententes « de garanties de bonne fin »
16. Gérer les ententes avec les actrices et acteurs
17. Gérer les ententes avec l'équipe
18. Gérer les ententes sur l'équipement
19. Gérer les ententes sur les lieux de tournage
20. Gérer les ententes sur les installations
21. Gérer les ententes de droit à l'image
22. Gérer les ententes de postproduction
23. Gérer les ententes sur les archives
24. Gérer les ententes sur la musique
25. Gérer les accords auxiliaires
26. Gérer les ententes de droit d'utilisation

F. Gérer les finances

1. Établir un système de comptabilité et le tenir à jour
2. Limiter les risques pour les individus et l'entreprise

3. Contrôler les mouvements de trésorerie
4. Contrôler les dépenses
5. Réaffecter les ressources
6. Contrôler les rapports financiers
7. Optimiser les crédits d'impôt

III. MARKETING ET DIFFUSION

G. Faire la promotion d'un produit

1. Élaborer une stratégie médiatique et la mettre en œuvre
2. Entretenir des relations avec les médias
3. Profiter des possibilités qu'offrent les médias
4. Créer et approuver le matériel de promotion
5. Faire de la promotion grâce à des partenariats stratégiques
6. S'inscrire aux festivals et aux concours de l'industrie

H. Exploiter le produit

1. Mettre sur pied une stratégie d'exploitation
2. Faire partie des marchés de l'industrie
3. Exploiter les possibilités de distribution
4. Exploiter les possibilités de Formats
5. Exploiter les possibilités en produits dérivés
6. Exploiter les possibilités de commandites
7. Exploiter les possibilités de vendre des d'images d'archives

IV. GESTION ET AFFAIRES

1. Établir et entretenir des relations au sein de l'industrie

1. S'abonner aux publications de l'industrie
2. Faire partie des associations de l'industrie
3. Faire du réseautage lors des activités de l'industrie
4. Cultiver des relations stratégiques

J. Gérer une entreprise

1. Avoir une vision d'entreprise
2. Établir un plan d'affaires pour l'entreprise
3. Établir l'image de l'entreprise et la maintenir
4. S'adapter aux tendances et aux changements du marché

5. Situer les projets dans le contexte de l'entreprise
6. Établir des politiques pour l'entreprise et les mettre à jour
7. Exercer des responsabilités fiduciaires
8. Gérer les frais généraux
9. Construire la loyauté du personnel
10. Établir un réseau de services professionnels et l'entretenir
11. Optimiser l'exploitation des droits sur la propriété intellectuelle
12. Maximiser les avoirs de l'entreprise
13. Créer un profil d'entreprise positif
14. Préparer une stratégie de départ
15. Établir un plan de relève et le mettre à jour

V. LEADERSHIP et COMMUNICATION

K. Démontrer des habiletés de communication et des compétences interpersonnelles

1. Parler de manière efficace
2. Écrire de manière efficace
3. Exercer du leadership
4. Savoir persuader
5. Savoir motiver
6. Projeter la confiance
7. Projeter la compétence
8. Diriger des réunions
9. Savoir « saisir les personnalités »
10. Collaborer
11. Négocier
12. Faire de la médiation

L. Démontrer des compétences personnelles

1. Avoir de la passion
2. Penser de façon stratégique
3. Prendre des décisions
4. Faire preuve de polyvalence
5. Prendre des risques calculés
6. Faire preuve de flexibilité
7. Faire preuve de créativité
8. Faire preuve d'ingéniosité
9. Prendre en charge
10. Déléguer
11. Avoir de l'ambition
12. Faire preuve de bon sens
13. Faire preuve de ténacité et de persévérance
14. Se tenir à jour

B. Training Needs

i. List of Producer and Industry Interview Subjects

Producers			
1	Chris Knight	Ottawa, ON	Executive Producer - Knight Enterprises
2	Sylvie Krasker	Montreal, QC	Producer - Consultant
3	Mary Sexton	Saint John's, NFLD	Producer
4	Geoff LeBoutillier*	St Margaret's Bay, NS	Producer -Lowenbe Holdings
5	Joe Novak	Calgary, AB	Producer President / CEO Joe Media
6	Mark Sandiford*	Charlottetown, PEI	Producer – President: Beachwalker Films
7	Rhonda Baker	Regina, SK	Producer
8	Sue Stranks	Ottawa, ON	Producer / Consultant
9	Jacques Blain	Montreal, QC	Producer – Cirrus Communications
10	Kevin Tierney	Montreal, QC	Producer President - Park Ex
11	Margaret Mardirossian	Edmonton, AB	Producer President – Anaid Productions
12	Vincent Leduc	Montreal, QC	Executive Producer – Zone 3
13	Monique Simard	Montreal, QC	Producer - Thalie
14	Vic Pelletier	Matane, QC	Producer- Productions Vic Pelletier
15	Carmen Garcia	Montreal, QC	Film Argus Films
16	Daphne Curtis	Fredericton, NB	Partner - Atlantic Media Works
17	Francois Savoie	Moncton, NB	President – François Savoie Connections Productions
18	Christina Willings	Edmonton, AB	Producer
Other Industry Professionals			
19	Erin Oakes	Halifax, NS	Education Co-ordinator, Atlantic Filmmaker's Co-op
20	Sadia Zaman	Toronto, ON	Executive Director, WIFT
21	Liz Janzen	Winnipeg, MB	Education Co-ordinator, National Screen Institute
22	Kathryn Emslie	Toronto, ON	Director, CFC Film / CFC Television - Canadian Film Centre
23	Alan Brooks	Edmonton, AB	Executive Director, AMPIA
24	Cheryl Dalmer	Edmonton, AB	Director, Producer Emergence Program, NAIT
25	Ginette Petit	Montreal, QC	Producer, Director Cinema Program - INIS
26	Charlotte DeWolff	Nunavut	Executive Director, AJIIT
27	Lucille Demers	Montreal, QC	Director, RFAVQ
28	Danny Chalifour	Montreal, QC	Director, Industry Development, Telefilm
29	Barbara Dunlop	Whitehorse, YT	Yukon Film and Sound Commissioner

ii. Producer Interview Questions

Telephone interviews were pre-arranged. Producers were sent a competency list in advance and told that they would be asked a series of questions relating to the competencies. Interviews ranged from 20-50 minutes in length. The interviewer took and transcribed interview notes. Producers were assured that no comments would be attributable to any individual.

The following questions provided the framework for the interview, although the interview structure provided enough flexibility for a free discussion if this appeared to be the best way for information to emerge.

Interview Questions:

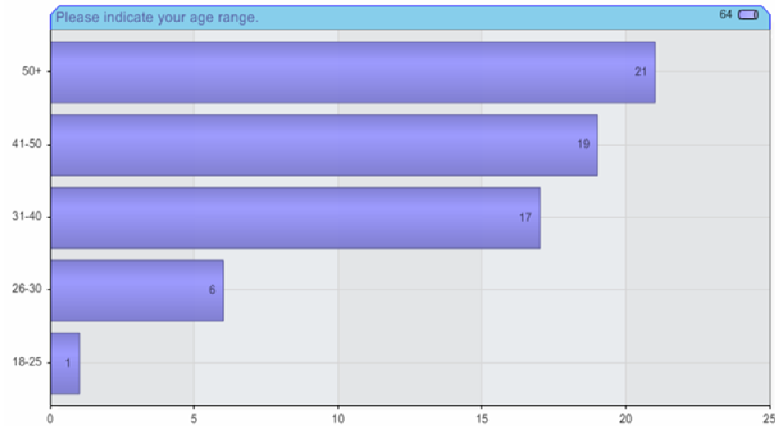
- What are the main types of production work that you do?
- What is the nature of your work (independent, freelance, company)?
- In what region(s) do you work?
- In this group of skills and competencies, can you identify any which you believe to be particularly important? Can you elaborate on your answer?
- Are there any additional or emerging competencies or skills not indicated here, that you believe are important or will become important to the role of producer?
- How do you believe film and television producers acquire skills?
- What do think see as the preferable means for acquiring skills?
- What do you believe are important considerations in the industry for the future of the industry that will have an impact on training?
- Is there anything else that you would like to tell me about skills or training in the industry?

iii. Producer Web Survey – Respondent Profile

Figure 8.1 Respondent Age

English

89% of respondents aged 31+



French

83% of respondents 41+

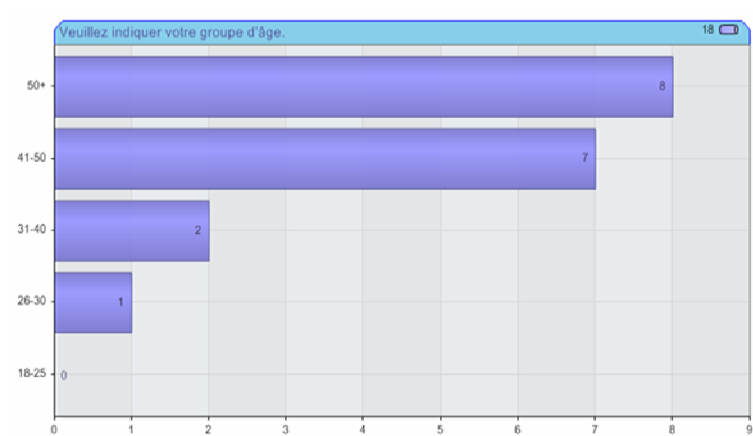


Figure 8.2 Years of Experience

Question: Please indicate the number of years of experience you have as a film and/or television producer.

English – 50% of respondents have less than 10 years' experience.

28% have over 20 years' experience.

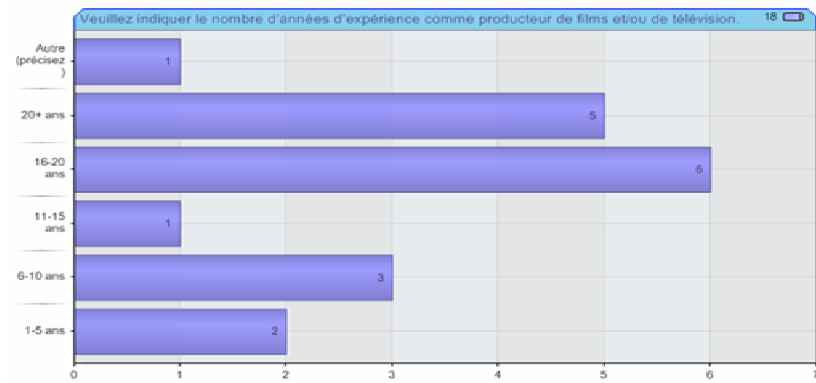
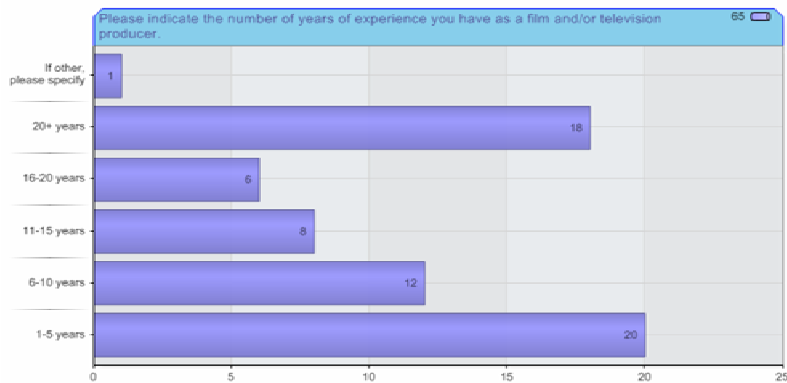


Figure 8.3 Level or Type of Training

Question: Please indicate the level or type of training you have received, or the primary means of professional development that has prepared you for your work as a film and/or television producer.

English

44% - On the job training, 19% - Degree
 14% - Other, including Canadian Film Centre (2 mentions) and a combination
 Mentorships, Courses, On the Job Training, Degrees in other fields (7 mentions)

French

61% - degree, 28% on the job training
 Other: 10% - a combination of degree, workshops and on the job training.

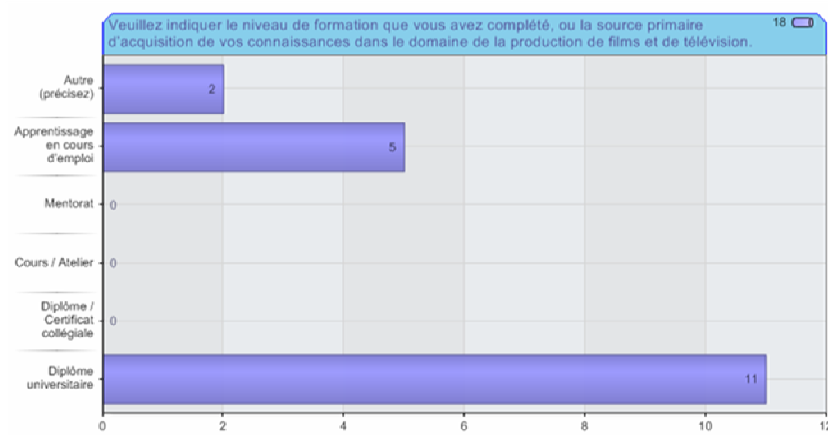
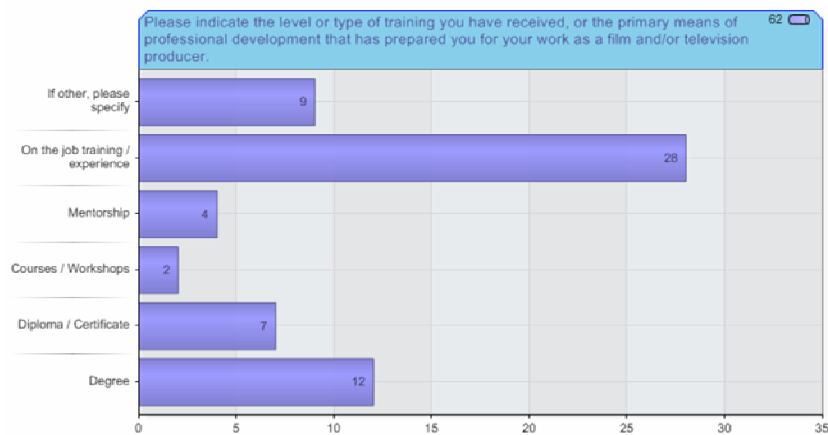
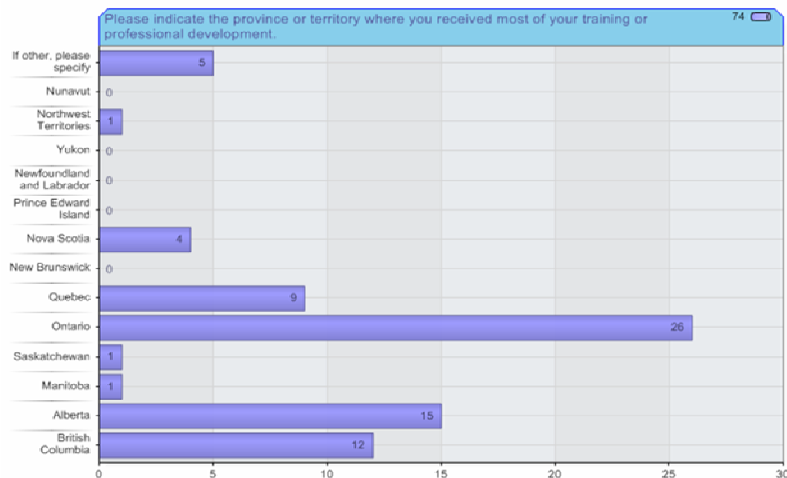


Figure 8.4 Province of Training

Question: Please indicate the province or territory where you received most of your training or professional development.



English

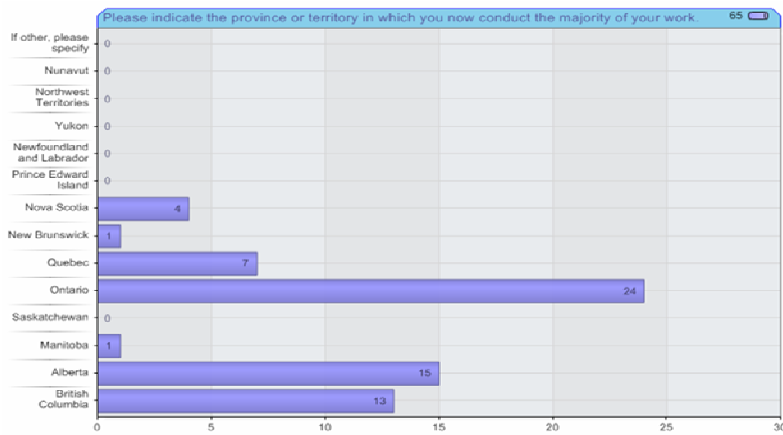
ON – 35%, AB – 20%, BC – 16%, QC – 12%
 Other: London, England (2), USA – NYC & California (3), France (1)

French

17 out of 18 respondents indicated: Québec
 1 respondent indicated: Paris

Figure 8.5 Province or territory of work

Question: Please indicate the province or territory in which you now conduct the majority of your work.



English

On – 40%, AB – 23%, BC – 20%, QC – 11%

French

100% of Respondent indicated Quebec.

Figure 8.6 Professional Role

Question: Please indicate the category which best describes your professional role or job title.

English

35% - Company Owner

Other: Consulting Producer/Writer-Producer, Development Manager, Associate Producer (funding), Production Executive, All of the above, Business Affairs, Vice-President and General Manager

French

Balanced profile of responses

Other (3) - Producteur exécutif (Propre maison de production), Pigiste, Directrice générale (maison de production – finance, ententes, comptabilité)

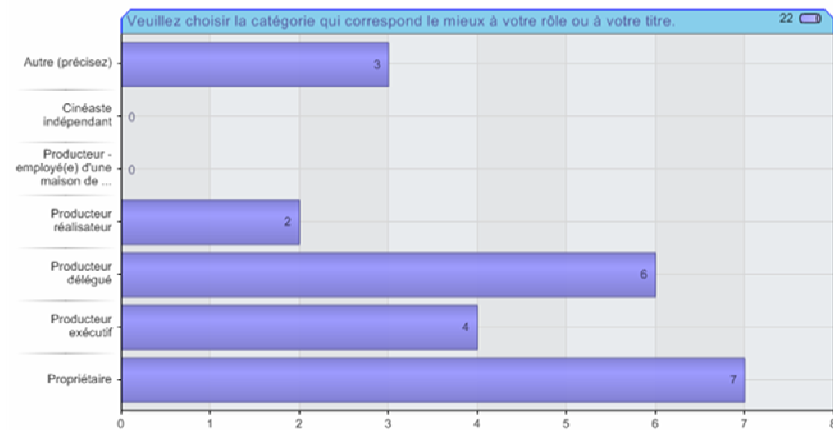
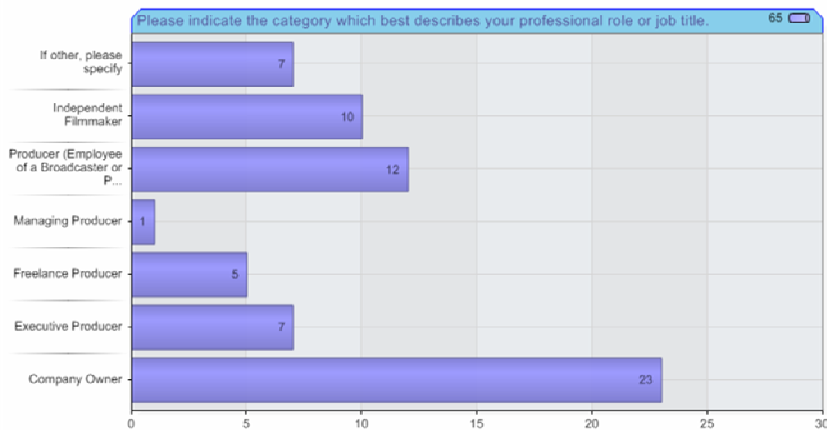
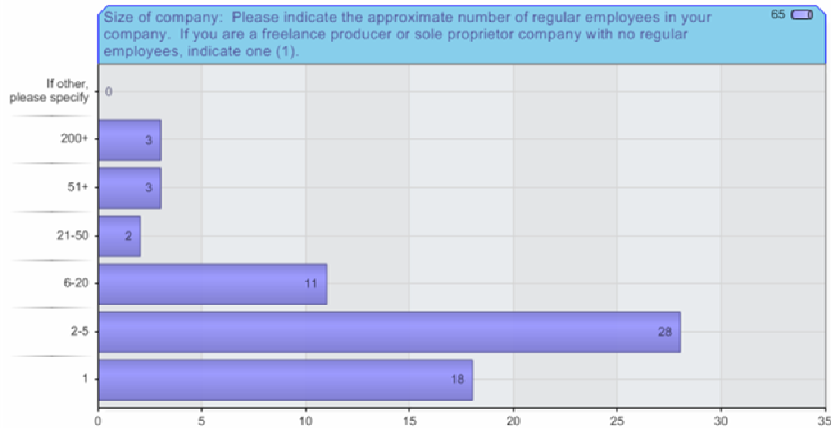


Figure 8.7 Size of Company

Question: Size of company: Please indicate the approximate number of regular employees in your company. If you are a freelance producer or sole proprietor company with no regular employees, indicate one (1).

English

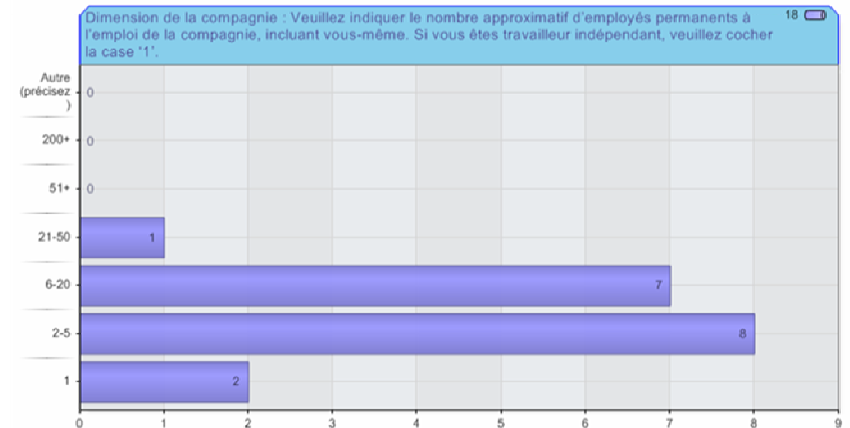
71% of respondents' companies range from 1-5 employees



French

55% of respondents' companies range from 1-5 employees

39% of respondents' companies range from 6-20 employees



Means of Training Preferences By Competency - Survey Results

Competencies	Preferred Means of Training / Professional Development											
	English Survey (# of responses) Multiple responses possible.						French Survey (# of responses) Multiple Responses possible					
	On the Job Training	Mentorship	Course	Workshop / Seminar	N/A	Other*	On the Job Training	Mentorship	Course	Workshop / Seminar	N/A	Other*
I. Pre-Production (Development)												
A. Develop Properites	10	8	10	19	1	1	2	6	3	7	1	1
B. Secure Financing	9	9	13	22	0	0	3	6	4	8	0	0
C. Assemble a Production Team	8	7	4	10	2	1	0	2	3	4	2	1
II. Production												
D. Manage Production Process	9	5	7	15	1	1	0	2	2	3	2	0
E. Manage Contracts	5	7	11	14	1	0	2	4	4	6	1	0
F. Manage Finances	4	7	14	14	3	0	1	2	4	3	1	0
III. Marketing and Dissemination												
G. Promote Property	6	7	9	19	2	0	1	3	5	4	1	0
H. Exploit Property	7	7	10	21	1	1	0	2	4	3	1	0
IV. Business and Management												
I. Establish / Maintain Industry Relations	6	6	3	7	4	2	0	1	3	3	2	0
J. Run a Business	6	9	9	15	3	1	1	3	4	5	1	0
V. Leadership and Communication												
K. Demonstrate Communication and Interpersonal Competencies	4	7	12	18	2	1	0	2	4	4	2	0
L. Demonstrate Personal Skills	6	8	6	13	4	3	0	2	3	3	2	0
Average	7.0	7.0	9.0	16.0	2.0	0.9	0.8	3.0	4.0	4.0	1.3	0.2

***Other: Verbatim responses related to means of training**

I. Pre-Production

Preferred training for all above is working as an assistant or associate to a producer. A mentorship program, rather than school, would be the most advantageous for a would-be producer.

on-the-job or mentorship is nessisary - going off site is difficult when you need to manage/use time to bring in income.

It is important to have Professionals teaching the courses, not simply teachers but relevant contributors. Sheridan Colleges Advanced Television & Film program is excellent at this.

II. Production

I am very interested in seminars in this area.

On the job paid training in the accounting department or legal department would be ideal!

III. Marketing & Dissemination

More initiatives to send 'new comers' to the various festivals and markets. Help with funding of festival and market trips and expenditures.

Once again it's necessary to find a mentorship with a distribution company.

Final Comments

Training with peers can sometimes be intimidating, is there a way to maybe have an online 'toolbox' of articles and advice on various topics (but specific to television) that can be accesible anytime? Thank you!

Basically, for independent producers, there is really no available mentorship. I would value this above all else.

Training is always a benefit to understanding the roles of a job position, but memtorship programs are the best. To be able to get one-on-one feedback on questions, concerns, problems - nothing can compare with on the job training!

v. Producer Web Survey – Competency Data

For each Competency group, respondents were asked the follow question:

- Please identify the importance of each of the skills to your work, and if you require or desire training in any of those skills.
- *Veillez indiquer l'importance de chacune des compétences identifiées dans votre travail et si vous avez besoin de formation ou désirez en recevoir dans l'une ou l'autre de ces compétences.*

The responses for each competency were two-fold. Respondents indicated if they believed the competency was important, and second, if they required or desired training in that competency.

No responses were mandatory. Respondents could choose to answer only those sections they considered relevant.

Reading the Chart

The response rate for each question is provided in the figures that follow. The graph indicates the number of responses for each part of the two-fold question.

Example: In the following question, Section G. Promote Properties, there were 31 respondents.

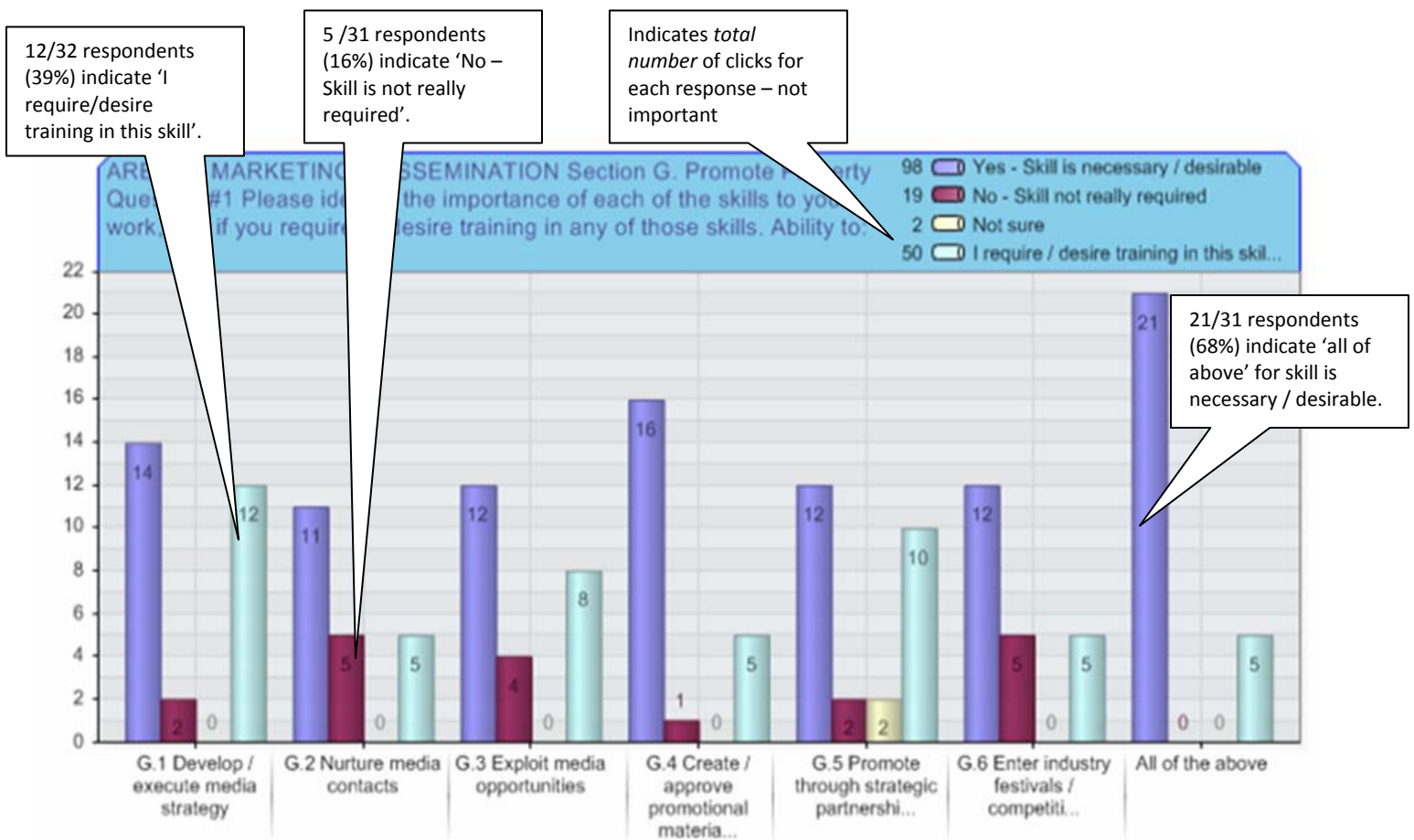
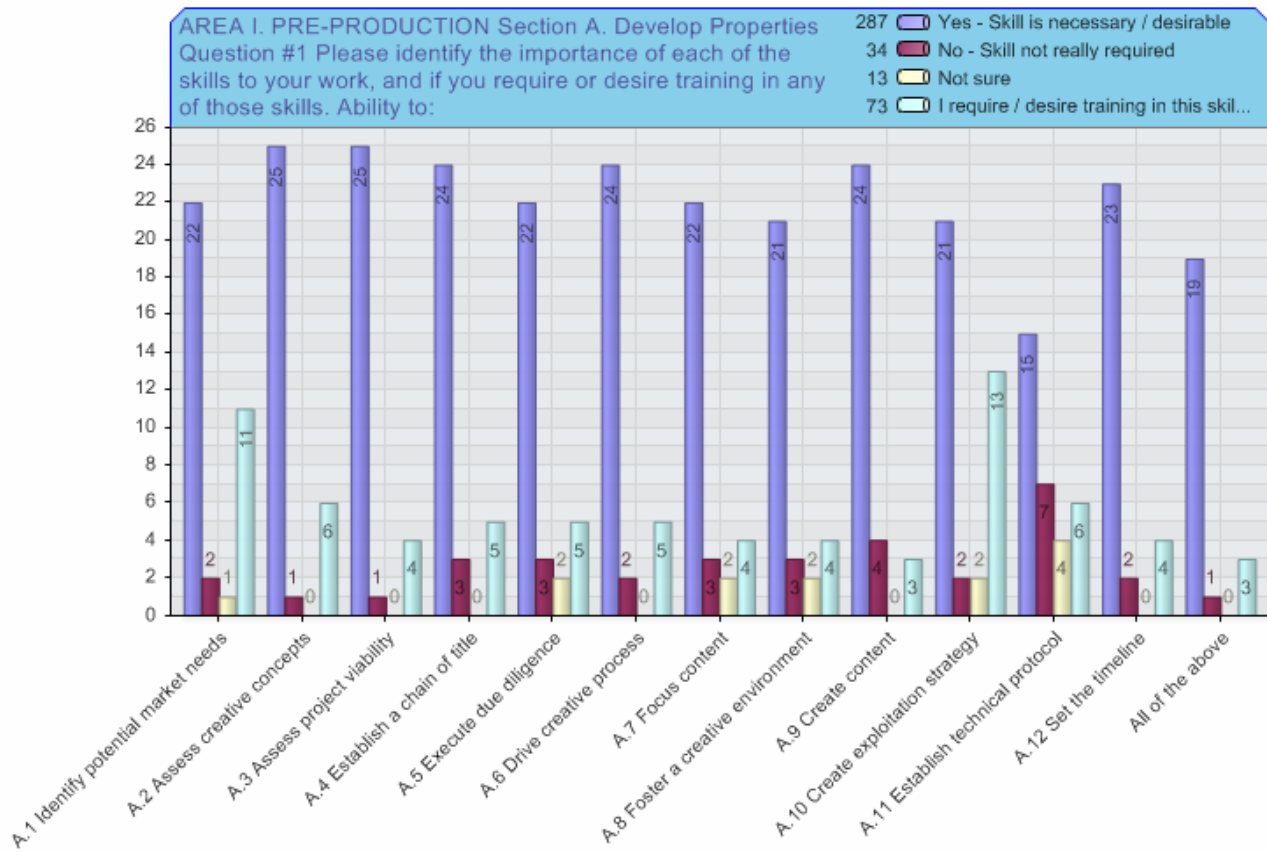


Figure 8.8 Producer Competency Evaluation
Area I. Pre-Production (Development) – A. Develop Properties

English

Respondents: 32
 High indication of training needs for:
 ➤ A. 10 Create exploitation strategy (41%)
 ➤ A.1 Identify potential market needs (34%)
 9% -19 % respondent indication of training need in all competencies
 22% of respondents indicate that A.11 Establish technical protocol is not a required competency.



Respondents: 10
 Greatest area of training need identified for:
 ➤ A.10 Create exploitation strategy (50%)
 ➤ A.2 Assess creative concepts (40%)
 10% - 30% of respondents express training

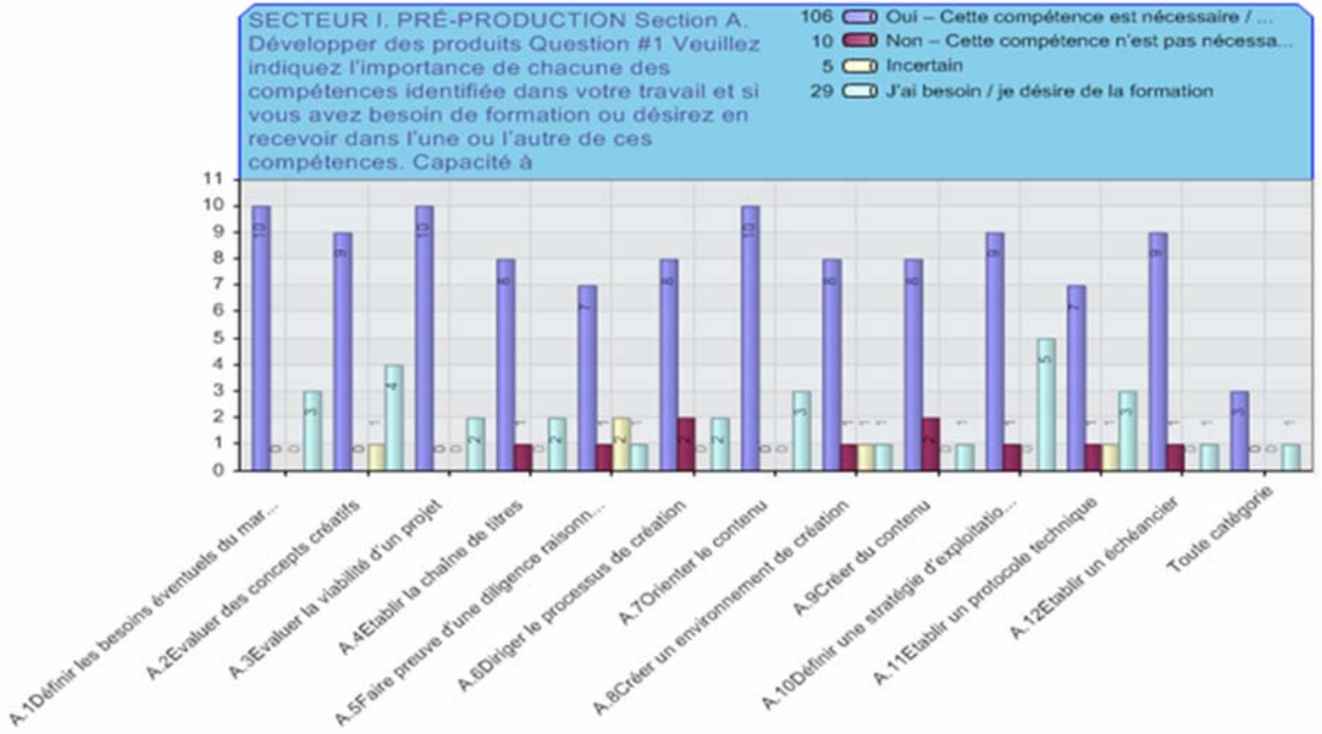
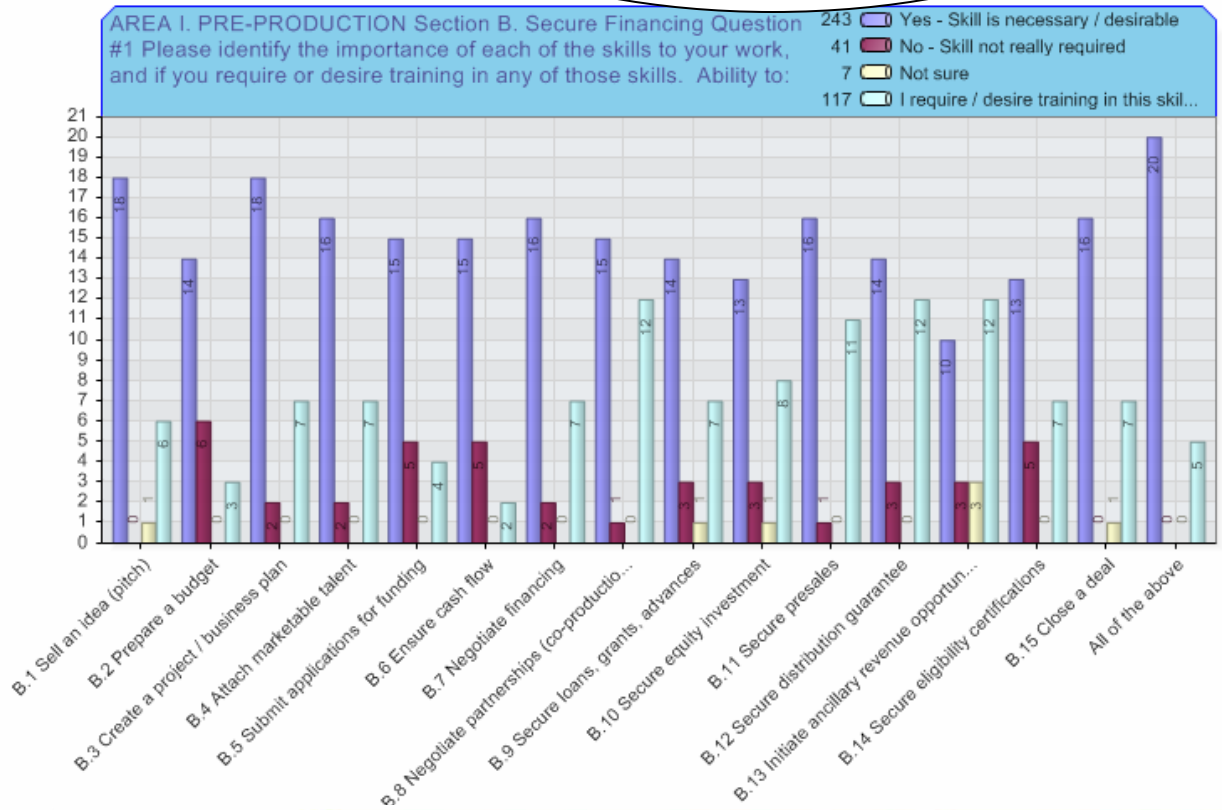


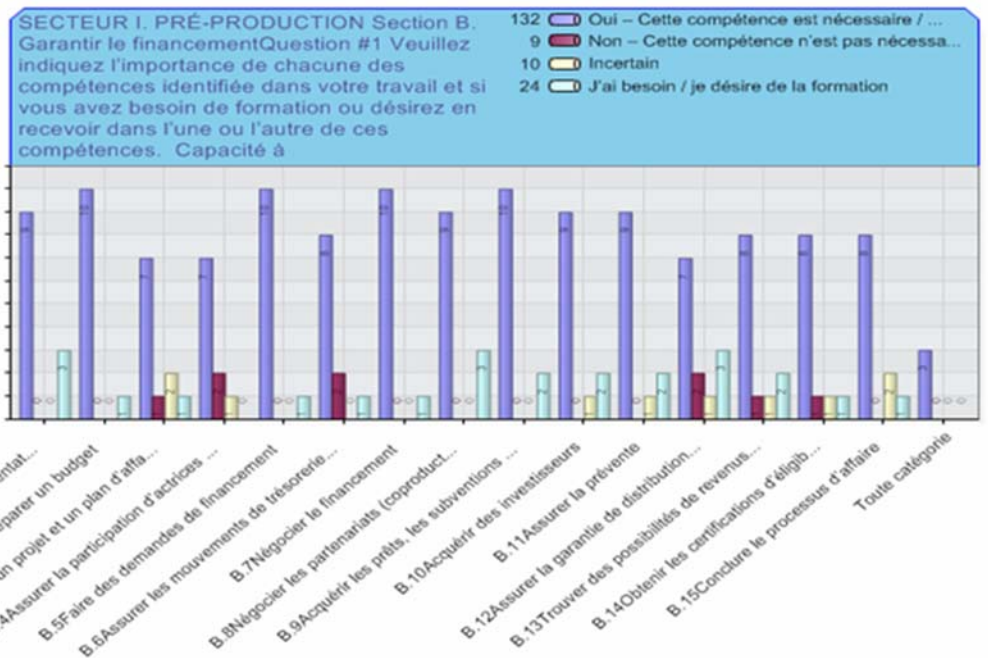
Figure 8.9
Producer Competency Evaluation
Area I. Pre-Production
B. Secure Financing

English

Respondents: 32
 Moderate to high indication of training needs:
 ➤ B.8 Negotiate partnerships (37.5%)
 ➤ B.13 Initiate ancillary revenue opportunities (37.5%)
 ➤ B.12 Secure distribution guarantees (37.5%)
 ➤ B.11 Secure presales (34%)
19% to 25% identify training need in all but 3 areas (B.2 Budget. B.5 funding applications. B.6 cash flow)



French



Respondents: 10

Moderate indication of training needs:

- B.1 Sell an idea (pitch) (30%)
- B.8 Negotiate partnerships (30%)
- B.12 Secure distribution guarantees (30%)

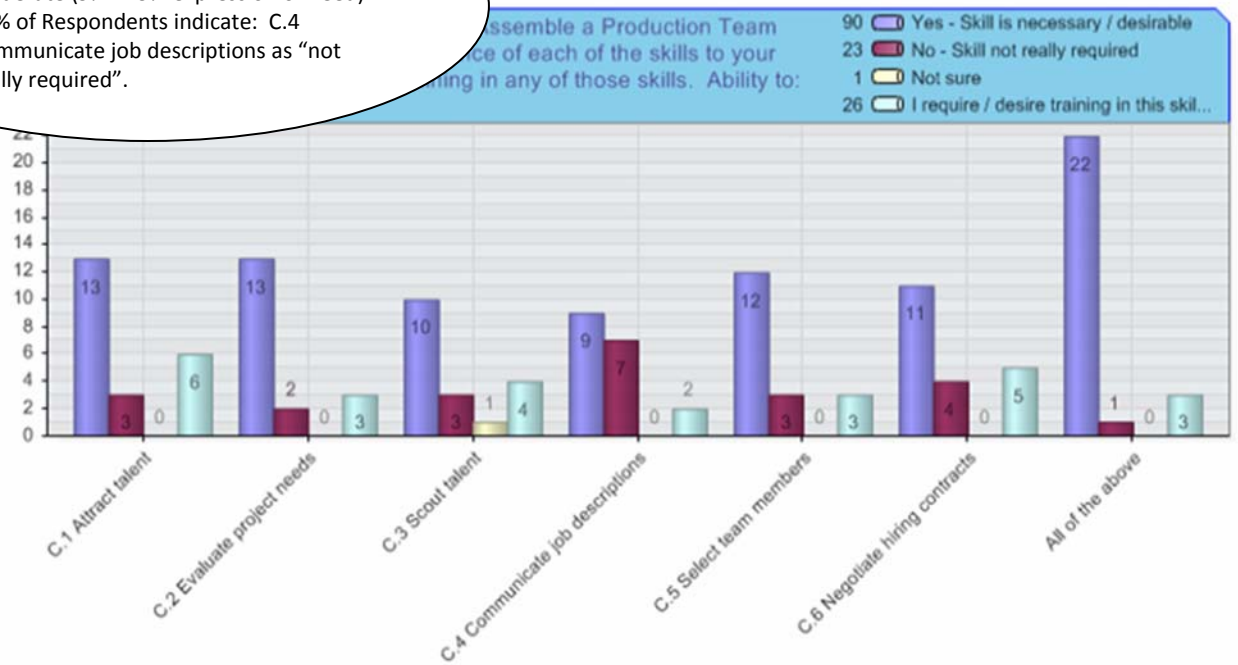
Training needs expressed in all areas except B.4 Attach marketable talent.

Figure 8.10 Producer Competency Evaluation – Area I. Pre-Production (Development) – C. Assemble a Production Team

English

Respondents: 32

- Indication of training needs low to moderate (9% - 19% expression of need)
- 22% of Respondents indicate: C.4 Communicate job descriptions as “not really required”.



French

Respondents: 10

No significant training needs identified

30% indicate skill: C.4 Communicate job descriptions as “not really”

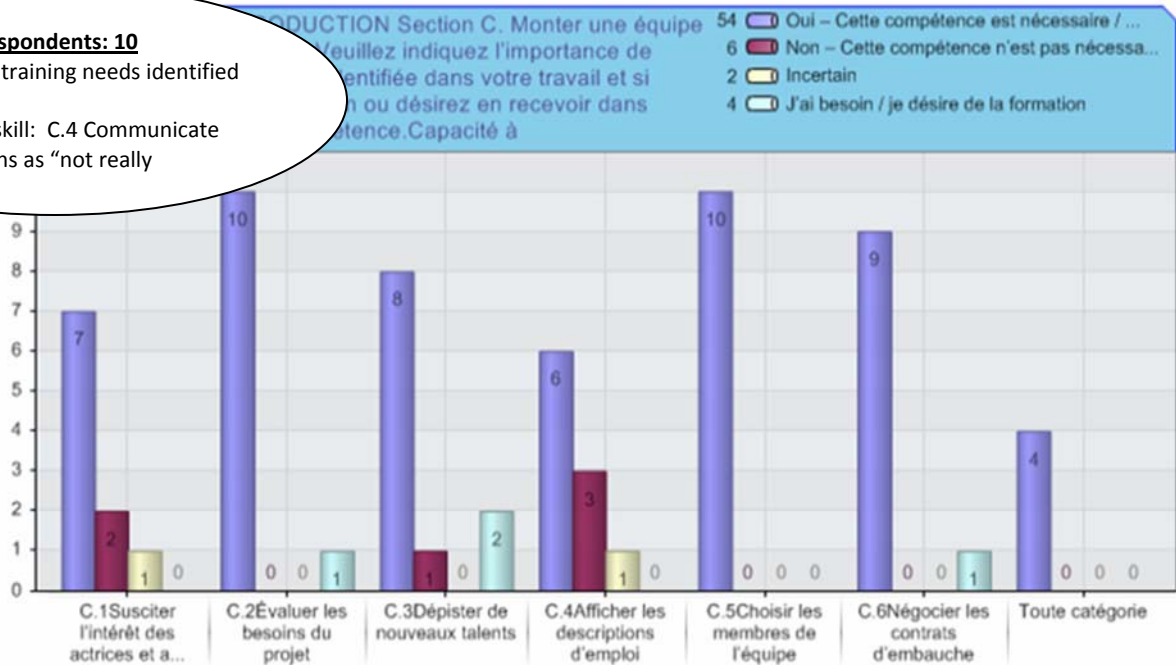


Figure 8.11 Producer Competency Evaluation – Area II. Production – D. Manage Production Process

English

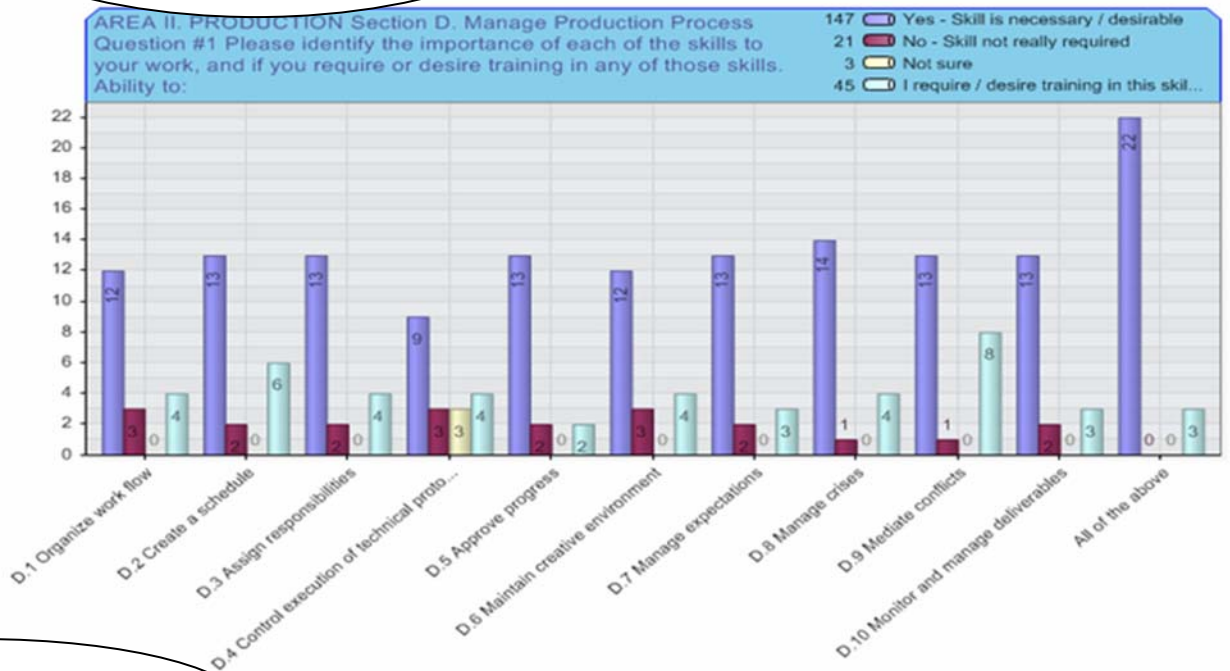
Respondents: 32

Training needs indicated in all competencies.

Moderate identification of training need for:

➤ D.9 Mediate conflicts-8 (25%)

9% - 19% of respondents indicate training need in all other competencies.



French

Respondents: 10

No significant training needs identified

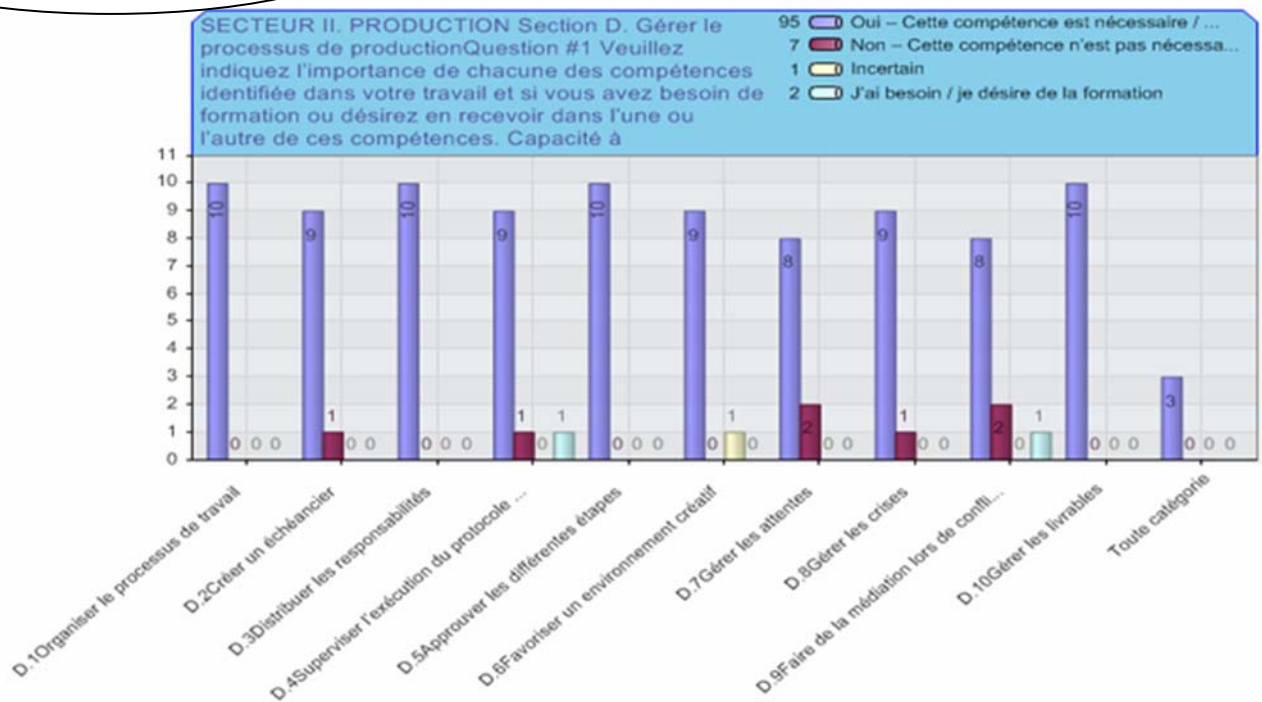
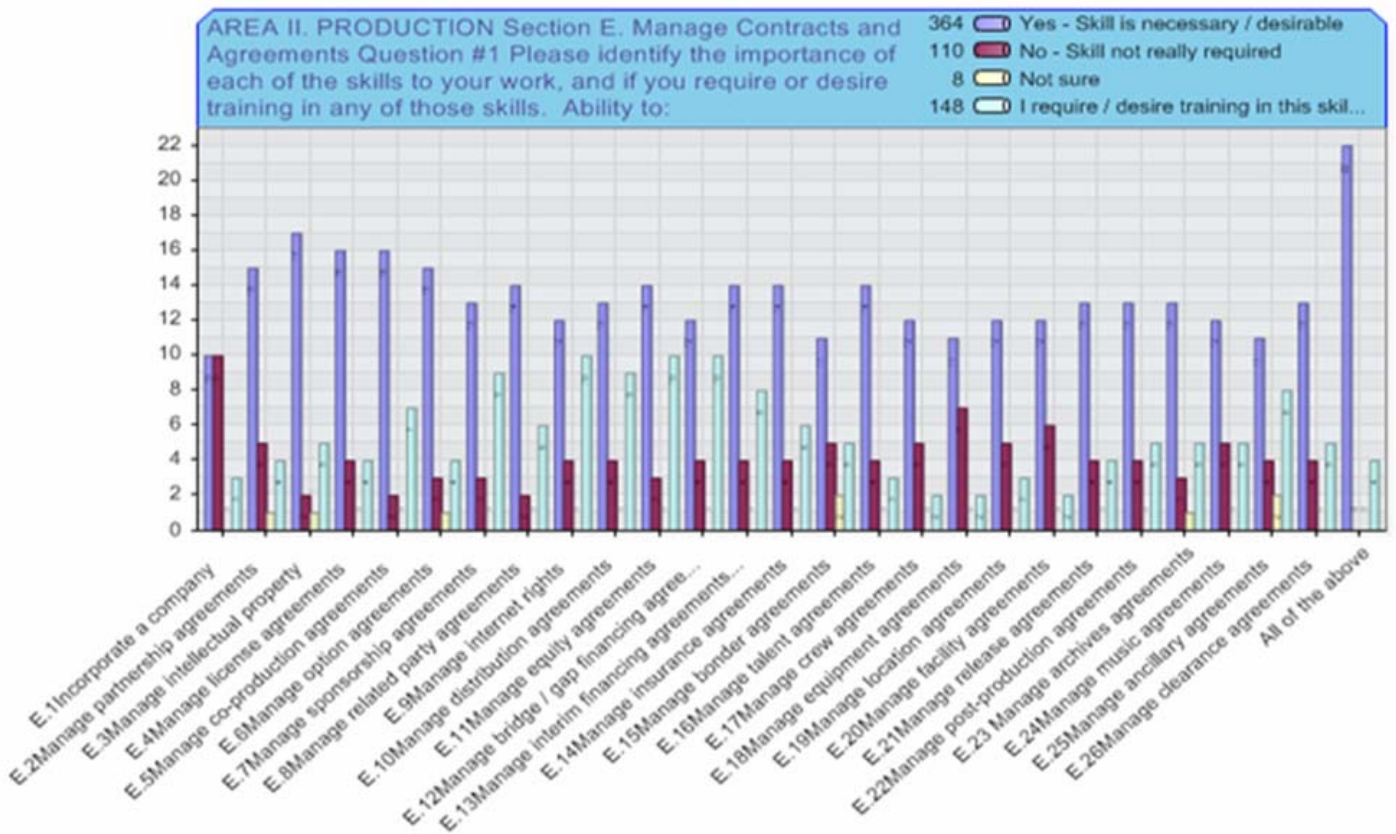


Figure 8.12

Producer Competency Evaluation – Area II. Production – E. Manage Contracts

English

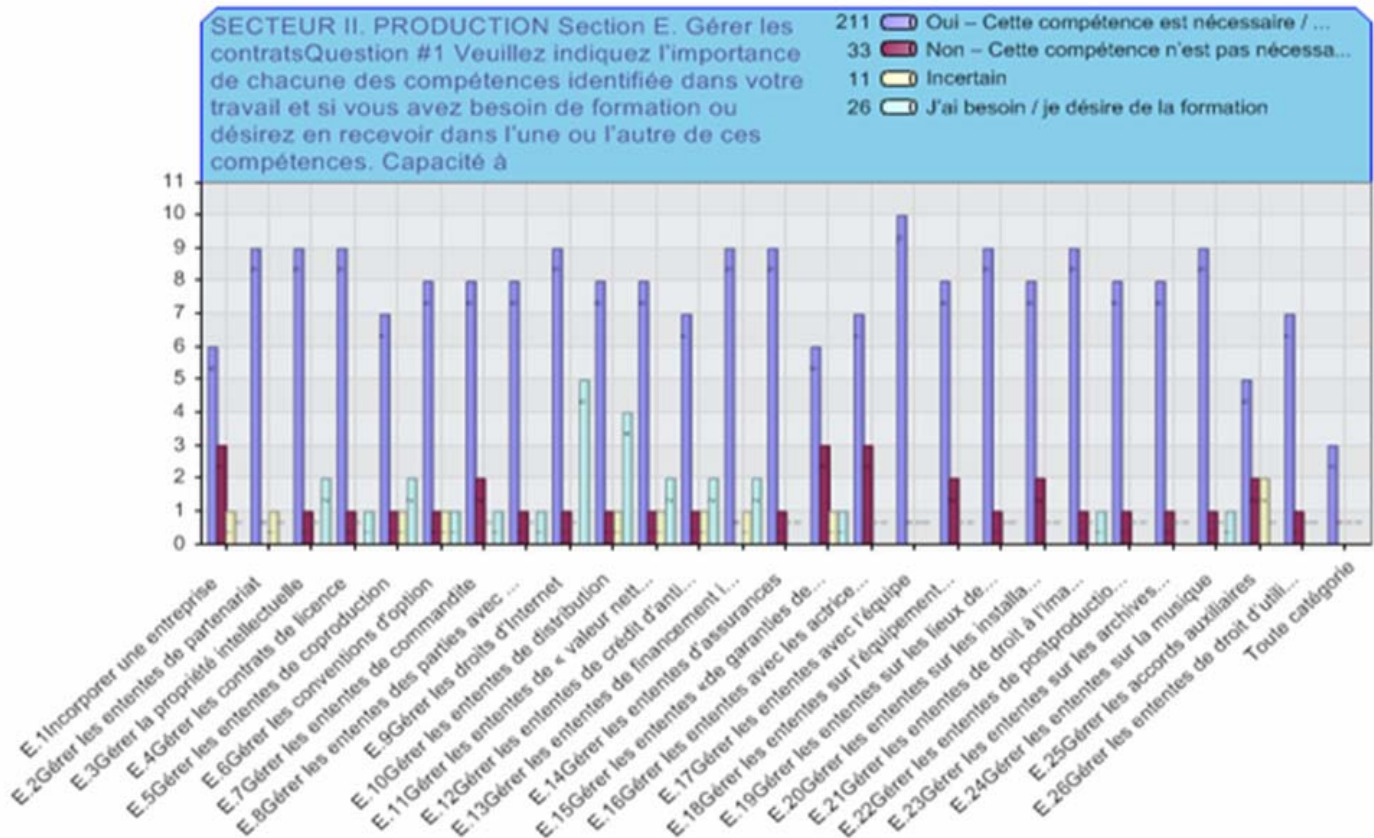


Respondents: 32

- Training needs indicated in all competencies (6% - 28% range)
- Moderate to high identification of training needs for managing:
 - E.9 Internet rights 10 (31%)
 - E.12 Bridge/gap financing agreements 10 (31%)
 - E.11 Equity agreements 10 (31%)
 - E.10 Distribution agreements 9 (28%)
 - E.25 Ancillary agreements 8 (25%)
 - E.13 Interim financing agreements 8 (25%)
- 6% to 19% range of response 'skill is not really required' in all competencies
- 31% indicate E.1 Incorporate a company is not really a required skill

Producer Competency Evaluation – Area II. Production – E. Manage Contracts

French



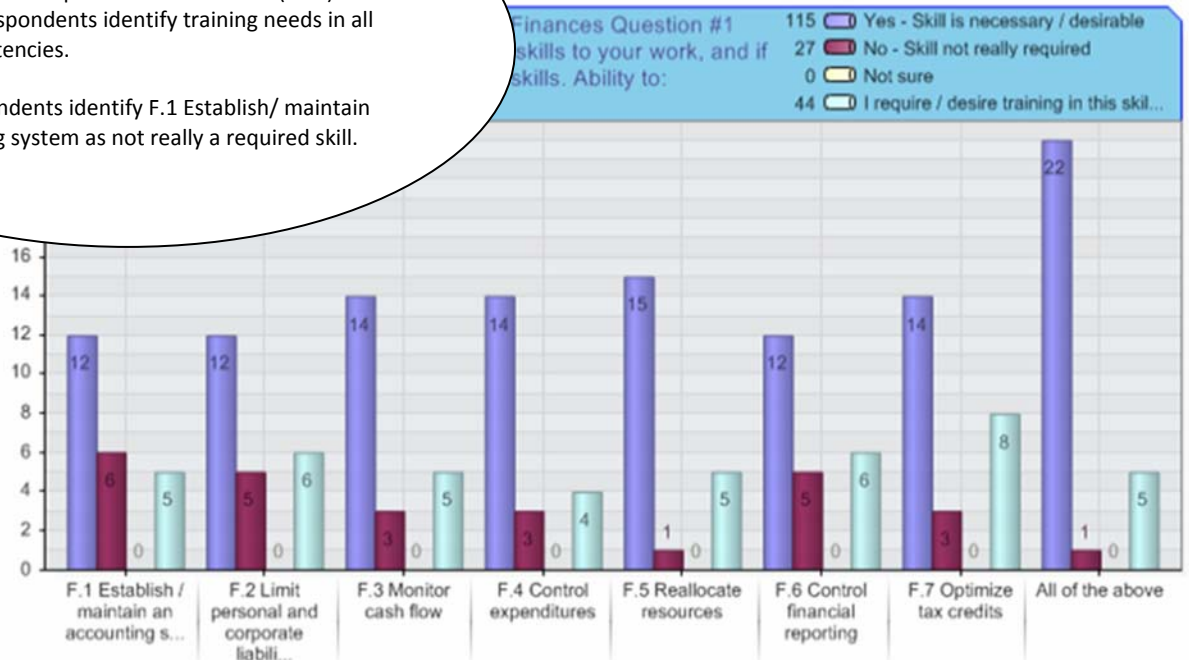
- Respondents: 10**
- Most significant training needs identified for managing:
 - E.9 Internet rights (50%)
 - E.10 Distribution agreements (40%)
 - Secondary level of need indicated in
 - E.5 Co-production agreements (20%)
 - E.12 Bridge/gap financing agreements (20%)
 - E.3 Intellectual property agreements (20%)
 - E.11 Equity agreements (20%)
 - E.13 Interim financing agreements (20%)
 - Response indicated competency is not really required
 - E.1 Incorporate a company (30%)
 - E.16 Manage talent agreements (30%)
 - E.15 Manage bonder agreements (30%)

Figure 8.13 Producer Competency Evaluation – Area II. Production – F. Manage Finances

English

Respondents: 32

Moderate identification of training identified for:
 ➤ F.7 Optimize tax credits -8 (25%)
 13% - 19% respondents identify training needs in all other competencies.
 19% of respondents identify F.1 Establish/ maintain an accounting system as not really a required skill.



French

Respondents: 9

No significant training needs identified

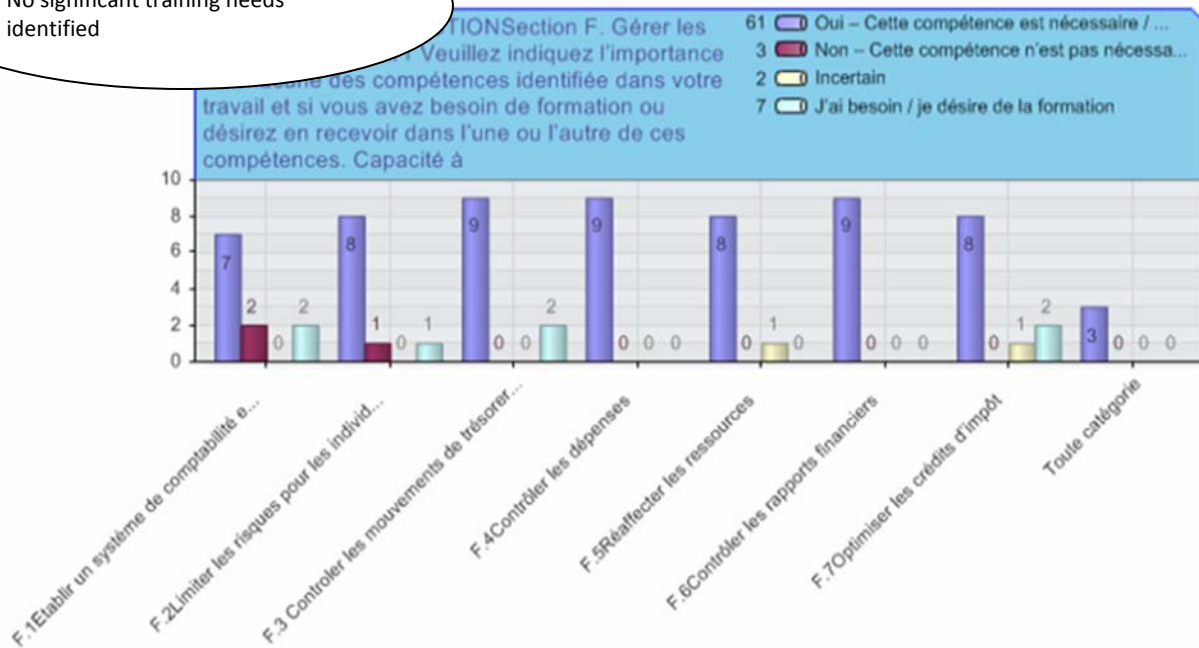


Figure 8.14 Producer Competency Evaluation – Area III. Marketing & Dissemination – G. Promote Property

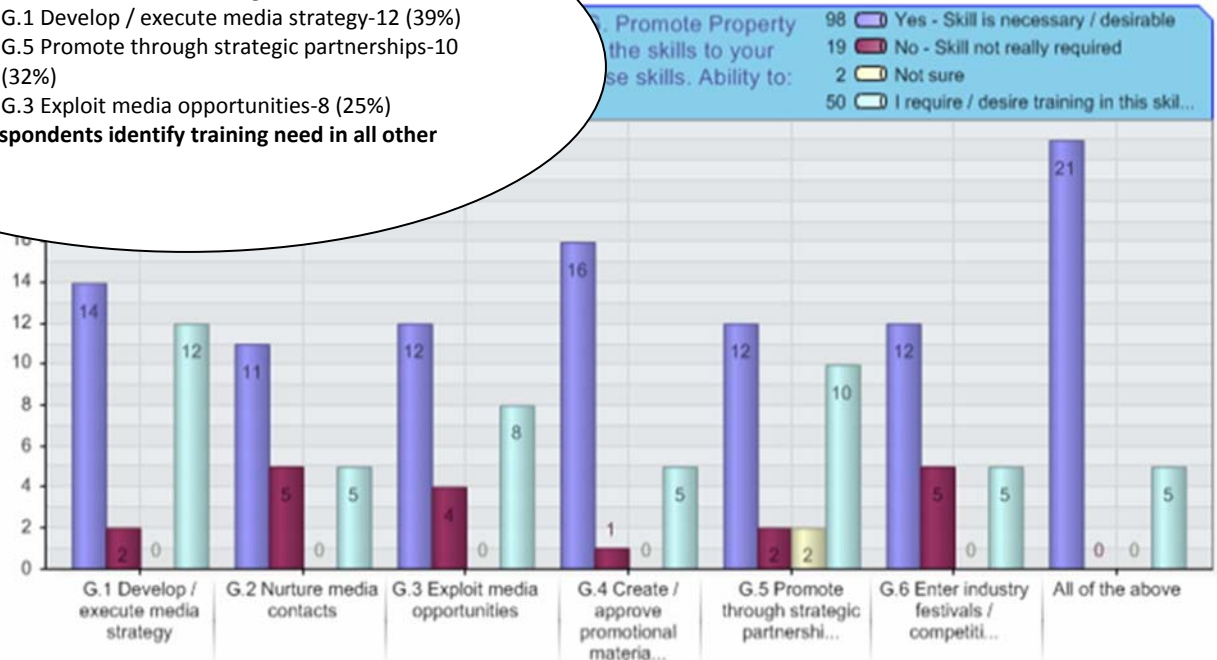
English

Respondents: 31

High rate of identification of training needs:

- G.1 Develop / execute media strategy-12 (39%)
- G.5 Promote through strategic partnerships-10 (32%)
- G.3 Exploit media opportunities-8 (25%)

16% of respondents identify training need in all other areas



French

Respondents: 9

High rate of identification of training needs:

- G.1 Develop / execute media strategy (44%)
- G.2 Nurture media contacts (44%)
- G.5 Promote through strategic partnerships (44%)

11% to 33 % respondents identify training needs in all other areas

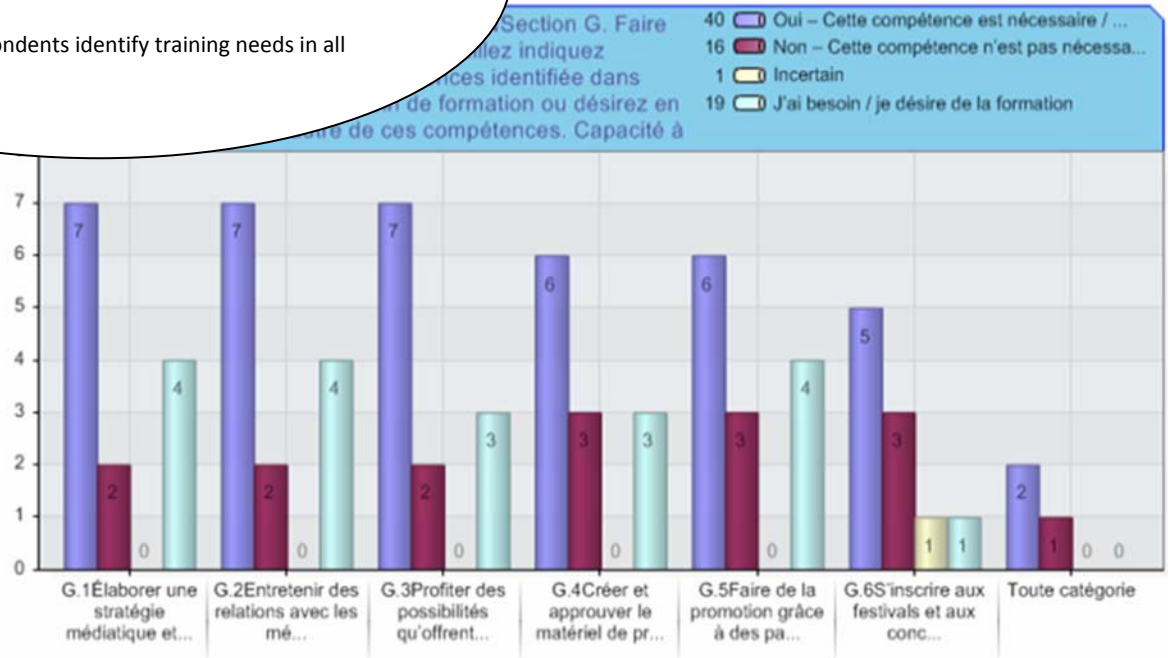


Figure 8.15 Producer Competency Evaluation – Area III. Marketing & Dissemination – H. Exploit Property

English

Respondents: 31

High rate of identification of training needs:

- H.1 Develop an exploitation strategy-12 (39%)
- H.5 Exploit merchandising opportunities-12 (39%)
- H.6 Exploit sponsorship opportunities-11 (35%)
- H.3 Exploit distribution opportunities-10 (32%)

16% to 23 % of respondents identify training need in all competencies.



French

Respondents: 9

Moderate rate of identification of training needs:

- H.1 Develop an exploitation strategy (33%)
- H.5 Exploit sponsorship opportunities (33%)

22% respondents identify training needs in all competencies

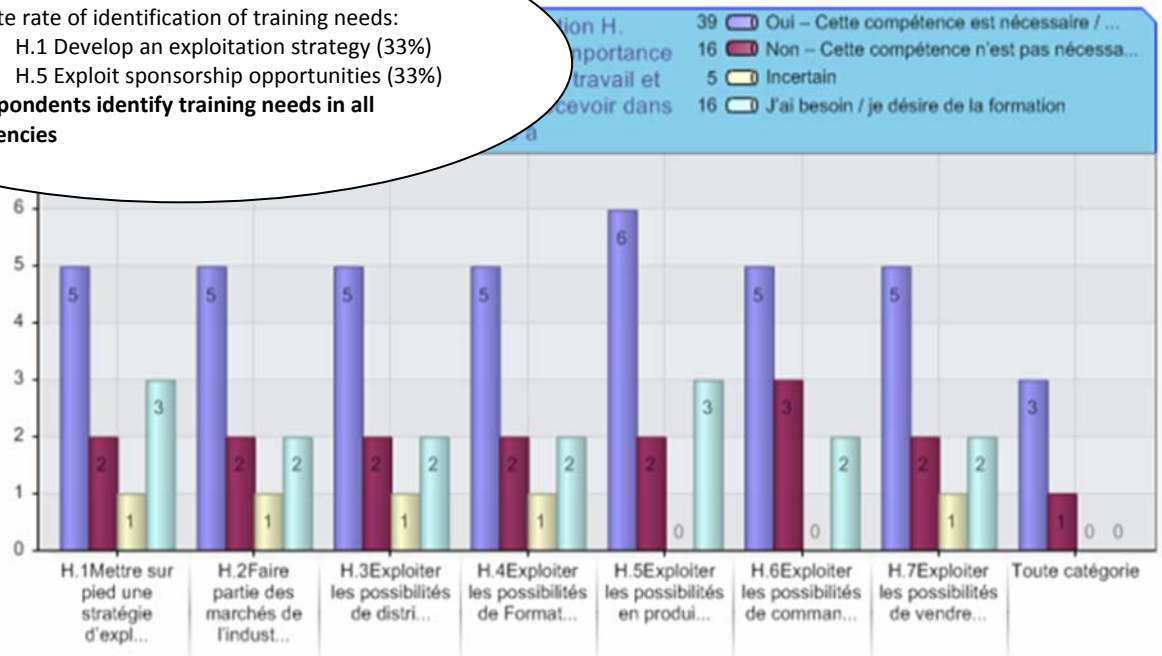


Figure 8.16 Producer Competency Evaluation – Area IV. Business and Management – I. Establish / Maintain Industry Relations

English

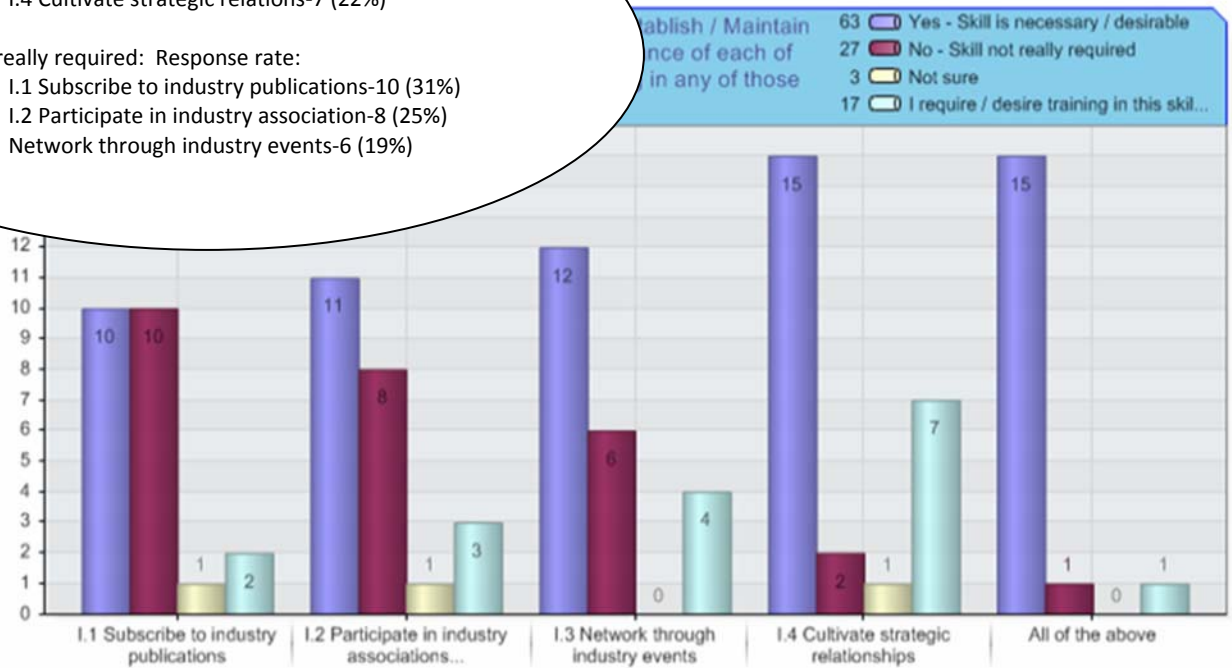
Respondents: 32

Moderate to low identification of training needs:

- I.4 Cultivate strategic relations-7 (22%)

Skill not really required: Response rate:

- I.1 Subscribe to industry publications-10 (31%)
- I.2 Participate in industry association-8 (25%)
- Network through industry events-6 (19%)



French

Respondents: 9

No significant training needs identified

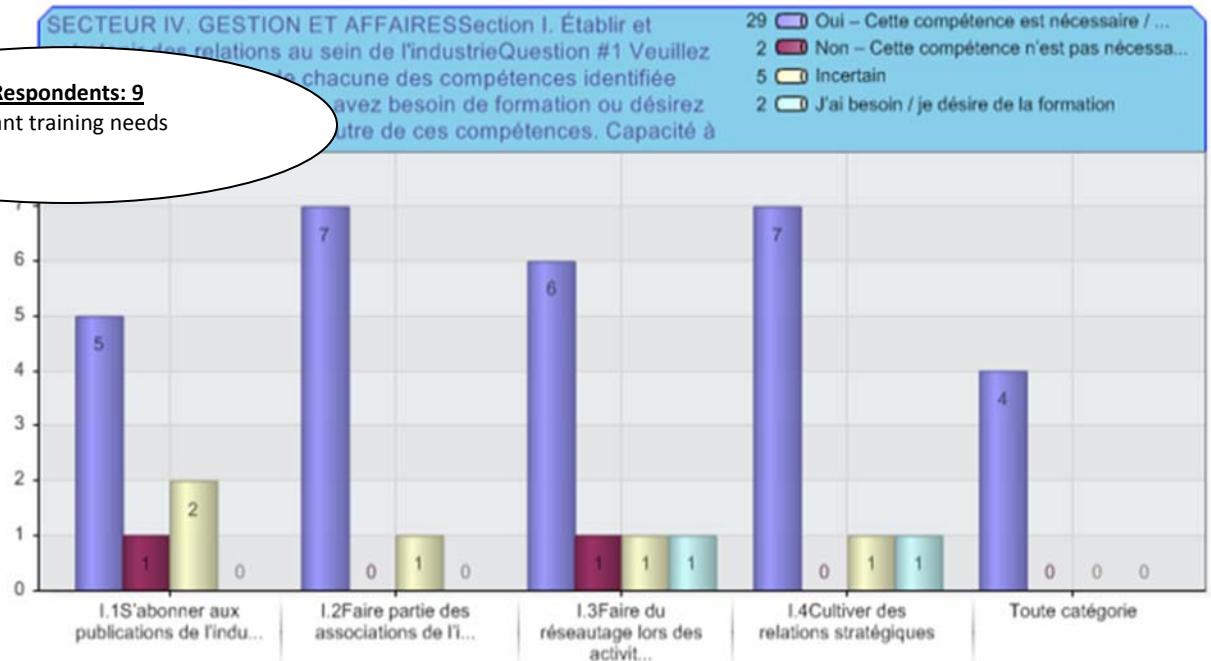
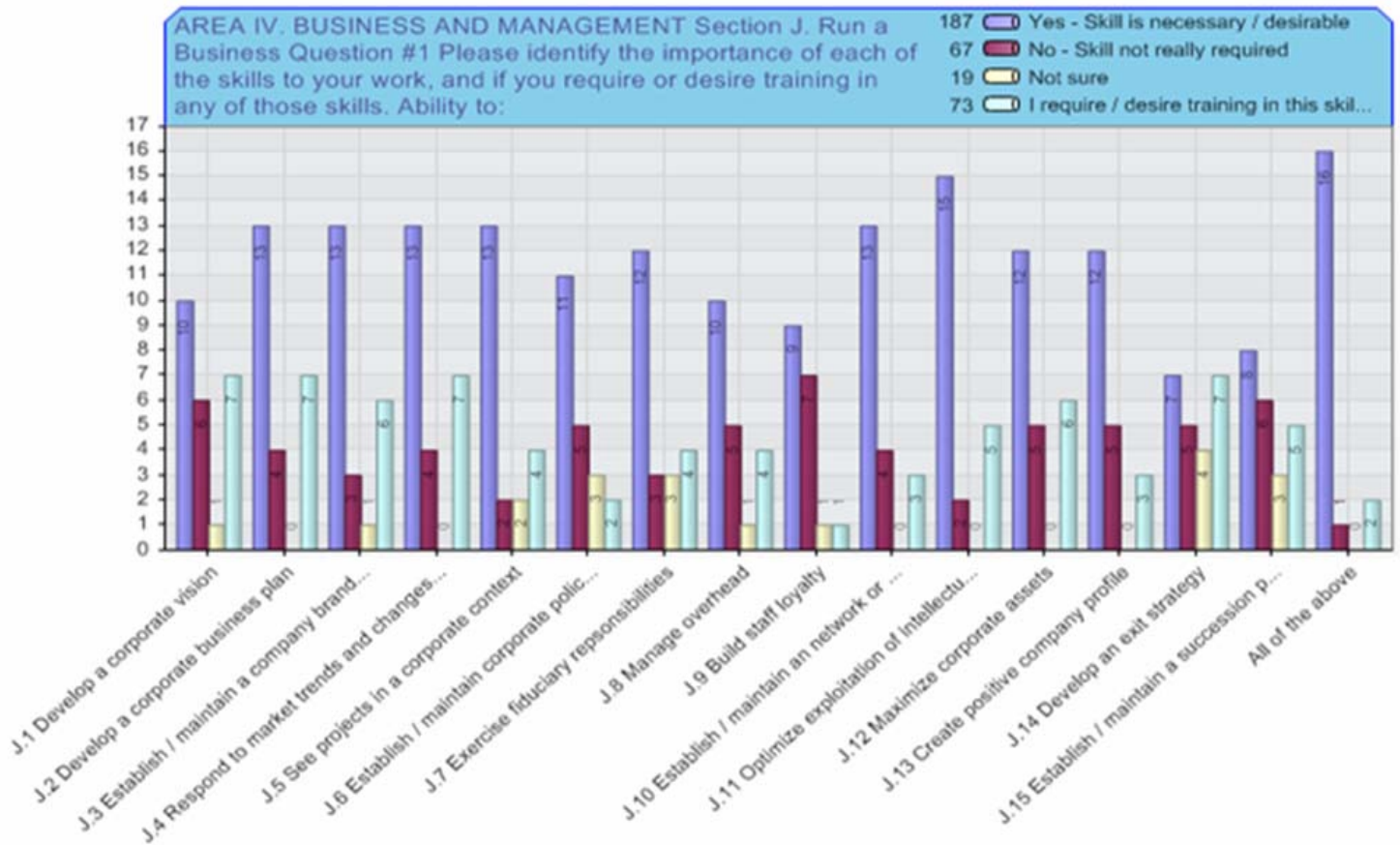


Figure 8.17 Producer Competency Evaluation – Area IV. Business and Management – J. Run a Business

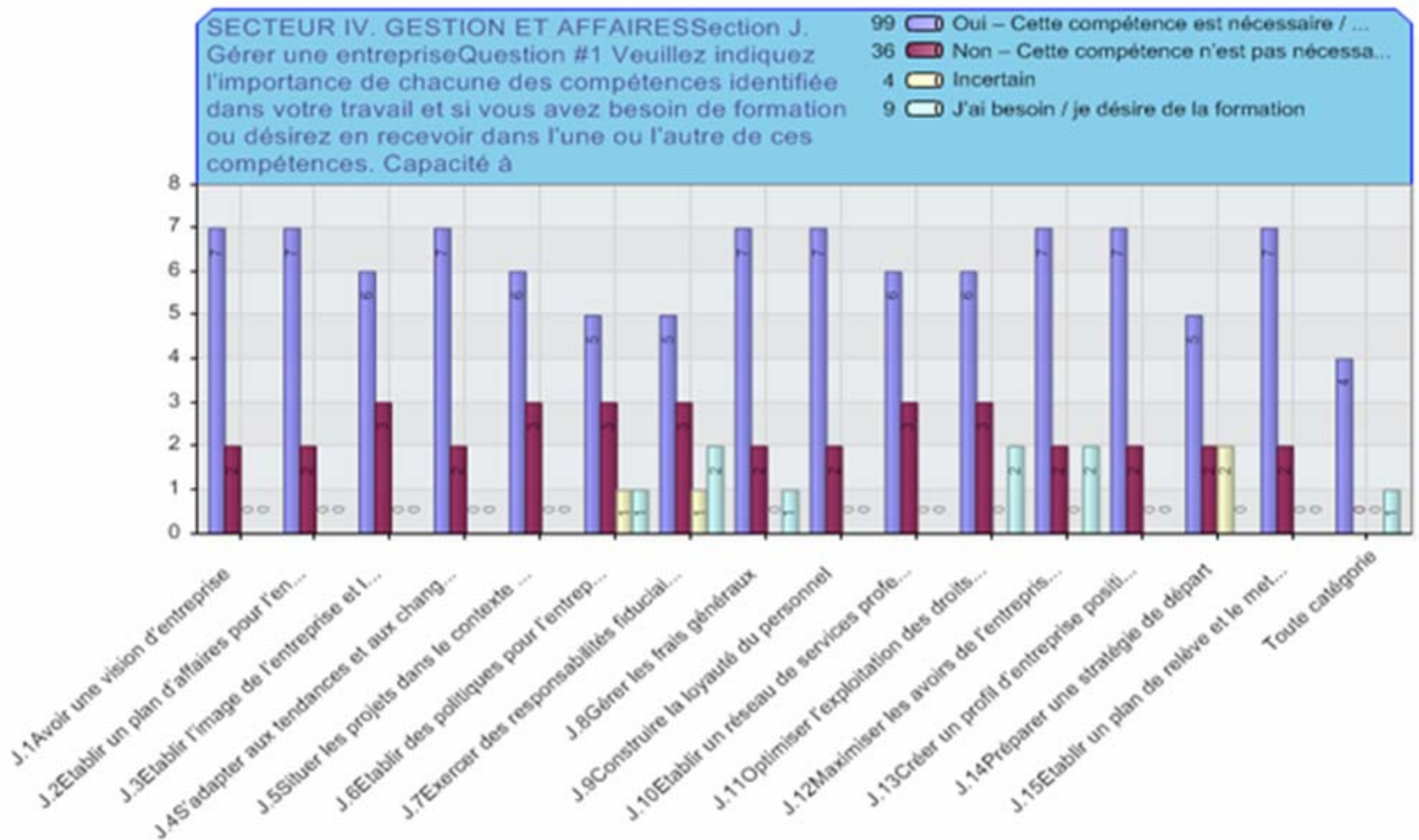
English

Producer Competency Evaluation – Area IV. Business and Management – J. Run a Business



Respondents: 31

- Training needs indicated in all competencies (3% - 23% range)
- Moderate identification of training needs for managing:
 - J.1 Develop a corporate vision-7 (23%)
 - J.2 Develop a corporate business plan-7 (23%)
 - J.4 Respond to market trends and changes-7 (23%)
 - J.14 Develop an exit strategy-7 (23%)
 - J.3 Establish/maintain a company brand-6 (19%)
 - J.12 Maximize corporate assets-6 (19%)
- 3% to 23% range of response 'skill is not really required' in all competencies



Respondents: 10

- Low indication of training needs
 - J.7 Exercise fiduciary responsibilities (20%)
 - J.11 Optimize exploitation of intellectual property (20%)
 - J.12 Maximize corporate assets (20%)
- Moderate response to “skill is not really required” in all competencies (20%-30%)

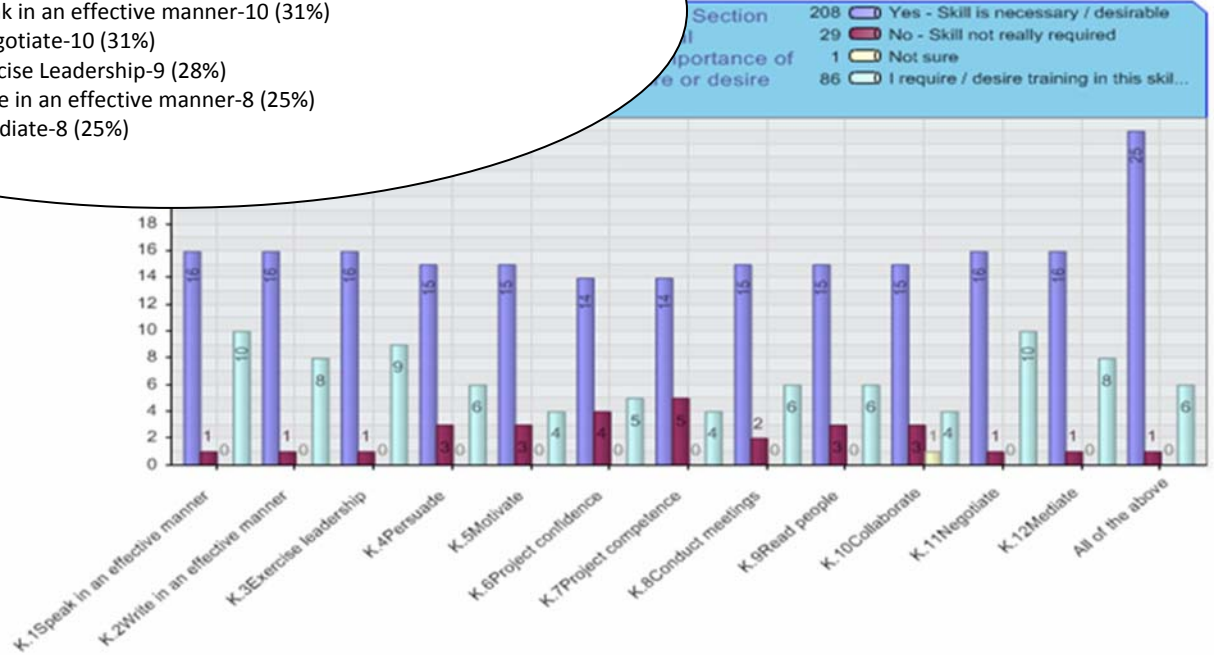
Figure 8.18 Producer Competency Evaluation – Area V. Leadership and Communication – K. Demonstrate Communication and Interpersonal Competencies

English

Respondents: 32

Moderate to high indication of training needs in all competencies (13% - 31% range)

- K.1 Speak in an effective manner-10 (31%)
- K.11 Negotiate-10 (31%)
- K.3 Exercise Leadership-9 (28%)
- K.8 Write in an effective manner-8 (25%)
- K.12 Mediate-8 (25%)



French

Respondents: 10

Low to moderate indication of training needs (10% - 20% range)

- K.3 Exercise leadership (30%)

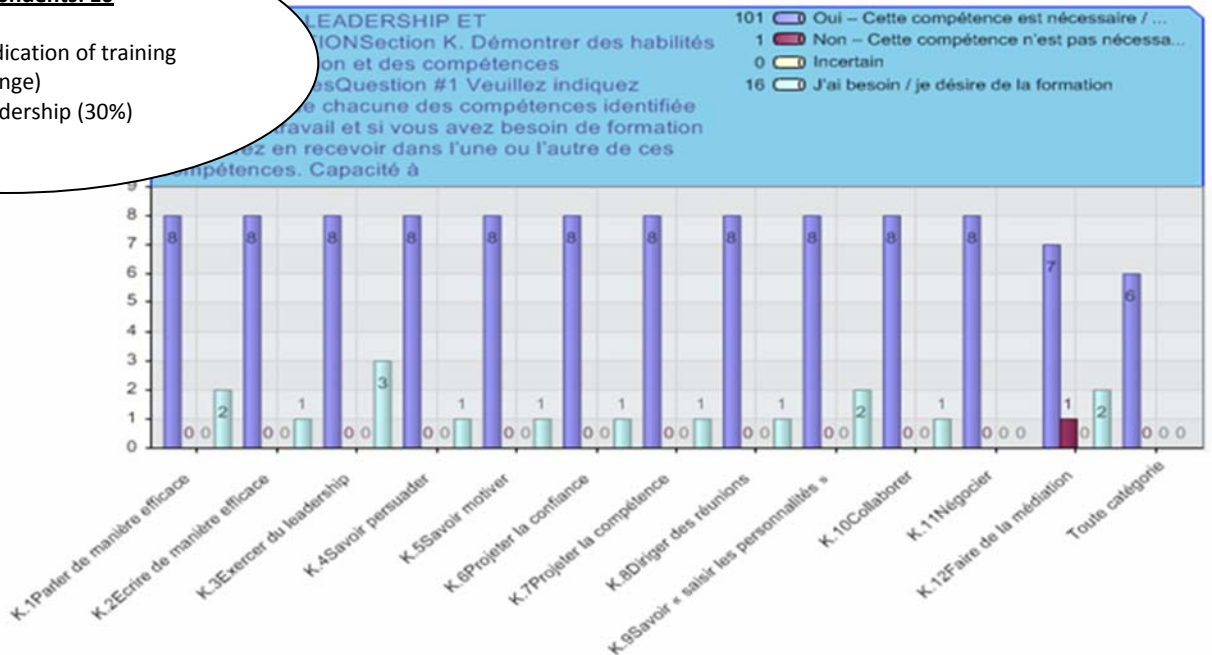


Figure 8.19 Producer Competency Evaluation – Area V. Leadership and Communication – L. Demonstrate Personal Skills

English

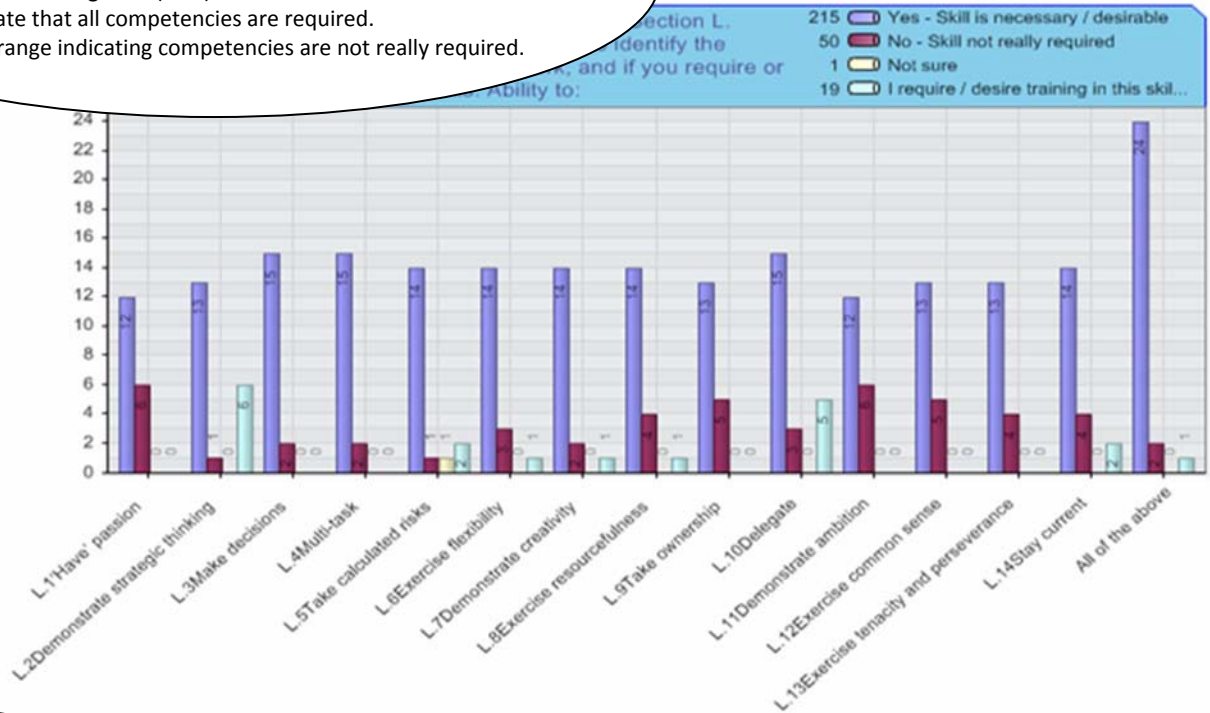
Respondents: 32

Low indication of training need

- L.2 Demonstrate strategic thinking-6 (19%)
- L.10 Delegate-6 (16%)

75% indicate that all competencies are required.

3% - 19% range indicating competencies are not really required.

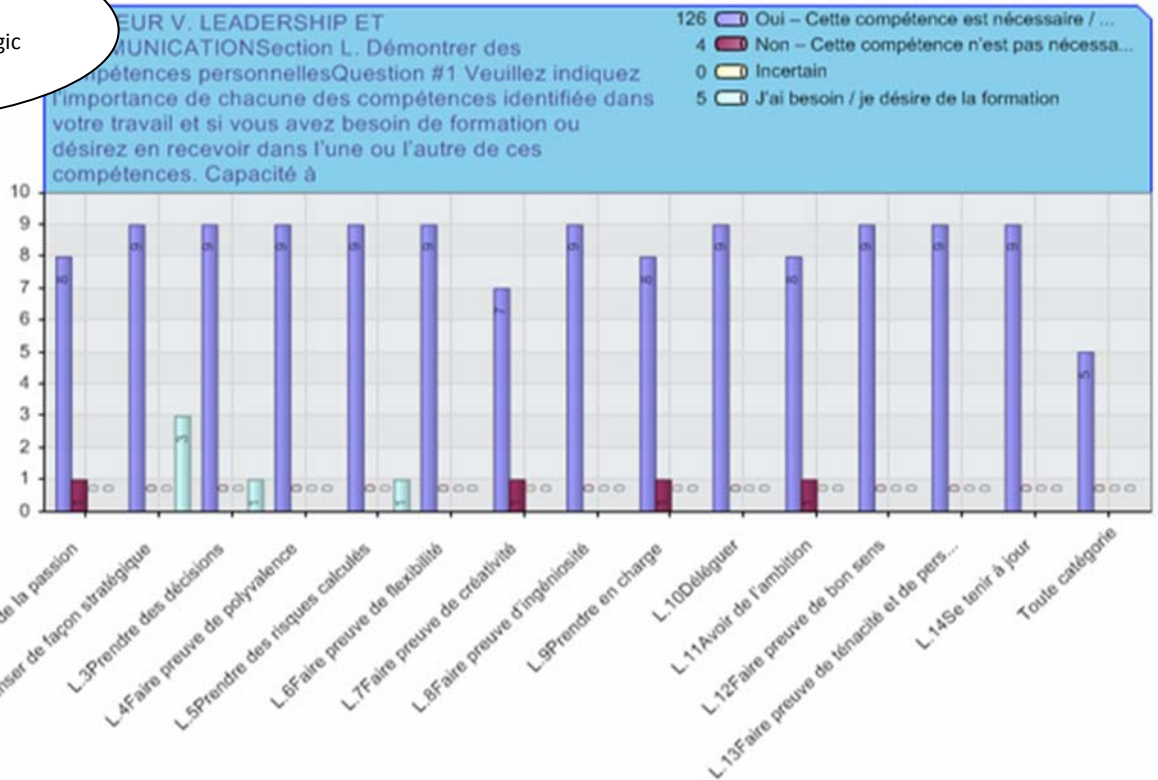


French

Respondents: 10

Low indication of training need

- L.2 Demonstrate strategic thinking (30%)



C. Training Offerings

i. List of Training Schools, Organizations, Associations Consulted⁶

National

Telefilm

Canadian Film and Television Production Association (CFTPA)

British Columbia

Schools / Colleges / Universities	
1. Art Institute of Vancouver	Vancouver
2. Columbia Academy	Vancouver
3. Vancouver Film School	Vancouver
4. Langara college	Vancouver
5. Capilano College	North Vancouver
6. Royal Roads University	Victoria
7. British Columbia Institute of Technology	Burnaby
8. Victoria Motion Picture School	Victoria
9. Camosun College	Victoria
10. Pacific Audio Visual Institute	Vancouver
11. Simon Fraser University	Burnaby
12. Gulf Islands Film and Television School	Galiano Island
13. Centre for Arts and Technology (CATO)	Kelowna
14. Emily Carr Institute of Art and Design	Vancouver
15. Nanaimo Film School	Nanaimo
16. University of British Columbia	Vancouver
Other (Associations, Co-ops, Artist-Run Centres)	
17. Cineworks Independent Filmmakers Society	Vancouver
18. SHAPE – Safety and Health in Arts Production and Entertainment	Vancouver
19. Video in Studios (Satellite Video Exchange Society)	Vancouver
20. MMPIA – Motion Picture Industry Association of British Columbia	North Vancouver
21. British Columbia Film	Vancouver
22. Greater Victoria film Commission	Victoria
23. Director’s Guild of BC	

Schools / Colleges / Universities	
1. Banff Centre for Continuing Education	Banff, Alberta
2. SAIT Polytechnic	Calgary, AB
3. Red Deer College	Red Deer, AB
4. University of Regina	Regina, SK
5. Saskatchewan Institute of Applied Science and Technology (SIASST)	Prince Albert
6. Saskatchewan Institute of Applied Science and Technology (SIASST)	Saskatoon
7. University of Winnipeg	Winnipeg, MB
8. University of Manitoba	Winnipeg, MB
9. University of Alberta	Edmonton, AB
10. Mount Royal College	Calgary
11. Northern Alberta Institute of Technology	Edmonton, AB
Other (Associations, Co-ops, Artist-Run Centres)	
12. Calgary Society of Independent Filmmakers (CSIF)	Calgary
13. Alberta Motion Pictures Industry Association	Edmonton
14. PAVED Arts	Saskatoon
15. Saskatchewan Filmpool Cooperative	Regina, SK
16. Saskatchewan Motion Picture Industry Association	Regina, SK
17. SaskFilm	Regina, SK
18. National Screen Institute	Winnipeg, MB
19. Manitoba Motion Picture Industry Association	Winnipeg, MB
20. Manitoba Film and Sound	Winnipeg, MB
21. Winnipeg Film Group	Winnipeg, MB

⁶ Interviewed, invited to participate in survey, researched.

Ontario

Schools / Colleges / Universities	
1. Canadian Film Centre	Toronto
2. Trebas Institute	Toronto
3. International Academy of Design and Technology (Toronto Film School)	Toronto
4. Digital Film Academy	Toronto
5. Humber Institute of Technology & Advanced Learning	Toronto
6. Ryerson University	Toronto
7. Toronto Film College	Toronto
8. York University	Toronto
9. Seneca College	Toronto
10. University of Toronto	Toronto
11. Canadian Screen Training Centre	Ottawa
12. Carleton University – School for Studies in Art and Culture	Ottawa
13. Sheridan College	Oakville, Brampton, Hamilton
14. Queen’s University	Kingston
15. Confederation College	Thunder Bay
16. Canadore College	North Bay
17. Niagara College	Welland
18. Fanshawe College	London
19. Mohawk College of Applied Arts and Technology	Hamilton
20. Centennial College	Toronto
21. Conestoga College	Kitchener
22. Loyalist College	Belleville
Other (Associations, Co-ops, Artist-Run Centres)	
23. Charles Street Video	Toronto
24. Guild of Canadian Film Composers / Guilde des compositeurs canadiens de musique de film	Toronto
25. Liaison of Independent Filmmakers of Toronto	Toronto
26. Trinity Square Video	Toronto
27. WIFT – Women in Film and Television Toronto	Toronto
28. Film Ontario	Toronto
29. Filmbay	Mississauga

Québec

Schools / Colleges / Universities	
1. Institut Trebas	Montréal
2. Centre national d’animation et de design	Montréal
3. Mel Hoppenheimer School of Cinema – Concordia University	Montréal
4. L’Université de Montréal	Montréal
5. Ecole du Show Business	Montréal
6. Cinécours	Loretteville
7. Montreal Radio and Television School	Montréal
8. Collège O’Sullivan	Montréal
9. H.E.C. (TVA-HEC Program)	Montréal
10. UQAM	Montréal
Other (Associations, Co-ops, Artist-Run Centres)	
11. Association des professionnels en audio	Montréal
12. Institut national de l’image et du son (INIS)	Montréal
13. Main Film	Montréal
14. Parlimage CCF	Montréal
15. Productions, réalisations indépendantes de Montréal, Inc	Montréal
16. Regroupement pour la formation en audiovisuel du Québec	Montréal
17. Vidéographe	Montréal
18. Association des producteurs de film et de télévision du Québec	Montréal
19. Conseil de la culture des régions de Québec et de Chaudière – Appalaches	Québec
20. Spirafilm	Québec
21. Alliance québécoise de l’image et du son	Montréal
22. Association des réalisateurs et réalisatrices du Québec	Montréal
23. Cégep de Jonquière	Jonquière
24. AQTIS	Montréal

Atlantic Region

Schools / Colleges / Universities	
1. Centre for Arts and Technology	Frederict on
2. University of New Brunswick	Frederict on
3. Nova Scotia College of Art and Design	Halifax
4. Centre for Arts and Technology	Halifax
5. Nova Scotia Community College	Dartmouth
Other (Associations, Co-ops, Artist-Run Centres)	
6. Atlantic Filmmakers Co-op	Halifax
7. Island Media	Charlottetown
8. New Brunswick Film Co-op	Frederict on
9. Newfoundland Independent Filmmakers	St John's, NFLD

Territories

1. AJIIT – Nunavut Media Association	Iqaluit
2. Yukon Film and Sound Commission (Reel Yukon)	Whitehorse
3. Northern Film and Video Film Association	Whitehorse