Training Gaps
Analysis

Showrunners
Film and Television

CHRC Cultural Human Resources Council
CRHSC Conseil des ressources humaines du secteur culturel

TRAINING GAP ANALYSIS

SHOWRUNNERS IN CANADIAN TELEVISION

For the Cultural Human Resources Council
CHRC

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Canada

Introduction

The purpose of this report is to assist the Cultural Human Resources Council (CHRC) in its contribution to human resource development in the field of television production by identifying areas of need in professional training for Showrunners. This Training Gap Analysis is designed to allow training providers to plan programming, and assist funders and policy makers to harmonize programs to respond to current needs in the industry.

We thank all who generously gave time to discuss the role of Showrunners and training in Canadian television production. We heard many passionate voices: writers, Showrunners, producers, broadcasters, and trainers. Their attachment to the art and craft of the industry was obvious, as was their support and respect for each other's work.

Many thanks are due to Susan Annis and Lucie D'Aoust of the CHRC: to the Showrunner Expert Advisory Committee for their guidance; to John MacLaren and Marie-Claude Marsolais who assisted with our research; to Melisandre Schofield for her translation services; and to Geoff LeBoutillier and Bev Sweetman who provided editorial advice.

I. Executive Summary

The Cultural Human Resources Council has undertaken occupational and training gap analyses for certain key occupations in the film and television industry including this one for Showrunners.

To start, an Expert Working Group of practicing Showrunners prepared a Showrunners' Chart of Competencies identifying the combined competencies that make up the work of a Showrunner (see Appendix A). The CHRC commissioned this Training Gap Analysis to determine how prepared Showrunners are for these competencies, to determine if the education and training system is able to provide instruction in the competencies, and if not, where the gaps may lie.

For the purpose of this Training Gap Analysis, we assumed that a "Showrunner" is a writer/producer who has the final say on the creative realization of a series. However, the research indicates that there are successful models for series television in Canada that do not include a Showrunner and others which may have a different definition of Showrunner.

Training Needs

In conducting the Training Gap Analysis, the consultants adopted a qualitative methodology for determining Training Needs based on case studies of Canadian TV series. The intent was to look for various organizational models by which the creative vision of a show is successfully delivered, some of which include a "Showrunner" and some of which do not.

Nine series were chosen as case studies, 6 English language and 3 French language. Multiple interviews were conducted for each case study focusing on the senior creative team. The series studied were:

- Flashpoint, produced by Pink Sky Entertainment and Avamar Entertainment
- Degrassi: The Next Generation, produced by Epitome Pictures
- Being Erica, produced by Temple Street Production
- Corner Gas, produced by Vérité Films
- This Hour Has 22 Minutes, produced by Halifax Film
- Da Kink in my Hair, Season 2, produced by Defiant Entertainment and Barna Alper
- Virginie, produced by Aetios Productions,
- Les hauts et les bas de Sophie Paquin, produced by Sphère Média
- Jardin d'hiver, in development

The interviews revealed that in Canada the division of responsibility between the creative and production tasks differs widely, so much so that it is difficult to say that there is a "typical" model. Given the complexity of the task, many series are organized so that more than just one hand is guiding the creative.

The role of Showrunner does not exist in the television industry of Québec. The director or the producer generally has key creative control of a television series.

The English Canadian producers, writers and Showrunners who we interviewed were unanimous that there is a lack of experienced Showrunners in Canada, and that we need more Showrunners with all of the requisite competencies described on the CHRC chart. Why are there not enough?

Everyone referred to the drain of potential Showrunner talent to the U.S., where there is more opportunity, more money and the possibility of more creative control.

The corollary to the problem of retention of talent is lack of a training ground. With few Showrunners, hit series are few, as are mentors. The consensus is that there are probably no more than 25 or 30 qualified Showrunners in Canada. Possibly half of these are inexperienced, therefore not fully trained; and many are mature participants in the industry who may soon choose to become less active. It can therefore be assumed that we need to develop a pool of new entrants.

In Québec, many of the interviewees are in favor of the presence of a Showrunner on productions, although some approach the idea rather cautiously. However, all agree that there is a need to marry the artistic with the business professional profiles.

In order to develop a framework for training a pool of Showrunner talent, it is helpful to understand which competencies are at the core of the role. Interviewees identified three broad core competency areas in the Showrunner role:

1. Writing
2. Translating writing into the visual medium of television
3. Organizational management

In addition, whoever is entrusted with the vision of a series –no matter what their official title, Showrunner, producer, director, or head writer – must have a natural predisposition towards storytelling, with all the cultural references and aesthetic understanding entailed.

Showrunners start with writing as a primary competency. As many interviewees emphasized, there is a gigantic leap from being a writer to being a Showrunner responsible for spending a production budget of up to $1.5 million every seven days. The Showrunner has to have managerial savvy and experience as in any organization, be able to communicate a vision to the rest of the staff, and hire the right personnel for the vision. A Showrunner is not simply a manager. He or she is a leader. At the heart of the role of Showrunner is the capacity to work with others: the personal and interpersonal skills that relate to communications, decisiveness, strategy and relationship-building that are essential to leadership.

In addition to the above mentioned core areas, interviewees emphasized a variety of other competencies as important, including the ability to:

- Generate and develop the idea
- Supervise on-set production
- Manage budget and schedule
- Supervise post-production
- Understand new production technologies
- Assist with distribution and exploitation

Training Offerings

On-the-Job Training: All Showrunners working today learned their role on-the-job. Without exception, the interviewees emphasized that Showrunners must continue to have significant on-the-job experience as an absolutely key component of training.

Formal Training Offerings: Three professional development offerings directly targeted at Showrunners were examined: the Banff CanWest Showrunner program launched in June 2008; The Writers Guild of America (WGA) West Showrunner Program in Los Angeles; and the CFC CTV Showrunner Studio program, proposed to start-up in 2009. Several professional development programs are credited with developing the emerging writing talent that is a basic requirement for stepping up to Showrunner: The CFC CBC Prime Time Television program; NSI's Totally Television program; and, in Québec, INIS.

At the entry level, twenty-six English language providers were interviewed by telephone. It can be concluded that there is a multitude of entrance level offerings available, which, with astute selection by a student, can build skills useful to a future Showrunner. However, students and their advisors require an understanding of the industry and its demands in order to make a selection.

Training Gap Analysis

Representatives of the WGC believe that the pool of experienced and available Showrunners in English Canada needs to double. Based on the information gathered in our interviews, there could be room for about four or five new individuals taking up the role of Showrunner in Québec annually.

As defined for the purposes of this analysis, a Showrunner is a writer/producer, and therefore writers and story editors with experience in the story department are the most significant source of Showrunner talent. However, the selection process is key to achieving a positive outcome for any Showrunner training program. The bar needs to be set very high for candidates.

Training gaps are described by a comparison of the needs for Showrunner training as expressed by the interviewees, with the training offerings currently available. Where gaps are identified, recommendations on how to address them are made, based on the interview results.

I ON-THE-JOB TRAINING

Training Gap 1: Although mentoring occurs throughout the industry informally, there are no mechanisms in place in Canada for writers with story room experience to intern or apprentice with experienced Showrunners in order to get broad production experience. We must build in mentorship as part of the production process.

Recommendations:

1.1 Develop an internship program for experienced writers to work as an assistant with a senior Showrunner. The intern could follow a Showrunner through a production season, with the opportunity to take greater responsibility for one or more episodes near the end of the cycle. Use a cost-shared program such as the CFTPA Telefilm Producer Trainee Program as a business model.

1.2 Develop a curriculum and report card system tied to the Showrunner Chart of Competencies that ensures that the intern is exposed to a full range of production experiences.

1.3 Use formal training offerings (such as the Banff CanWest Showrunner Program) as a proving ground for the proposed internship program. Build in transition mechanisms so that a small number of star graduates move into the internship program.

1.4 When on-set training is less than a full production season, ensure that it be long enough for the trainee to follow an episode through all aspects of production: at least a 3 week period for a half- hour comedy, and at least 6 weeks on one-hour drama.

1.5 Include a variety of genre and sizes of productions in the internship program to broaden the number of opportunities available. Although it would seem that in a bigger more complex production there is more "room" for a mentor/mentee relationship to be accommodated, a small budget series can also provide good training in production skills because writers have more access to other aspects of production (writers attend production meetings for example).

1.6 In a second phase of the internship program, include opportunities for writers to shadow directors or editors to help develop an understanding of their relationship to the Showrunner.

1.7 Construct financial incentives for independent production companies to follow the best practice examples of those that have integrated training and talent development into their business model.

II FORMAL TRAINING

Training Gap 2: Access to programs that familiarize senior writers with directing, art directing, acting and editing is required. Showrunners in training need to know enough about the approaches and tools used by professionals in these fields to make the best possible creative decisions. Similarly in Québec, producers, directors and writers do not necessarily have training in each other's professions, or in the "below-the-line" trades.

Recommendations:

2.1 Develop the curriculum for a combo-pack of master classes, led by a Showrunner, that deal with each type of professional storyteller category (acting, directing, editing, etc.) in workshop fashion.

2.2 Develop partnerships with professional training providers that put senior writers into acting, directing and editing programs.

Training Gap 3: In Québec, training for writers, directors and producers tends to be segregated. This perpetuates the professional silos in the industry.

Recommendations:

3.1 In Québec, develop cross-professional training curriculum for use in existing programs. For example, the curriculum should offer: training in production and post-production for writers whose scripts would benefit from a better understanding of the parameters and possibilities of a production; training in scriptwriting and editing, casting, creative brainstorming, and the management of creative teams for producers.

3.2 In Québec, develop industry-educational partnership initiatives in which cohorts of students, organized into writing rooms and brainstorming new television content, would

work with producers in creative incubators. Involve content producers, head writers, and directors.

Training Gap 4: There is a significant lack of opportunity available for emerging Showrunners to acquire the complex managerial and leadership competencies that they need.

Recommendations:

4.1 Adapt the curriculum developed by WGA West for training Showrunners in managerial and leadership skills, as in the proposed CTV CFC Showrunner Studio program.

4.2 Partner with business schools across Canada to develop a curriculum that is appropriate and accessible to creative talent such as Showrunners.

Training Gap 5: Inexperienced Showrunners need more access to training in the principles and tools of budget and schedule management.

Recommendation:

5.1 Consider adapting typical project management course content and make it available to Showrunners and producers.

Training Gap 6: Emerging and experienced Showrunners must be able to apply the rapid changes in audience habits and distribution technology to the creation of content. "Future proofing" is a professional development issue not only for Showrunners, but for all creative roles in the industry. In this case, course materials or strategies for integrating digital and interactive media can include input from the recent entrants to the industry.

Recommendations:

6.1 Provide practical exchange experiences that bring together experienced Showrunners, producers and writers with new entrants. Include digital media specialists.

6.2 Design curriculum to help Showrunners integrate television production processes with the processes for production of interactive content so that the Showrunner can oversee all creative elements concurrently.

Training Gap 7: There are very few forums and courses in which experienced and senior Showrunners, producers and directors can develop new skills, in particular related to new technologies and managerial competencies.

Recommendations:

7.1 The WGC, the CFTPA and other guilds and associations could provide more high level skills training for above-the-line professionals in the industry, including experienced Showrunners.

7.2 Ensure that every training program integrates alumni communications, annual refresher opportunities and methods for measuring outcomes.

Training Gap 8: Experienced Showrunners are needed to instruct and mentor the emerging group of Showrunners.

Recommendations:

8.1 Invest in the best possible trainers to develop new Showrunner talent. Be prepared to pay professional rates to attract excellence in trainers.

8.2 Develop a cohort system whereby the first cohort trained is recruited to train subsequent cohorts.

8.3 Train the trainers. Mentors and trainers need to understand the curriculum, the methods and the expected outcomes in order to teach effectively.

8.4 Ensure that training institutions, including those at the entry level, understand what competencies are required of a Showrunner so that students can receive appropriate counselling.

Financing Training Programs

Although, as noted, the current pool of Showrunners needs to double, the total numbers are not large. Sustainability is the key requirement in funding. During the course of interviews for this study, there was a recognition of the need in the film and television industry for a national and permanent source of funding for training. Some possibilities for funding in Canada include:

- Adapting the Québec 1% law to other provinces
- Producer and broadcaster supported training fund as per the Skillset model in the U.K. funds could be transferred to a trainer, or put back in production budgets to support on-the-job opportunities
- CTF funding could integrate a requirement for at least one above-the-line apprentice or intern on a production budget, to receive the normal treatment for labour-based tax credits
- Guild-managed training funds (as per WGA) could be negotiated in the context of industrial agreements
- Tuition is another source of funding.

Conclusions

Through this Training Gap Analysis, we have determined that there is a very small pool of approximately two dozen Showrunners working in Canada today whose skills have been developed on-the-job. Possibly half of these are inexperienced and therefore not fully trained; and others are on the verge of retirement. There is a clear need to develop a new cohort of Showrunners who have all the necessary creative and producer competencies.

Hand-in-hand with training, we need to ensure that the industry in Canada is attractive enough to retain a new cohort of Showrunners in this country. One producer suggested a possible incentive:

to offer the writer significantly more upside than they are ever going to get under an American studio model.

The Showrunner gives a television series its unique vision and voice. For that reason, the lack of a Showrunner class in Canada is a significant barrier to developing and maintaining an identity for Canadian television. The future of the industry is literally in very few hands. Investment in a training system that develops and supports creative leadership is bound to generate returns in marketable hit entertainment.

II. Project Methodology

The Cultural Human Resources Council (CHRC) brings together cultural workers and employers to address training, career development and other human resource issues. The cultural sector includes a labour force of over 600,000 and several thousand businesses.

CHRC's initiatives on behalf of and in collaboration with the film and television industry include developing *Fast Forward*, a national training strategy and establishing a National Training Advisory Council (NTAC) to oversee the implementation of the *Fast Forward* recommendations. CHRC has also undertaken occupational and training gap analyses for certain key occupations in the film and television industry including this one for Showrunners.

To start, an Expert Working Group of practicing Showrunners prepared a Showrunners' Chart of Competencies identifying the combined competencies that make up the work of a Showrunner (see Appendix A). The CHRC commissioned this Training Gap Analysis to determine how prepared Showrunners are for these competencies, to determine if the education and training system is able to provide instruction in the competencies, and if not, where the gaps may lie. In conducting the Training Gap Analysis, the consultants followed the steps outlined below.

CASE STUDY APPROACH FOR TRAINING NEEDS

The consultants noted at the start of the analysis that there is only a small number of Showrunners in Canada. We therefore adopted a qualitative methodology for determining Training Needs based on case studies of Canadian TV series that are either currently in production or have recently demonstrated success. The case studies were selected to provide balance in geography, language, broadcaster and genre.

The intent was to look for various organizational models by which the creative vision of a show is successfully delivered, some of which include a Showrunner and some of which do not.

We conducted in-depth telephone interviews with key production individuals in each of the selected series (see Appendix B1 and B2 for lists of English and French Interviewees). Each interview included questions about the identity and role of key players in the production process, the views of the interviewee on the competencies necessary to undertake the work of a Showrunner, and how and by whom those competencies are exercised on the particular series. Interviewees were also questioned about immediate and long-term training needs. We asked for specific input on what types of training would be most useful: on-the-job, academic, workshop, etc. (see Appendix C1 and C2 for Case Study Questions in English and French).

We conducted additional interviews with industry professionals to provide further insight and validate the themes that emerged.

TRAINING OFFERING SURVEY

Several professional development offerings are directly related to Showrunners. In-depth interviews were conducted with these trainers. A geographically representative sample of key training providers (organizations, associations, private schools, colleges, and universities) was

developed based on lists used in previous CHRC Training Gap Analyses and validated by evidence that they provided a cross-section of training in both creative and producer skills. The English language trainers were interviewed by telephone. French language trainers were inventoried and interviews conducted with two key training institutions, Institut National de l'Image et du Son (INIS) and l'Alliance québécoise des techniciens de l'image et du son (AQTIS). Because the Showrunner role does not exist in French language production in Québec, other educators were not interviewed. (see Appendices E through H)

TRAINING GAP ANALYSIS

The consultants compared the results of the Training Needs Assessment - what training is required to meet the needs of Showrunners based on the competency analysis - with the training inventory, to reach an analysis of training gaps and provide proposals to fill the gaps.

CONCLUSIONS

As a result of the in-depth interview process, we were able to reach some broad, industry-wide conclusions on the significance of Showrunner training.

Note: As will be seen, the arrangements for production of television series in French, in Québec, are quite different from the rest of Canada. For the most part, French language production is reported on separately from English throughout this study.

III. The Mandate

INDUSTRY CONTEXT

Successful series are important to broadcasters. Episodic content is generally used to develop the broadcaster brand, ensure repeat viewership, and provide a consistent offering to advertisers. Many networks build their schedule around returning series, and program around them. One can't build an audience on limited runs and repeats.

Successful series are also an important training ground. For example, the repetitive production cycle of over 150 episodes of *Degrassi: The Next Generation* has helped many young writer-producers to fine tune their craft.

On the other hand, the risk in fiction series production is high because, as one producer has said, they are the "Everest of production." Canadian fiction series production averages $1.2 million per hour[1] . On an hourly basis, prime time dramatic series are the most expensive form of content: up to three million dollars per episode for US network series.

After several stagnant years, production of fictional series in Canada has recently shone with creative success. Investment in fictional series production is up. *Corner Gas*, *Little Mosque on the Prairie* and *Degrassi: The Next Generation* all made it to the top ten Canadian rated shows. On the negative side, American-produced television programs occupied all ten spots on the list of the top-rated television series in Canada between September, 2006 and May, 2007.[2] However, a number of Canadian series have moved into the U.S. market. For example:

- *Flashpoint* premiered on CTV and CBS concurrently, bringing in 11 million North American viewers on January 9, 2009, the launch night for its second season. CTV's *Corner Gas* will air on WBS and *The Listener* on NBC.
- CBC's *Being Erica* premiered January 2009 and will air on cable channel Soapnet. *Sophie* will appear on ABC Family and *Durham County* on Ion.

Some of the recent cross-border success has to do with a market for "strike-proof" production in the wake of last year's WGA strike. If Canadian producers want to continue to place their shows successfully into the North American market, we must build sustainability through consistency of tone and unique vision. These qualities are generally reflective of the imprint of one person, or one close knit group of people, at the show's creative core.

[1] CFTPA 2008 Profile, page 39
[2] All statistics from CFTPA Profile 2008, page 57

WHAT IS A SHOWRUNNER?

The preamble to the Showrunners' Chart of Competencies states:

"The Showrunner is the chief custodian of the creative vision of a television series. The Showrunner's primary responsibility is to communicate the creative vision of that series - often from pilot episode through to finale.

Showrunners need to be able to collaborate effectively with all the other producers, executive producers, directors, cast and crew on the show as well as broadcast executives and distributors. They are generally credited as producers or executive producers.

Showrunning skills cannot be learned solely in a classroom setting. Field experience is essential. Anyone seriously contemplating becoming a Showrunner should first complete several successful tours of duty in series production, series writing and story editing.

Scripts are the lifeblood of drama and comedy series. Typically Showrunners are successful TV writers who have risen through the ranks, gaining the necessary skills in production. Directors and producers can also become Showrunners, of course - provided they have acquired the necessary professional writing skills, experience and credits.

TV series development and production is an intense, organic, ever-changing process. It requires Showrunners to be passionate, creative, strong and open to the universe.

Showrunning itself takes an inordinate amount of time, talent, energy, stamina - and the ongoing ability to complete many tasks more or less simultaneously.

Showrunners need to meet an exacting business challenge - namely, to produce the best show possible within a set framework (budget, available resources and schedule).

Only a tiny minority of writers possess the creative, business and managerial skills needed to be Showrunners. Only a tiny number of producers and executive producers possess the creative skills and writing experience needed to be Showrunners. Therefore, a successful Showrunner is a rare bird.

Finally, it needs to be said that running a hit tv series requires the ability to invoke a creative magic not listed among the competencies outlined in the Chart and Profile." (Steve Lucas, on behalf of the CHRC's Showrunners' Expert Working Group)

The job of guiding the creative vision of a TV series first became known as "showrunning" in the United States. Not a production credit, "Showrunner" is a term of art, and is based on the understanding that a single filter makes the show stronger. The responsibilities are many: all the creative decisions that provide a look, a feel, a sound, a pace. In the U.S., most Showrunners are writers and series creators, who started in the trenches of the story department until they became seasoned writer-producers with "direct responsibility for the day-to-day operation and creative output of a scripted show".[3] Showrunners are responsible for building and managing the brand

[3] *Hollywood Reporter*, October 2008, *Top 40 American Showrunners*

identity of the most popular form of entertainment in the world and in doing so have become stars in their own right: David E. Kelley, Steven Bochco, David Shore, Matthew Weiner, Tina Fey.

It's a controversial term and an important one because it's the first time that writers in the visual media have become recognized. It is usually the actors and directors who are known to the public. But in TV series production, writers have become acknowledged as a powerful source. The generation of so much story in such a short time is a powerful feat! (a producer and former broadcast executive)[4]

In Canada, the use and meaning of the "Showrunner" designation are less clear. This is due to the fact that there are very few Showrunners in the Canadian industry, as defined by the U.S. model. The reason for this is partly our lesser volume of production, and partly the complicated methodology of putting together a Canadian-financed TV series.

Although there may be disagreement over terminology, there is no doubt that on every successful TV series there is an individual or team who is in charge of the creative vision and its translation to the screen. That means having the final say on scripts, casting, art direction, directorial style, editing, music, mixing and publicity. The distinction between the American and Canadian systems lies in the balance of power. In Canada, independent producers take significant financial risk, the corollary of which is that it gives them final decision-making power. Frequently, Canadian production takes a collaborative approach rather than an individual star-driven one.

American-made TV series are usually 100% funded and owned by the network through a subsidiary production studio. In Canada, a non-writing producer generally assembles the series based on either a proprietary concept or the concept of an independent creator. The producer then secures the broadcast deal, puts together the financing from a number of public and private sources, and, with broadcaster input, starts assembling the creative team. In Canada, the complicated financing regime means that there is a unique tension between the creative and the producer sides of the project resulting in a continuing issue of control.

Despite the significant structural differences between the Canadian and American television industries, we have imported the term "Showrunner" into Canada. In the context of the financing of Canadian production, the term has been at the centre of some heated debate.

In 2005, Amendments to the Income Tax Act proposed by the Canadian Audio-Visual Certification Office (CAVCO) incited a discussion around whether there should be a limit on the "Canadian"-ness of a "Showrunner" as part of the determination of Canadian producer control. The Canadian Film & Television Production Association (CFTPA) took the position that a Showrunner exercises creative influence but does not control the production, that being the role of the producer. The CFTPA asked for leniency to allow non-Canadian Showrunners "in the context of the producer control portion of the consultation because Showrunners legally and practically report to the Canadian producer".

The Writers Guild of Canada (WGC) took the view: that creative control should remain in the hands of Canadians and that the role of Showrunner is essential in this:

"While we agree with the CFTPA that the term "Showrunner" is not defined in our collective agreements, we do not agree that it is not a formally recognized position, nor that it is a colloquial

[4] From hereon, all quotations in italics are from interviews conducted in December 2008 or January 2009.

term that can be applied to a variety of other talent. As outlined in our initial submission, the Showrunner is a writer first and foremost – but it is not solely a screenwriting position. The Showrunner is responsible for all creative elements on a television project and facilitates all creative minds at work on the project. He/she is responsible for hiring other talent, including the director and performers, and oversees the production of all episodes, including being on set, working within set budgets, attending all pre-preproduction conferences, assisting in location selection and working with production personnel."[5]

The basis for the disagreement between the CFTPA and WGC could be said to lie in the fact that they are discussing two differing models of controlling the creative, both of which are in use in Canada – one, the U.S. writer-creator model (the WGC version) and the other, a typically Canadian producer-driven model.

The term Showrunner is American and it has been abused and misunderstood in Canada…. It doesn't mean that you have the final word, or that you can act independently. You are not a "Showrunner" unless you are a senior writer and influence the creative decisions day to day. That is what the word means. (a Showrunner)

For Canadian producers who are building shows for the U.S., it may be important to speak the U.S. language. U.S. networks expect to deal with creator/writers. On the other hand, Canada may be changing the paradigm. During the WGA strike, U.S. networks wanted to deal with anyone but the WGA, and Canadian producer relationships became important.

For the purpose of this Training Gap Analysis, we will assume that a "Showrunner" is a writer/producer who has the final say on the creative realization of a series. However, as will be seen, the research indicates that there are successful models for series television in Canada that do not include a Showrunner and others which may have a different definition of Showrunner.

QUÉBEC'S UNIQUE CONTEXT

The role of Showrunner does not exist in the Québec television industry. The director or the producer generally has key creative control of a television series. Due to the absence of Showrunners in Québécois productions, most interviewees in Québec have never worked with a Showrunner. However, they have knowledge of the role through witnessing Showrunners on sets in English Canada or the U.S., or acquainting themselves with the industry through magazines, conferences or seminars.

A Showrunner produces a show, but unlike the traditional producer, he isn't responsible for all the financial planning. It's a writer who wants to become a producer, but is first and foremost a writer. You have to be a writer; otherwise you're simply a producer. Showrunners are involved in everything: both the small details and the big ones. (a Québécois writer)

[5] WGC to CAVCO, May 27 2005, re Public Notice CAVCO 2005-001 - Draft amendments to the *Income Tax Act*, Phase II of consultative process see: http://www.wgc.ca/files/wgc-052705-cavco.pdf

According to my model, which is quite different from the model adopted by producers in English Canada, the Showrunner is above all the person who heads the writing team. It's quite important to me that I be the one managing all aspects of production. (a Québécois producer)

It's a kind of éminence grise, a person who is primarily creative, but whose talents spill over into production. Generally it's a writer, someone who came up with the initial idea for the series, who isn't afraid of getting their hands dirty with the nitty-gritty of production. This person assists the writing team while holding the vision of the project, and participates both in the development of ideas and in the details of production. It's an artist who has great business skills, sound competencies in production and who is able to manage a team. (a Québécois writer)

The Showrunner leads; he is the writer responsible for bringing to term the many episodes of a series. (a Québécois Writer)

It's a producer whose involvement is also artistic. (a Québécois producer)

It's someone whose role is midway between producer and director, someone who supervises the creative elements of a show, but who isn't really involved in the financing. (a Québécois producer)

Why aren't there any Showrunners in Québec? According to the interviewees, the explanation is twofold. First, it is due to the power directors hold in Québec. There is seldom more than one director working on a Québécois TV series.

In Québec, TV series directors are Showrunners. We're the only place in North America, where a TV series with numerous episodes will have only one director. A Showrunner, in my opinion, is like the conductor in an orchestra—this person is responsible for all departments. Here, no decisions are made without the director. (a Québécois director)

In Québec, directors take up a lot of space. In their last collective agreement, they've garnered even more importance, as much on the artistic as on the financial front. They have a lot of rights, and they can easily be compared to Showrunners. Before introducing Showrunners into productions, we first have to resolve the overlap with directors. (a Québécois producer)

In Québec, we have the same director for a whole series. The director brings his signature, so we don't need a Showrunner to insure creative unity. But when there are 4 or 5 directors, like on the set of Sophie, it's normal to bring in a Showrunner, to unify the production. (a Québécois producer)

If we introduced Showrunners into our productions, it would demote our directors to a supporting role. They would be technicians rather than creators. (a Québécois educator)

The absence of Showrunners in Québec is also explained by budget size. The average cost per hour of fiction production in the French language is $336,000, whereas English language fiction is $1.2 million. This is so for several reasons. "Many of the popular fiction programs in Canada's French language market are soap operas; as well, they are typically not produced for export. For these reasons, fiction productions in Canada's French language market are characterized by lower production costs; they are shot in digital with smaller supporting casts and production crews, often on location, and with limited special effects and stunts." [6]

[6] CFTPA, Profile 2008

A Showrunner is useful in unifying the tone and the spirit of a TV series, making sure that there aren't any breaks in the dramatic thread, or in the visual quality. But I don't think there are any advantages to having a Showrunner when there is only one director on a series. It wouldn't be useful. If we had the means to hire many directors, it would be a different story. English Canada and the U.S. can afford to have many directors on one series. Each director makes enough money on 3 episodes. In Québec, the budgets are much smaller. (a Québécois director)

We could have one writer, or a slew of writers on a TV series, the budget wouldn't be any larger. It's impossible for a writer to survive on only a few episodes. In the U.S., they don't have that problem. My ideal would be to write one or two episodes and have the larger part of my work consist of managing other writers. (a Québécois writer)

IV. Training Needs

PRODUCTION CASE STUDIES

To understand the role of the Showrunner in Canadian television series production, and to get a cross section of views on Showrunner competencies and training needs, 9 series were chosen as case studies, 6 English language and 3 French language. Multiple interviews were conducted for each case study (see Appendix B1 and B2 for List of Interviewees) focusing on the senior creative team. Three other English language series were also discussed in interviews but did not constitute case studies.

English Interviews (see Appendix B1)
The following provides a profile of the background of the English language interviewees.
Case studies: 6
Total interviews: 28
Case study interviews: 17; Covering 24 positions (some interviewees had roles on more than one series).
Other industry professionals interviewed: 11

Profession of interviewees
Showrunners: 7
Producers: 14
Writers: 4
Other: 3

Background of interviewees:
More than 10 years in the industry: 19
6 to 10 years: 6
No answer: 3

Experience of interviewees in current role:
More than 10 years in the industry: 11
6 to 10 years: 5
2 to 5 years: 5
Less than 2 years: 4
No answer: 3

Education of interviewees:
All of the interviewees had at least undergraduate university education, and many had a graduate level degree. Three reported on professional development experience at the Canadian Film Centre (CFC), two at the National Screen Institute (NSI), one at the Banff CanWest Showrunner program 2008.

The series used as case studies were:
FLASHPOINT
Produced by Pink Sky Entertainment and Avamar Entertainment
Broadcaster CTV and CBS

CREATIVE TEAM[7]:
Anne-Marie La Traverse and Bill Mustos, producers
Mark Ellis and Stephanie Morgenstern, creators and writers
Tassie Cameron (Season 1) and James Hurst (Season 2), head writers

DEGRASSI: THE NEXT GENERATION
Produced by Epitome Pictures
Broadcaster CTV
CREATIVE TEAM:
Linda Schuyler, producer and creator
Aaron Martin (to season 1 to 4) and James Hurst (seasons 5 and 6), head writers

BEING ERICA
Produced by Temple Street Production
Broadcaster CBC
CREATIVE TEAM:
Jana Sinyor, creator and writer
Aaron Martin, Showrunner
James Hurst, head writer
Tecca Crosby, producer

CORNER GAS
Produced by Vérité Films
Broadcaster CTV
CREATIVE TEAM:
Brent Butt, creator, writer, actor and Showrunner
Virginia Thompson, producer
Mark Farrell, Paul Mather, Kevin White, head writers
David Storey, director

THIS HOUR HAS 22 MINUTES
Produced by Halifax Film
Broadcaster CBC
CREATIVE TEAM:
Michael Donovan, production company executive
Mark Farrell, Showrunner
Susan MacDonald, producer

DA KINK IN MY HAIR Season 2
Produced by Defiant Entertainment and Barna Alper
Broadcaster Global
CREATIVE TEAM:
Damion Nurse, producer
Shernold Williams, Showrunner
Trey Anthony and Ngozi Paul, creators, actors and writers

[7] The creative teams are described here by function and not by production credit.

The following three series were also examined in single interviews with one member of the creative team:

THE BORDER
Produced by White Pine Pictures
Broadcaster CBC
CREATIVE TEAM:
Peter Raymont, producer and creator
Janet MacLean, creator and head writer
David Barlow, Showrunner

SOUL
Produced by Halifax Film
Broadcaster Vision
CREATIVE TEAM:
Andrew Marshall, creator and writer
Peter Lauterman, Showrunner
Floyd Kane, producer and writer

SANCTUARY
Produced by Sanctuary 1 Productions
Broadcaster The Movie Network / Sci Fi U.S.
CREATIVE TEAM:
Martin Ward, creator, producer and director
Damian Kindler, creator, producer and writer
Amanda Tapping, creator, producer and actor

French Interviews (see Appendix B2)
The following provides a profile of the background of the French language interviewees.

Case studies: 3
Total interviews: 11
Case study interviews: 7
Other industry professionals interviewed: 4

Profession of interviewees:
Showrunners: 0
Producers: 3
Executive producer: 1
Directors: 2
Writers: 3
Other: 2

Background of interviewees: We interviewed people coming from many different backgrounds, many having experience in more than one area of production. Each of our interviewees has more than ten years of professional experience in the field, and some more than twenty.

Education of interviewees:
Professional School: 3
College: 2
Bachelor's Degree: 2

Master's Degree: 2
Doctorate: 1

The series used as case studies were:

VIRGINIE

The TV series *Virginie*, written and produced by Fabienne Larouche of Aetios Productions, has been running for more than a decade and has produced more than 1500 thirty-minute episodes. According to many, Fabienne Larouche is the person in Québec who comes the closest to fulfilling the role of Showrunner.
Anouk Brault, executive producer

LES HAUTS ET LES BAS DE SOPHIE PAQUIN

Produced by Sphère Média, this TV series has been enjoying considerable success since its beginning in 2006. So much so that an English language version has been created. This case is interesting since the French language and English language versions are made differently; the English version has a Showrunner, while the French version is produced without.
Jocelyn Deschênes, producer
Richard Blaimer, writer
Claude Desrosiers, director

JARDIN D'HIVER (working title)

This TV series is currently in development. Its creator is a young screenwriter and INIS alumna, Mylène Chollet. An aspiring Showrunner, she has enlisted the assistance of renowned director François Gingras. One potential producer for this TV series is Microscope.
Mylène Chollet, writer
François Gingras, director
Luc Déry, producer

PRODUCTION MODELS

The list of Showrunner competencies developed by the Expert Working Group for the CHRC covers the maximum number of competencies that a Showrunner may have, or should be ready and able to perform. An individual Showrunner may exercise a subset of these competencies on a series. Appendices D1 through D6 chart the competencies exercised by Showrunners in the English Language Case Studies. Two of the case studies (*Flashpoint* and *Degrassi: The Next Generation*) did not employ a Showrunner and therefore the senior writer/producer's competencies have been recorded.

The interviews revealed that in Canada the division of responsibility between the creative and production tasks differs widely, so much so that it is difficult to say that there is a "typical" model. Given the complexity of the task, many shows are organized so that more than just one hand is guiding the creative side. The approach is affected by who has developed the creative idea; whether the broadcaster has preferences in how the show is to be organized; or whether the Showrunner has particular skills or capacities. It is frequently a question of how to best maximize people's talent.

The following list describes the production models illustrated by the interviews. It can be seen that there are almost as many models as there are series.

- The creator Showrunner who has responsibility for all the tasks, subject to the fiscal framework (the U.S. model).
- The creator Showrunner who has the last say on the creative, but whose responsibilities may vary depending on the rest of the team (Brent Butt on *Corner Gas*).
- The non-creator "Showrunner for hire", retained by the producer often after the pilot is shot, whose responsibilities may vary depending on the rest of the team (Mark Farrell on *This Hour Has 22 Minutes*; David Barlow on *The Border*; Shernold Williams on *Da Kink in My Hair*; Peter Lauterman on *Soul*).
- The experienced "Showrunner for hire" who has been paired with a new creator voice (Aaron Martin paired with Jana Sinyor on *Being Erica*).
- The producer who does everything but write, who is sensitive to content development , and who works with an experienced head writer (Anne-Marie LaTraverse and Bill Mustos on *Flashpoint;* Jocelyn Deschênes on *Les hauts et les bas de Sophie Paquin*).
- The producer who is also the creator and does everything but write, who works with an experienced head writer (Linda Schuyler on the *Degrassi* franchise).
- In Québec, a prolific writer who assures the artistic control of his production by also taking on the producer's role. (Fabienne Larouche for *Virginie*).

DEFINING THE NEED

The English Canadian producers, writers and Showrunners we interviewed were unanimous that there is a lack of experienced Showrunners in Canada, and that we need more Showrunners with all of the requisite competencies described on the CHRC chart. Why are there not enough? First, Canada has a problem retaining talent. Everyone referred to the drain of potential Showrunner talent to the U.S., where there is more opportunity, more money and the possibility of more creative control.

The corollary to the problem of retention of talent is the lack of a training ground. With few Showrunners, hit series are few, as are mentors. The consensus is that there are probably no more than 25 or 30 qualified Showrunners in Canada. Possibly half of these are inexperienced, therefore not fully trained; and many are mature participants in the industry who may soon choose to become less active. It can therefore be assumed that we need to develop a pool of new entrants.

The lack of a Showrunner class in Canada is glaring. There is a gap in the creation and retention of Showrunners that is illuminated every time that a broadcaster sets a TV show into motion. (a producer and former broadcast executive)

*There are so few Showrunners that even a Showrunner who gets fired will get another job because he has experience, even if he hasn't performed well. Experience is what the broadcaster wants. (*a Showrunner)

As several interviewees stated, when a Showrunner is hired on a series, not only are experience and skills required, but also a good fit with the rest of the production team and with the sensibility and vision for the show. This means that the pool of available Showrunners must be large enough to accommodate choice.

Some of the models that are in use in the production of series are evidence of the lack of Showrunners. That is, in some cases, the creative team was put together without a Showrunner because of the challenges in finding an experienced one who was appropriate to the project.

In another model, "green" writer-creators are teamed with more experienced Showrunners. This methodology brings mixed success.

In some cases, the Showrunner is the gun for hire, who must be a benign collaborator, particularly these days when young writers with great ideas are being paired up with a more senior writer/producer who is brought in to understand the vision, metabolize it, and make it better. (a producer and former broadcast executive)

"Historically, Canadian series have addressed the problem [of inexperienced creators] by partnering young Canadian writer/creators with a non-writing "showrunner" who handles all of these issues. This system will never create great television. The writer/creator, for better or worse, is the creative vision that drives the show. It's been the case with most successful tv shows you can name: David E. Kelley, Steven Bochco, Joss Whedon, Marc Cherry, and David Shore. These writers oversee all of the creative elements, and it makes a difference to the final product. If we're going to be competitive, we need to accept this reality".[8]

One ongoing issue mentioned by several producer interviewees is the broadcaster's lack of trust in the creative direction provided by the current pool of Showrunners, resulting in broadcaster's desire for greater involvement in the creative.

We are currently in discussion with a variety of networks about the evolving role of the Showrunner. Networks want to think of themselves as studio; but, they do not want to recognize that there has to be a key creative voice, because there aren't enough good ones around. If we had more Bochcos in Canada, it would be okay. If we could develop a greater number of experienced Showrunners, the networks would be sufficiently in awe to stand back and let the Showrunner drive the creative…. We therefore need a stronger creative community. (a producer)

Does the Québécois industry need Showrunners? Many of the interviewees are in favor of the presence of a Showrunner on productions, although some approach the idea rather cautiously. The following comments are from those in favor:

There are huge advantages. On a production, a Showrunner makes two things possible: firstly, available production resources are maximized. This is a big challenge currently facing the Québécois TV industry: writing is done according to what you have the means to produce, rather than the other way around, and this has an enormous impact on production. When a project begins with everyone's creative energies invested in exploring the large array of what might be possible, the result is a cohesive series. Secondly, in my opinion, Québécois TV productions are first rate, except at the level of our writing. The director comes to the production after the scriptwriter, … and since producers here don't get involved in the creative aspects, we find ourselves with … a production that has nothing to do with the tone in which the script was written. (a Québécois writer)

[8] Noreen Halpern, Producer, keynote address, Strategic Partners 2008, Atlantic Film Festival

I'd love to work with a Showrunner. It would allow us to make better TV series. I'd love to only make three episodes and to have a month to prepare each episode. But now, I'm racing against the clock to direct twelve. (a Québécois director)

A few of those who did not see relevance in bringing in a Showrunner, had this to say:

From my experience, working with a Showrunner isn't very interesting. The interesting work is to be the Showrunner. It's more or less what I do as a director. I believe it would be difficult to integrate the concept of a Showrunner in Québec. (a Québécois director)

I don't believe the tasks and competencies of a Showrunner are realistic. It's too much for one person. Nor do I believe Showrunners are necessary in Québec. The creative sphere is its own, very different world. It seems that these are two parallel professions. There are all the creative professions that align themselves with the director, and the others that have more to do with technical and production concerns. (a Québécois educator)

One interesting development in Québec is the double shoot, concurrently shooting French and English versions of a series on the same set with different writing teams. In this case, a Showrunner may be brought in to lead the English writing room. In the rare case that a producer does bring in a Showrunner on a double shoot, or where the production is particularly large, the role of the Showrunner concerns mainly the management of the writing team.

All in Québec agree on the necessity of a comprehensive viewpoint that takes into account both the artistic dimension and the financial imperatives. However, the Showrunner competencies are shared among the producer, the director and, in some cases, the head writer, with an emphasis on the responsibilities of the director. The most recent collective agreement signed by the Association des réalisateurs et réalisatrices du Québec (ARRQ) has in fact increased the authority of the director.

Although the typical production model in Québec does not normally include a Showrunner, there is a need to marry the artistic with the financial professional profiles.

Ideally, a training program would instil a global vision of all areas of production. Training that ensures that candidates coming out of the program have set foot in pretty much all the areas of production, learning their workings from beginning to end. Here in Québec, everything is very compartmentalized. A producer is a producer; a director is a director; and so on. The ideal program would rise above this, and cover all areas. It's essential that students see the importance of each sector. (a Québécois producer)

THE ESSENTIAL CORE COMPETENCIES OF A SHOWRUNNER

In order to develop a framework for training a pool of Showrunner talent, it is helpful to understand which competencies are at the core of the role. Interviewees identified three broad core competency areas:

1. Writing
2. Translating writing into the visual medium of television
3. Organizational management

In a sense, these competencies are dependent on each other like the three points of a triangle. At the centre of the triangle is personal aptitude for the role. Whoever is entrusted with the vision of

a series –no matter what their official title, Showrunner, producer, director, or head writer – must have a natural predisposition towards storytelling, with all the cultural references and aesthetic understanding entailed. The senior creative role also requires an understanding of audience demand and trends. In fact, a Showrunner should be creative, bold and persuasive enough to be a trend-setter.

Writing

Writing is the starting point for a Showrunner and control of the writing process remains an absolute requirement for the Showrunner in pre-production, production and post-production.

All the competencies other than writing take writing time away. So the key competency is being able to write a lot of pages quickly and well: 10 pages a day, sometimes a one hour script in 2 days. Stamina is essential. (a producer and writer)

However, this doesn't mean that the Showrunner writes every (or any) script. Delegation is essential in order to juggle writing and story editing responsibilities with other job requirements. While one Showrunner interviewed said that she would choose more time writing and less on set, another Showrunner said that he would choose not to write, delegate the writing to a good writing team, in order to get more time on set.

To become a Showrunner, you first need artistic training. Writing is foremost an artist's trade. So, first you learn how to tell a story, and then you can learn what is a production, a set, and all of the details associated to managing a set. (a Québécois director)

As for training, I believe the starting point is writing. You can't train producers to become Showrunners if they've never written. You'd have to determine what kind of writer profiles are conducive to showrunning, potentially drawing from the American model to integrate or adapt it to our reality. (a Québécois writer)

Visual Imagination: Relationships with other creative departments

The Showrunner needs to get the writing off the page and translate it to a full colour world. (a Showrunner and writer)

The Showrunner also has to understand the big picture of television. For example, he or she has to be able to define what the show is about….in one sentence. (a producer)

In other industries, consistency of message is known as branding. The Showrunner is the brand manager, establishing and maintaining the look, feel, tone, sound and pace of the series. Showrunners need visual imagination to move the script to the screen. They also require a thorough understanding of the visual storytelling roles of the actors, the directors, the art director, the picture and sound editors, *all the business that is required if you want to have a show that is creatively well cooked, that has a thoughtfulness and a rationale.* (a producer)

In Québec, since teams are smaller, it may be easier to share a communal vision between departments. Many of our senior interviewees from Québec emphasized that those who head productions and who consider content development need to have many years of experience, and a broad cultural background.

Organizational Management

As stated, Showrunners start with writing as a primary competency. However, as many interviewees emphasized, there is a gigantic leap from being a writer to being a Showrunner responsible for spending a production budget of up to $1.5 million every seven days. The Showrunner has to have managerial savvy and experience as in any organization, be able to communicate the vision to the rest of the staff, and hire the right personnel for the vision.

90% of a Showrunner's job is managerial; 10% is writing. (a writer)

A Showrunner is not simply a manager. He or she is a leader. At the heart of the role is the capacity to work with others: the personal and interpersonal skills that relate to communications, decisiveness, strategy and relationship-building that are essential to leadership. Relationships, from beginning to end, with the broadcaster, executive producer, the director, actors and all the production departments, are essential in the day-to-day work of a Showrunner.

A lot of it is based on gut...the confidence to organize and run large teams of people. The confidence to make choices. You either have the strength of leadership, coupled of course with good writing ability, or not. (a broadcast executive)

The good Showrunner is the one who is good at managing the bosses. (a Showrunner and writer)

The Showrunner - broadcaster relationship is of paramount importance, as is the relationship with the key executive of the production company who typically has ultimate fiscal responsibility. The experienced producer and Showrunner team will work together to create a unique and singular vision that fits a financial model and meets the broadcaster's expectations.

In order to be successful, a Showrunner needs to develop at a high level the techniques and processes that inspire confidence and respect.

OTHER COMPETENCIES

In addition to the above mentioned core areas, interviewees emphasized a variety of other competencies as important:

Generate and develop the idea

Ideally the Showrunner is first in, last out, as in the U.S. system. In Canada, only a very few Showrunners working today are also the series creator. The exceptions include Brent Butt (*Corner Gas*) and Chris Haddock (*DaVinci, Intelligence*). A community of mature Showrunners who continue to generate new series concepts would be a powerful way of developing ongoing content for the system. With the U.S. model in mind, there are high expectations that Showrunners will be creators and deliver new hit content. The combination of being the creator and the Showrunner is what turns Showrunners into stars.

However, not all Showrunners are creators. Some excel at managing the creative process around someone else's vision. On the other hand, only a minority of creators also have the aptitude to become Showrunners. Nevertheless, as interviewees stressed, it continues to be important to develop writers who have the ability to translate their vision into marketable content.

Supervise on set production

Interviewees agreed that it is very important that a Showrunner spend time on set, but also that it must be possible to delegate this role. One director, who also fulfills Showrunner competencies, was eloquent on the absence of on set experience amongst most Showrunners:

A lot of Showrunners in Canada and the U.S. have not had producing experience. They have been in the writing room, and in edit, but not in production meetings. They don't know what happens in between writing and edit. They learn to write to budget based on what someone tells them, but they have little practical experience. As a director, my experience in what happens on the floor is essential in breaking stories, because I know what can be accomplished. It really helps to know whether you can pull something off. (a director and producer)

Budgeting and scheduling

Many interviewees stressed the critical relationship with the line producer and the importance of a Showrunner understanding how to: construct an achievable schedule; schedule personal time for the Showrunner to be writing, on set and in post; negotiate choices within the budget to put the money into certain scenes and not others; and, negotiate with the line producer and broadcaster.

Supervise post-production

It is virtually common knowledge that the edit is the final stage of writing. It is therefore critical that the Showrunner be knowledgeable and involved with the editor's role. The management of this role is complicated by the overlap of prep, shooting and post-production as series are produced. The interviews revealed a number of different versions of involving the Showrunner with the edit process. In most cases, the Showrunner receives the Director's cut and participates in a final cut. In some cases, a writer is delegated to follow each script to set and through post to provide consistency. In other cases, the demands of the writing room schedule and the shortage of personnel mean that the Showrunner unfortunately has little direct participation in post-production.

New production technologies

In production and post-production, Showrunners today are faced with the need to adapt to and take advantage of new technologies and the new work processes they permit. High Definition production, for example, has affected both the technical and creative aspects of production. There is a constant need to be flexible and innovative, to embrace change, to demonstrate curiosity and to use new technologies to gain a competitive advantage. Several interviewees highlighted these personal skills as being of equal importance to basic writing and producing competencies.

Assist with distribution and exploitation

Creation of content to support distribution and exploitation is within the Showrunner's list of competencies. This includes publicity, promos, trailers, Internet components, licensing, merchandising, media products. It was generally agreed that the competency "Create the Internet component" should not be listed as a post-production activity but should be integrated throughout the writing and production process. Not all interviewees are involved with these aspects of production, but all feel that the Showrunner should have understanding of the opportunities for exploitation of the story on multiple distribution platforms and in multiple formats.

For the most part, the series examined in the case studies are rooted in the business model of broadcast television. The only series of those examined that is out of the traditional mold is *Sanctuary*, a sci-fi series which began its life as a webisode before jumping to U.S. cable and Canadian pay television broadcast. The production model for *Sanctuary* is similar to other series

with a triumvirate of co-creators who also produce, write and act. As a web product, there was initially no broadcaster involved in the audience relationship. The creative team acted as distributor. As such, they have a very high level of competency around alternative and future distribution opportunities which could be instructive to all Showrunners.

THE SHOWRUNNER AND OTHER GENRES

The role of the Showrunner is usually associated with scripted drama and comedy series and the interviews were structured with that in mind. However, one producer interviewed suggested that there are similar needs in factual series production, and a lack of new entrants with the skills and capacity to run these genres. Another Showrunner discussed her role on an animated series, where the director interfaces between the writing department and the animators. In Québec, magazine series often include a producer who carries out Showrunner's responsibilities. Although beyond the scope of this study, there are clearly parallel roles that exist in other genres.

V. Training Offerings

ON-THE-JOB TRAINING

All Showrunners working today learned their role on-the-job. Without exception, the interviewees emphasized that Showrunners must continue to have significant on-the-job experience as an absolutely key component of training. Some spoke of the process as being "the fly on the wall"; others as "moving up through the chairs"; others as learning in the trenches.

*You can't learn to be a Showrunner in theory…you need to run a show to learn how to run a show. (*a producer)

Essential to on-the-job training is the availability of productions on which to train, and mentors who are willing to shepherd writers as they work their way up through the ranks. It is apparent that experienced Canadian Showrunners have given time generously as role models for aspiring writers.

This review of training offerings would be incomplete without the recognition of a couple of particular production companies and individuals who excel as mentors. Producers, writers and Showrunners commented on the huge impact of Linda Schuyler, and her company Epitome Productions. The long-running *Degrassi* franchise has been a training studio for creative talent, in particular writers, for years.

Another producer with a writing background, discussed her role in working with writer and Showrunner talent as a business model. *We used to create our own shows and showrun them. Now our goal is to build story departments and showrunners. The only way to build them is to build the real thin. To build a showrunner, we understand that we needed to surround that person with people who would support him and recognize that he has the final say, to allow his vision to soar.* (a producer)

One version of on-the-job training that has previously been mentioned is the pairing of an experienced Showrunner with an inexperienced creator, with the expectation that the creator will eventually take over the show. With time, this can be a very effective process, particularly if the creator has writing experience. However, one season of working with a Showrunner mentor cannot replace several years of writing room experience.

FORMAL TRAINING OFFERINGS

Professional Showrunner training offerings

Three professional development offerings directly targeted at Showrunners were examined, two in Canada and one in the United States. In Canada, the 2008 acquisition of Alliance Atlantis by CanWest resulted in a CRTC-approved benefits package that included the start-up of the first Canadian program for Showrunners, attached to the Banff Television Festival. CanWest describes the program as part of an overall multi-faceted strategy to improve and grow dramatic series production in Canada.

The first cycle of the Banff CanWest Showrunner program in June 2008 included one week of master classes at Banff with guest American Showrunners who were asked to analyze an episode that demonstrated resolution of a story issue that arose on set, in post, or as a result of broadcaster notes. The ten participants then spent a week in Los Angeles, mostly on the set of a sitcom series. A closing session in Toronto introduced participants to Canadian story teams. The program targeted writers who had experience in series and story rooms, and was intended to help them understand the framework of Showrunning and build their professional confidence.

The Writers Guild of America (WGA) West has run a Showrunner Program in Los Angeles for 3 years, with financial support from the Alliance of Motion Picture and Television Producers. It consists of six day-long Saturday sessions that focus on managing the relationship aspects of the job, and two more days on budget and pilots. Twenty-five participants are selected from writers who must be recommended by an experienced Showrunner or a network executive. The WGA recognizes that Showrunners used to be entirely trained on-the-job through informal apprenticeship. Networks would only make development deals with very experienced writer-producers. The program was developed in light of recognition of a new trend in which less experienced writer/creators are getting in the door to develop series pilots.

The CFC has recently proposed a Showrunner Studio program, to start-up in 2009, in partnership with CTV. The approach is to build management skills in senior writers who have been tapped as the next group of Showrunners. The CFC is working with the WGC and WGA to explore the U.S. showrunner model and adapt it to the Canadian landscape. The proposal is to select a very small group annually, based on references from production executives, broadcasters and the WGC, to ensure that the participants are ready to move quickly into a Showrunner role. Ongoing peer support, based on the strong CFC alumni network, is another important aspect of the program.

Emerging level: Professional development programs

Several professional development programs are credited with developing the emerging writing talent that is a basic requirement for stepping up to Showrunner. Each addresses a component of the Showrunner list of competencies.

The CFC CBC Prime Time Television program has trained numerous writers in the writing room process of television, including exposing them to the role of the Showrunner.

NSI's Totally Television program works with writer/producer teams who have little to no dramatic TV series experience to develop a marketable Bible with the aim of securing a production order. NSI has also implemented one program for APTN in which an experienced Showrunner assembled a writing room with five inexperienced writers and one showrunner mentee to develop a series. Separate "bootcamps" developed producer and writer talent.

In Québec, at INIS, the professional producer, director and actor programs are integrating the concept of the Showrunner.

Entry level: Inventory of offerings

Entry level training for a potential Showrunner exists in a broad range of programs from coast to coast, provided by organizations, associations, private schools, colleges and universities. Twenty-six providers were interviewed by telephone, in English. See Appendix E for a list of interviewees. The complete inventory of offerings and their relationship to Showrunner competencies is reported in Appendix H.

The inventory is based on the results of interviews and did not include an independent review of the curriculum. It should be noted that the depth of programming offered varies widely and full details have not been provided. For example, no specific information is included here as to whether an offering is a 4 year course, a 2 year course, a 1 year course or an intensive workshop. Some institutions may begin with critical theory and move to hands-on production, while others may take the opposite approach. This research does not differentiate between them. With respect to the Showrunner's role, all are treated here as "entry level", although the offerings include those which could be viewed as "emerging level" in other disciplines, such as writing.

None of the training providers at this level offer a program specifically intended to train future Showrunners. In fact, a number were surprised to find, through taking part in this interview process, that parts of their program do relate to Showrunning.

In B.C., a collection of institutions, at college and university level, private and public, offer a wide range of full-time training options that include most competency areas. Simon Fraser University (SFU)'s Praxis Centre has a strong emphasis on writing, possibly the best in the country.

Alberta has full-time continuing education programs at the Southern Alberta Institute of Technology (SAIT) that touch on many of the competency requirements of a Showrunner, and workshops are offered through the Calgary Society of Independent Filmmakers. SaskFilm workshops, together with full time program offerings at the University of Regina, also cover most competencies in Saskatchewan.

Film Training Manitoba serves a strong production community with workshops particularly in the development and writing areas. A full-time program at the University of Manitoba offers some background in a wide variety of the Showrunner competency areas.

In Ontario, representatives of six universities and colleges were interviewed: Algonquin, Confederation and Humber Colleges; Ryerson, York and Windsor Universities. All of the competencies listed for Showrunners are a strength or are sustained by one or more of these programs. Algonquin offers a motivating scriptwriting program and Confederation has a broad and rigorous program. Humber has a unique two-term TV writing course that was developed with WIFT Toronto. It is understood that there may be more Ontario offerings that were not included in this study.

In Québec, Concordia University offers full-time undergraduate and graduate programs that cover the majority of competency areas required of a Showrunner. Since the position of Showrunner doesn't exist, as such, in francophone Québec, there is no training program devoted to it. However, Appendix F consists of all the French language registered academic training programs in television that could teach the skills and competencies normally associated to the craft of the Showrunner.

In Atlantic Canada, no response was received from any full-time training providers in Newfoundland or P.E.I. Offerings in a full time program are limited in New Brunswick, where the University of New Brunswick focuses on scriptwriting. The New Brunswick Film Co-op offers a broad range of workshops that touch various areas of competency, as does the Island Media Arts Co-op in P.E.I., which sponsors an annual Screen Writers Boot Camp. Nova Scotia has full-time programs that touch on a broad range of Showrunner competencies at Dalhousie University and NSCAD University.

It can be concluded that there is a multitude of entry level offerings available, which, with astute selection by a student, can develop skills useful to a future Showrunner. However, students and their advisors require an understanding of the industry and its demands in order to make a selection. When contacted for interviews, administrators did not for the most part have knowledge of the competencies required of a Showrunner.

As already stated, the skills acquired in any of these programs must be combined with extensive on-the-job experience.

VI. Training Gap Analysis

Training gaps are described by a comparison of the needs for Showrunner training as expressed by the interviewees, with the training offerings currently available. Where gaps are identified, proposals on how to address them are made based on the interview results.

In Québec, it may be that no additional programs are required; however, there is an identified gap in training related to the two distinct sets of competencies that define the industry: the artistic profile and the producer's profile.

ON-THE-JOB TRAINING

On-the-job experience is essential to build Showrunners. There must be a sustainable industry with a sufficient volume of series production at a level of budget and complexity that allows writers to learn their craft, to take on more responsible positions as story editors and head writers, to get experience on set and to acquire the full range of skills required of a Showrunner.

A huge disadvantage in Canada is the lack of volume and continuum. In the U.S., there is a lot of opportunity to work one's way up the ladder; but here there is not the volume of production to provide training and work opportunities. (a Showrunner)

I have seen a number of efforts to re-create the production environment in a workshop, but none of them really prepare you for the reality of the field experience. But, the conundrum is a lack of training space. We need to work with the broadcasters and the CRTC to ensure that we are producing as much drama as we can. (a producer)

Québec interviewees also emphasized the importance of balanced experience, in writing as well in production.

I don't believe that people can come out of school and dive directly into the role of Showrunner, without first accumulating experience in the field. It takes people who have already touched various technical aspects on a set. (a Québécois director)

I believe experience is key. You can write one or two great episodes, but you still have to maintain that standard all through a series. That comes with experience. If someone shifts overnight, from having no experience to leading a team of five writers, I doubt things will go well. (a Québécois writer)

Long-running series also enhance learning.

Degrassi is a very safe environment for learning. Degrassi knows what it is. It's hard "finding" a series. It's easier to start as a writer on a show that has a vision. (Linda Schuyler, producer)

The number of fiction series in production in Canada is still relatively low. The number of episodes ordered annually is fewer than in the U.S. and the budgets are lower. In fact, the number of hours of fiction series in production in Canada in 2007 was the same as 10 years ago (see Appendix G). These factors combined mean limited opportunity for places to train Showrunners,

and less job opportunity for those who are successful. Geography also plays a part: the Canadian industry is regional and so writers and Showrunners are nomadic. This is in contrast to the U.S. industry which is concentrated in L.A. and N.Y.C. It is more difficult to train and retain a pool of talent in such a dispersed industry as ours.

If the aim is to maintain or increase fiction series production in Canada, then innovative ways will have to be found to expose potential Showrunners to the production environment.

On Da Kink in my Hair, as we were interviewing directors, we became aware that there were very few people of colour, and very few women, in the directorial role. We told the broadcaster that we would like to give an opportunity to some new directors. So for each season we took on a new director for episodes 10 and 11, on the condition that the new director commit to shadow the directors working on all the previous episodes, without pay. It was a make or break opportunity for them. A similar shadowing model could be used for Showrunner; but, if a Showrunner is a shadow, she could actually be working…there is so much to do. She could cover set while the lead Showrunner is in a meeting for example. If there were a fund to help cover an extra person on set that would assist. (Damion Nurse, producer)

Training Gap 1: Although mentoring occurs throughout the industry informally, there are no mechanisms in place in Canada for writers with story room experience to intern or apprentice with experienced Showrunners in order to get broad production experience. We must build in mentorship as part of the production process.

Recommendations:

1.1 Develop an internship program for experienced writers to work as an assistant with a senior Showrunner. The intern could follow a Showrunner through a production season, with the opportunity to take greater responsibility for one or more episodes near the end of the cycle. Use a cost-shared program such as the CFTPA Telefilm Producer Trainee Program as a business model.

1.2 Develop a curriculum and report card system tied to the Showrunner Chart of Competencies that ensures that the intern is exposed to a full range of production experiences.

1.3 Use formal training offerings (such as the Banff CanWest Showrunner Program) as a proving ground for the proposed internship program. Build in transition mechanisms so that a small number of star graduates move into the internship program.

1.4 When on-set training is less than a full production season, ensure that it be long enough for the trainee to follow an episode through all aspects of production: at least a 3 week period for half-hour comedy, and at least 6 weeks on one-hour drama.

1.5 Include a variety of genres and sizes of productions in the internship program to broaden the number of opportunities available. Although it would seem that in a bigger more complex production there is more “room” for a mentor/mentee relationship to be accommodated, a small budget series can also provide good training in production skills because writers have more access to other aspects of production (writers attend production meetings for example).

1.6 In a second phase of the internship program, include opportunities for writers to shadow directors or editors to help develop an understanding of their relationship to the Showrunner.

1.7 Construct financial incentives for independent production companies to follow the best practice examples of those that have integrated training and talent development into their business model.

Training takes time. To develop a strong new group of Showrunners, with the requisite experience of writing and producing, requires an investment of 3 to 5 years. The recommendations outlined here are directed towards identifying, preparing and accelerating the progress of writers with aptitude through on-the-job experience.

And in Québec? According to our interviewees, solid work experience is essential to the job of a Showrunner. If the role is to be further developed in the province, then the preference is for a mentoring system combined with theory classes covering different aspects of production.

I believe a combination of both theory and practical training is ideal, particularly in a mentoring system. It's how I developed my trade: coming in contact with production realities on the field. (a Québécois producer)

Only retired Showrunners are really in a position to train Showrunners. If INIS, for instance, decided to develop a program, I believe this program would have to teach the basics, theory. It would cover what a Showrunner is, but not how to become one. For this, students would have to be put on set, possibly by making tuition $80,000 per year and having them shoot a TV series. You can't be in the field without having been supervised for many years. (a Québécois director)

We should develop a mentoring system and bring future Showrunners into the writing room and, according to your definition of Showrunner, bring them on set. (a Québécois writer)

If training programs geared towards Showrunners are to be developed in Québec, some have suggested that a first round of students be sent to study in the U.S. or to English Canada to gain on-set experience.

Of greater interest in Québec is concentrating efforts on the existing professions of producer, writer, director and to help in the understanding and the linking of their work profiles. The Québécois industries of film and television must open themselves to more teamwork.

In order to integrate Showrunners into the Québécois landscape, we'd have to change the way we do things. We'd have to first develop a team culture. With a little more money our productions could invest in teams. At this moment, it's one director, one writer. A Showrunner is useful when there's teamwork. Here, we work differently. (a Québécois director)

FORMAL TRAINING

A combination of on-set opportunity and structured coursework may provide the best environment for bringing on new Showrunner talent, and updating skills in the currently practicing community. As one experienced trainer stated, structured courses are important to get the trainee away to a less threatening environment where students can take more risks.

TV is an emotional industry, with creative personalities. But there are certain rules and regulations, a certain framework that is common to all. We could teach writers how the assembly line works…who touches the script at each step of production… (a broadcast executive)

I believe there are a lot of things that can be learned in school, especially when it comes to television: the way the business is run, how to format a TV show within a tight deadline, how to structure a 30-minute show. These are things that can be taught, because they're relatively technical. How to create a character; how to create dialogue; how to hammer out the psychology of a character: I believe these things are relatively innate. How to tell a good story; how to recognize a good story when we have one: these abilities have more to do with instinct than with academic training. (a Québécois writer)

I'm convinced it's possible to learn the trade of Showrunner, like it's now possible to learn the trade of producer at INIS or at the Canadian Film Centre in Toronto. Surely, a Showrunner would deserve more than three weekends or a semester-long 30-hour course. It's of the same order as courses in production or in directing at INIS. (a Québécois producer)

Formal programs also develop a community among alumni and teachers that is important for supporting the industry.

Producers, broadcasters and Showrunners all report that there is a lack of new talent in the field with the capacity to exercise the combined core competencies of writing, translation to the visual through understanding of other creative departments, and organizational management. In addition to these, a variety of other competencies were deemed to be important to the Showrunner role and appropriate to formal training.

Writing

At the entry level, writing for the screen is offered in a variety of programs across the country. All provinces have at least one program that has strength in or supports creating the Bible, writing original scripts and participating in a writing team. The professional development programs offered by Praxis at SFU, CFC and NSI are also intended to develop writing proficiency into marketable skills for the TV medium. A number of writers interviewed had participated in one or more of these programs and several producers referred to them as an environment for recruitment. It appears that students of writing can find sufficient offerings at present. There is no training gap. However, it is extremely important to the industry that these programs continue to be supported.

Visual Imagination: Relationships with other creative departments

The intellectual capacity to translate from the written to the visual medium may require aptitude that is not teachable; but understanding of the creative skills exercised by directors, editors and actors can be approached through formal education.

At the entry level, a number of providers responded that they offer training in script writing, integrated with well-rounded training related to visual elements. For example, they teach students how to hold concept and tone meetings with directors, ensure the series vision is maintained and complete other visual and sound components. At more advanced levels, training becomes more specialized. Training for writers focuses on making better writers.

As a professional program targeted at Showrunners, the Banff CanWest Program is the first of its kind in Canada. Reports of the first year curriculum indicate that its master classes included discussion around solving problems related to the visual interpretation of the script. If this

approach remains embedded in the program, it will be an important step in generating awareness in writers of how the script is translated to a visual and auditory form, and the issues that can arise in that process.

A particular issue raised by all young Showrunners is the lack of training available to them in the post-production process.

Training Gap 2: Access to programs that familiarize senior writers with directing, art directing, acting and editing is required. Showrunners-in-training need to know enough about the approaches and tools used by professionals in these fields to make the best possible creative decisions.

Recommendations:

2.1 Develop the curriculum for a combo-pack of master classes, led by a Showrunner, that deal with each type of professional storytelling category (acting, directing, editing, etc.) in workshop fashion.

2.2 Develop partnerships with professional training providers that put senior writers into acting, directing and editing programs.

In Québec, interviewees favor initiatives that support the existing production model and recommend training that enables all the professions to be involved with production issues and artistic vision. Producers, directors and writers do not necessarily have training in each others' professions, or in the technical "below-the-line" trades.

We should take the writing and production programs at the INIS, and make a complementary program that combines the two, nurturing Showrunners' qualities. Of course, not all students in production will have the competencies to thrive in scriptwriting and vice-versa. But I don't think such a program is unfeasible. (a Québécois producer)

Training Gap 3: In Québec, training for writers, directors and producers tends to be segregated. This perpetuates the professional silos in the industry.

Recommendations:

3.1 In Québec, develop cross-professional training curriculum for use in existing programs. For example, the curriculum should offer: training in production and post-production for writers whose scripts would benefit from a better understanding of the parameters and possibilities of a production; training in scriptwriting and editing, casting, creative brainstorming, and the management of creative teams for producers.

3.2 In Québec, develop industry-educational partnership initiatives in which cohorts of students, organized into writing rooms and brainstorming new television content, would work with producers in creative incubators. Involve content producers, head writers, and directors.

<u>Organizational management</u>

Many interviewees emphasized their lack of training in the managerial and leadership aspects of the Showrunner job. Schools of business management are numerous; but combining leadership

skills with creative content is a rare educational offering. It is understandably not part of the entry level curriculum.

Women in Film Toronto (WIFT-T) has developed excellent courses in partnership with educational institutions and individuals (e.g. WIFT-T Schulich Media Leadership Program and WIFT-T Business Management for Media Professionals Program in partnership with Humber School of Media Studies and Information Technology). However, these programs principally aim to upgrade management skills in the production executive, rather than on-set leadership and management.

The WGA West program has demonstrated that managerial skills can be effectively delivered off-set in a professional development program. With a similar approach, the proposed CFC CTV Showrunner Studio is very welcome and could help greatly in closing the gap in training writers and Showrunners in managerial skills.

Training Gap 4: There is a significant lack of opportunity available for emerging Showrunners to acquire the complex managerial and leadership competencies that they need.

Recommendations:

4.1 Adapt the curriculum developed by WGA West for training Showrunners in managerial and leadership skills, as in the proposed CTV CFC Showrunner Studio program.

4.2 Partner with business schools across Canada to develop curriculum that is appropriate and accessible to creative talent such as Showrunners.

Scheduling and budgeting

The details around ensuring that production is on time and on budget are essentially project management functions that are the primary responsibility of the line producer. At the entry level, many trainers responded that these competencies were supported or were a strength of their programs. As writers gain experience in the writing room, they are doubtless very aware of how schedule and budget impact on the content and delivery of scripts. At the level of the Showrunner's role, responsibilities for schedule and budget involve all creative departments. Although much of this knowledge is acquired in the give-and-take of negotiating the realization of the creative, there is room for formal instruction.

Training Gap 5: Inexperienced Showrunners need more access to training in the principles and tools of budget and schedule management.

Recommendation:

5.1 Consider adapting typical project management course content and to make it available to Showrunners and producers.

New technologies in distribution and exploitation

The Showrunner Chart of Competencies refers to the Internet in the context of distribution and exploitation. As stated, multiple platform opportunities require consideration throughout the development and production process. Only 10 of the 25 entry level training programs reported

strength in developing an Internet component. Formal training at this level may be unnecessary as the students are already personally familiar with web 2.0 user-generated content networks (such as Facebook, MySpace; iVillage), online distributors (such as Yahoo!, iTunes, YouTube and Joost), mobile phones and PDAs. This is a case where the new entrants may be better equipped as trainers than the seasoned professionals.

At a professional level, workshops and events in the industry frequently involve discussion of the shifts from a largely passive viewer to a progressively more actively engaged one, and from broad to community specific programming.

Training Gap 6: Emerging and experienced Showrunners must be able to apply the rapid changes in audience habits and distribution technology to the creation of content. "Future proofing" is a professional development issue not only for Showrunners, but for all creative roles in the industry. In this case, course materials or strategies for integrating digital and interactive media can include input from the recent entrants to the industry.

Recommendations:

6.1 Provide practical exchange experiences that bring together experienced Showrunners, producers and writers with new entrants. Include digital media specialists.

6.2 Design curriculum to help Showrunners integrate television production processes with the processes for production of interactive content so that the Showrunner can oversee all creative elements concurrently.

PROFESSIONAL DEVELOPMENT

Interviewees discussed managerial and leadership skills as an area in which experienced Showrunners could learn new techniques. There are also the many challenges related to new production technology: cameras, software, etc.

Training Gap 7: There are very few forums and courses in which experienced and senior Showrunners, producers and directors can develop new skills, in particular related to new technologies and managerial competencies.

Recommendations:

7.1 The WGC, the CFTPA and other guilds and associations could provide more high level skills training for above-the-line professionals in the industry, including experienced Showrunners.

7.2 Ensure that every training program integrates alumni communications, annual refresher opportunities and methods for measuring outcomes.

FINDING AND TRAINING THE TRAINERS

Sorting through training offerings to find those that could develop the entry level Showrunner competencies is very challenging. Most program administrators are not familiar with the role.

At the professional level, it needs to be recognized that being a mentor or a trainer is a demanding role. Experienced Showrunners are generally oriented towards mentoring because of their strong relationship skills; but they should have instruction and advice to help structure teaching responsibilities and understand expectations.

An even bigger issue is, where do we get the trainers? The current small pool of professional Showrunners is in huge demand to run series. How can they be persuaded to devote time to training, either on-the-job or as course instructors? In order to develop the best talent to support the industry in the future, we need the best possible trainers.

Training Gap 8: Experienced Showrunners are needed to instruct and mentor the emerging group of Showrunners.

Recommendations:

8.1 Invest in the best possible trainers to develop new Showrunner talent. Be prepared to pay professional rates to attract excellence in trainers.

8.2 Develop a cohort system whereby the first cohort trained is recruited to train subsequent cohorts.

8.3 Train the trainers. Mentors and trainers need to understand the curriculum, the methods and the expected outcomes in order to teach effectively.

8.4 Ensure that training institutions, including those at the entry level, understand what competencies are required of a Showrunner so that students can receive appropriate counselling.

CAPACITY AND MARKET

How big is the potential market for Showrunners in Canada?

In 2006/2007 there were 622 TV series in production in Canada in 2006/07, comprised of 97 fiction series projects totaling 776 hours (see Appendix G). From these statistics, it is not possible to accurately extrapolate the market for Showrunners because the complexity, budget, origin and nature of the series and the number of producer-related or similar functions per project are unknown. All of these factors may affect the choice to hire a Showrunner on a project. However, assuming that each Showrunnner could run approximately 20 hours of production annually, there is a maximum market in Canada for 40 Showrunners.

In interviews, representatives of the WGC suggest that the actual market is for no more than 30 Showrunners based on the estimated number of scripted series in production. The WGC is of the view that the pool of experienced and available Showrunners in English Canada needs to double, which would also ensure a resource pool of instructors and mentors.

In Québec, based on the information gathered in our interviews, there could be room for about 4 or 5 new individuals taking up the role of a Showrunner annually. These could be producers who are well versed in content creation, just as they could be “super scriptwriters”, or even senior directors who have the ability to see and manage the production as a whole. This being said, there are those who are uneasy with the prospect of such new workers, because they perceive them as

future competitors who could ultimately graduate to the producer role and gain access to funding envelopes for their own projects, or elbow into certain key roles usually held by the director. This type of thinking is added evidence of the very basic need for better team role models to be part of the core training offering in Québec.

RECRUITMENT

As defined for the purposes of this analysis, a Showrunner is a writer. Therefore writers and story editors with significant experience in the story department are the most significant source of Showrunner talent. Directors and producers, with writing credentials, are also candidates. Many of those interviewed emphasized that the bar needs to be set very high for Showrunner candidates.

*Training Showrunners is like training specialists in nuclear surgery or forensic medicine. There are high entry qualifications: proven and demonstrated success at another level. Truly, the training should be considered to be at a "post-doc" level. (*a Showrunner)

The selection process is key to achieving a positive outcome for any Showrunner training program. Experience is required. However, there are very few on-the-job training grounds for potential Showrunners, therefore a very narrow window of opportunity for them to move ahead in their careers, and hence a limited pool of recruits.

At the same time, the unusual combination of competencies and aptitude required of a Showrunner makes it difficult to identify the talent most likely to succeed. Very few creators or writers are suitable candidates with the interest or aptitude for the job. Potential Showrunner trainees are in a similar category to high performance athletes. It has been suggested that applying recruitment and coaching methods adapted from competitive sports could make sense. Rather than waiting for potential Showrunners to self-identify, we could take a proactive approach and "scout" them.

One category of recruits that has been discussed is the inexperienced creators who are being teamed up with experienced Showrunners. If the expectation is that these "green" creators are to move into Showrunning, their training is inordinately expensive, based as it is on an intense and long-term one-on-one mentoring relationship. With additional training programs in place, this talented group may be able to follow a more effective path to Showrunner.

In Québec, if Showrunners are to be integrated into the industry at all, the process will be a long one. An immediate step could be to develop industry-educational partnership initiatives that introduce the concept of Showrunning at the entry and emerging levels.

FINANCING TRAINING PROGRAMS

Although, as noted, the current pool of Showrunners needs to double, the total numbers are not large. Sustainability is the key requirement in funding.

Current training offerings at a professional development level are frequently funded through benefits packages provided as a result of broadcast licence transactions. (e.g. Banff CanWest

Showrunner program; proposed CFC CTV Showrunner studio program). In the future, broadcasters designing benefits packages could be directed to this and other Training Gap Analyses for guidance. On-the-job training is principally funded within production budgets. Enhancement of on-the-job training cannot be achieved without increased funds to provide an incentive to train and to cover the cost of the intern or apprentice.

During the course of the interviews for this study, there was recognition of the need in the film and television industry for a national and permanent source of funding for training. In Québec, all companies with payroll of $1,000,000 or more contribute 1% of payroll to training. In the film and television industry, these funds are administered by the Regroupement pour la formation en audiovisuel du Québec (RFAVQ).

There are models elsewhere that provide best practice examples. The WGA West Showrunner Program is funded by a training fund negotiated with the Alliance of Motion Picture and Television Producers. In the U.K. training programs in film and television are managed by a national industry-based training organization, Skillset.[9] Funding for training is provided as a commitment by broadcasters and by the Indie Training Fund. This latter fund is a remarkable effort of member independent producers that contribute .25% of production value annually, up to £100,000 [10] in return for tailored training opportunities.

Some possibilities for funding in Canada include:

- Adapting the Québec 1% law to other provinces
- Producer and broadcaster supported training fund as per the Skillset model in the U.K. funds could be transferred to a trainer, or put back in production budgets to support on-the-job opportunities
- CTF funding could integrate a requirement for at least one above-the-line apprentice or intern on a production budget, to receive the normal treatment for labour-based tax credits
- Guild-managed training funds (as per WGA) could be negotiated in the context of industrial agreements

Tuition is another source of funding. The earning capacity of those in the senior creative positions in the film and television industry is among the highest of the cultural sector.[11] It should be expected that, like other professionals, they are prepared to make a personal investment in their career development.

[9] See http://www.skillset.org/
[10] See http://www.indietrainingfund.com/home/
[11] See Cultural Sector Fast Stats (2004), http://www.culturalhrc.ca/research/CHRC_Cultural_Sector_Fast_Stats_2004-en.pdf

VII. Conclusions

Through this Training Gap Analysis, we determined that there is a very small pool of two dozen Showrunners working in Canada today whose skills have been developed on-the-job. Possibly half of these are inexperienced and therefore not fully trained, and others are nearing retirement. There is, therefore, a clear need to develop a new cohort of Showrunners who have all the necessary creative and producer competencies.

We described the education and training offerings available, highlighted gaps and proposed on-the-job and formal training that could fill the gaps.

Hand-in-hand with training, we need to ensure that the industry in Canada is attractive enough to retain a new cohort of Showrunners for this country. Showrunners will need a place to exercise their craft. They also will need to be entrusted with sufficient creative freedom to bring their Canadian stories to the screen. The production community, broadcasters, guilds and government have a joint responsibility to fight for the best possible conditions for the growth and retention of Canadian talent.

One producer has suggested a possible incentive: [12]

How do we stop runaway talent? If you give a young Canadian writer a choice of going to work in L.A., working on a big international hit, learning the ropes from an A-list Showrunner, and getting paid an obscenely large amount of money…or staying home in Toronto, working on a low-budget shoot under a non-writing producer and getting paid peanuts? The sexier choice is obvious.

We need to sex up Canada for writer talent. The first step is to lure some Showrunners back here. …The only way to get the David Shores of the world back here is by giving them the thing they can't get in Los Angeles. The very thing the writers struck and sacrificed for. Ownership. Offer the writer significantly more upside than they are ever going to get under a studio model, and watch what happens.

The Showrunner gives a television series its unique vision and voice. For that reason, the lack of a Showrunner class in Canada is a significant barrier to developing and maintaining either a global or domestic identity for Canadian television. The future of the industry is literally in very few hands. Investment in a training system that develops and supports creative leadership is bound to generate returns in marketable hit entertainment.

[12] Noreen Halpern, keynote address at Atlantic Film Festival, Strategic Partners Coproduction Conference, September 2008

VIII. Appendices

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D Case Study Results English
- D1 Being Erica
- D2 Da Kink in my Hair
- D3 Degrassi: The Next Generation
- D4 Flashpoint
- D5 This Hour Has 22 Minutes
- D6 Corner Gas

E List of Training Providers Interviewed in English
F List of Training Providers Interviewed in French
G Television Series by Genre CFTPA Profile 2008
H Training Provider Survey Results English

APPENDIX A
SHOWRUNNER CHART OF COMPETENCIES

PROFESSIONAL COMPETENCIES

A. SECURE A DEVELOPMENT DEAL

1. Generate an idea
2. Develop the idea
3. Adapt idea to marketplace
4. Create a pitch document
5. Make the sale

B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER

1. Articulate the vision of the world
2. Create characters and story arcs
3. Create episode spring boards
4. Recommend key creative personnel
5. Write the pilot
6. Close the deal

C. ASSEMBLE A WRITING TEAM

1. Generate list of potential candidates
2. Evaluate talent
3. Select writing team
4. Secure approvals for writing team hires
5. Close all writing deals

D. SUPERVISE SERIES PREPRODUCTION

1. Communicate vision
2. Collaborate on scheduling
3. Develop production budget
4. Build team
5. Make optimal use of resources
6. Initiate series production preparations

E. RUN A WRITING ROOM

1. Establish a safe creative environment
2. Break stories
3. Direct research
4. Schedule delivery of script stages
5. Direct the writing and rewriting
6. Write original scripts
7. Train writers
8. Manage the room

F. DELIVER PRODUCTION DRAFTS

1. Issue production draft
2. Issue blue script / pages
3. Issue pink script / pages

4. Issue yellow script / pages
5. Issue subsequent drafts

G. SUPERVISE EPISODIC PREPRODUCTION

1. Hold concept and tone meeting with Director
2. Collaborate to create a production schedule / board
3. Cast guest actors / stars
4. Approve key creative elements
5. Run production meetings
6. Run a read through

H. SUPERVISE PRODUCTION

1. Make time to spend on set
2. Ensure that the vision of one's series is being maintained
3. Ensure production is on time and on budget
4. Evaluate dailies

I. SUPERVISE POSTPRODUCTION

1. Deliver locked picture(s)
2. Complete all other visual components / requirements
3. Complete all other sound components
4. Deliver broadcast versions

J. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES

1. Facilitate publicity campaign
2. Create internet component
3. Consult on licensing and merchandising
4. Support creation of promos / trailers
5. Support creation of DVD / CD / downloads

GENERAL COMPETENCIES

And to perform the previously described professional competencies, a Television Showrunner must…

K. DEMONSTRATE COMMUNICATION AND INTERPERSONAL SKILLS

1. Tell a story
2. Write a story
3. Collaborate
4. Persuade
5. Lead a team
6. Demonstrate oral communication skills
7. Practice active listening
8. Negotiate
9. Delegate
10. Exercise tact and diplomacy
11. Demonstrate empathy
12. Demonstrate fairness
13. Demand excellence

L. DEMONSTRATE PERSONAL SKILLS

1. Demonstrate passion for the work
2. Multitask
3. Demonstrate imagination
4. Demonstrate analytical skills
5. Read critically
6. Solve problems
7. Make decisions
8. Embrace change
9. Prioritize
10. Demonstrate self-confidence
11. Trust one's instincts
12. Demonstrate visual imagination
13. Embrace competition
14. Demonstrate persistence
15. Maintain perspective
16. Demonstrate stamina
17. Recognize one's limitations
18. Demonstrate thoroughness and attention to details
19. Demonstrate curiosity
20. Demonstrate planning skills
21. Maintain focus
22. Demonstrate thoroughness
23. Demonstrate resourcefulness
24. Anticipate problems
25. Take risks

APPENDIX B1

TRAINING NEEDS ASSESSMENT ENGLISH LANGUAGE INTERVIEWEES

Name	Series Title	Role
Brent Butt	Corner Gas	Showrunner/creator
Virginia Thompson	Corner Gas	producer
Mark Farrell	Corner Gas	head writer
Michael Donovan	This Hour Has 22 Minutes	executive producer
Susan MacDonald	This Hour Has 22 Minutes	producer
Anne-Marie LaTraverse	Flashpoint	producer
Bill Mustos	Flashpoint	producer
James Hurst	Flashpoint	head writer
Tassie Cameron	Flashpoint	head writer
Shernold Edwards	Da Kink in my Hair	Showrunner
Damion Nurse	Da Kink in my Hair	producer
Aaron Martin	Degrassi The Next Generation	head writer
Linda Schuyler	DeGrassi The Next Generation	producer
Shelley Scarrow	Degrassi The Next Generation	writer
Sean Reycroft	Degrassi The Next Generation	writer
Tecca Crosby	Being Erica	producer
Jana Sinyor	Being Erica	writer / creator
OTHER		
Martin Wood	Sanctuary	producer
David Barlow	The Border	Showrunner
Tom Cox		producer
Floyd Kane	Soul	producer
Rebecca Schechter		writer
Wayne Grigsby		producer / writer
Laurie Channer		WGC
Tim Storey		DGC
Jan Miller		producer
Geoff LeBoutillier		producer / writer
Christine Shipton		broadcaster

APPENDIX B2

TRAINING NEEDS ASSESSMENT FRENCH LANGUAGE INTERVIEWEES

- Anouk Brault - productrice déléguée - Aetios Productions
- Jocelyn Deschênes - producteur - Sphère Média
- Richard Blaimert - auteur (Les hauts et les bas de Sophie Paquin) - Sphère Média
- Claude Desrosiers - réalisateur (Les hauts et les bas de Sophie Paquin) - Sphère Média
- Mylène Chollet - scénariste (diplômée de l'INIS, auteure de la relève)
- François Gingras - réalisateur (Les soeurs Elliot, Omerta)
- Luc Déry – producteur - Microscope
- Luc Thériault - auteur membre de la SARTEC
- André Dubois - producteur - Productions Vendômes
- Danièle Léger - responsable du programme de perfectionnement professionnel pour (AQTIS)

Other Interviewees

- Luc Thériault - auteur ayant participé au séminaire de Showrunners organisé par le CHRC. Il siège au CA de la SARTEC
- André Dubois - auteur et producteur chez Productions Vendômes
- Danièle Léger - responsable du programme de perfectionnement professionnel pour l'Alliance québécoise des techniciens de l'image et du son (AQTIS)

APPENDIX C1
SHOWRUNNER CASE STUDY QUESTIONS
ENGLISH LANGUAGE

Telephone interviews will be pre-arranged for approximately three persons per tv series that has been selected as a case study. Participants will be sent a Showrunner competency list in advance. Interviews are expected to take at least 20 minutes. The interviewer will take and transcribe notes. The following questions provide the framework for the interview, although it is anticipated that there will be flexibility to encourage sharing of in formation. The intent of the interviews is to describe the model of production used on each series, focusing on the background, responsibilities and relationships of the Showrunner.

QUESTIONS
DATE:
INTERVIEWER:
INTERVIEWEE:
Name:
Phone:
Email:
TV series title:

1. Bio/Professional details
Identify your current profession:
What is your role on the current TV series? What credit do you receive on the series?

How long in total have you been involved in the film and television industry?
Less than 2 years / 2 to 5 years / 6 to 10 years / More than 10 years
For how long have you identified yourself as being in your current profession?
Less than 2 years/ 2 to 5 years / 6 to 10 years/ More than 10 years
What was your immediately previous profession / role in the industry?

In what genres do you typically work?: (include all that are relevant)
What professional associations do you belong to?

Your educational background:
College / university…identify name of institution and degree or program
Professional development of significance…offered by?

2. Showrunner identification
SAME QUESTIONS TO BE ASKED IF INTERVIEWEE IS OR IS NOT THE SHOWRUNNER:
Who are the other (three) key executives in your current TV series?
What is their general area of responsibility?
Who would you consider to be at the creative helm of the series on which you are currently working?
Is there a "Showrunner"… on the series? Who?
Define "Showrunner"

IF THERE IS NO SHOWRUNNER ON THE SERIES GO TO 2C

2B IF THERE IS A SHOWRUNNER ON THE SERIES:
What credit does the Showrunner receive?
Has the Showrunner been the same person since the start of the series? If no, explain.

At what point in development / production process of the current series did the Showrunner become identified? Is the Showrunner the "creator" of the series?
OR:
Was the Showrunner hired? If so, by whom?
Does the Showrunner have any financial risk in the series?
To whom does the Showrunner report or to whom is the Showrunner accountable?
Assuming that the Showrunner at least has a daily working relationship with the writers on the show, who else does she typically collaborate with?

REVIEW LIST OF COMPETENCIES PROVIDED:
Which does the Showrunner on your series do?
Rank each competency / group of competencies from essential to optional to unnecessary in a Showrunner?

2C IF THERE IS NO SHOWRUNNER ON THE SERIES:
Are you familiar with the term Showrunner?
How would you describe the role of Showrunner?
What would you consider the five essential competencies of a Showrunner?

REVIEW LIST OF COMPETENCIES PROVIDED:
Who undertakes each of these competencies on your currrent series?

3. Showrunner training
Are you aware of any training offerings for Showrunners?
Are more Showrunners needed in Canadian television industry?
Do you have suggestions as to what institutions or organizations could best offer or facilitate Showrunner training?
Do you have suggestions on a program of training that will allow development of both artistic and production-related competencies required for showrunning?
Where could we be finding Showrunners in Canada? For example, from what positions could skills be developed or transferable (writer, line producer, 2nd AD)?

4. General comments
Do you have any general comments or suggestions?
Comment on relative success of production model on your current series.
Compare if you wish to other series that you have worked on
Impact of new distribution platforms / multimedia/digital extensions on Showrunner role
Who else should I talk to?

MANY THANKS FOR YOUR HELP AND TIME!

APPENDIX C2
SHOWRUNNER CASE STUDY QUESTIONS
FRENCH LANGUAGE

Questionnaire

1. **Bio : études, pédigrée professionnelle**

    - Depuis combien de temps travaillez-vous dans l'industrie du film et de la télévision? Moins de 2 ans / 2 à 5 ans / 6 à 10 ans / plus de 10 ans
    - Quelle est votre profession actuelle?
    - Depuis combien de temps exercez-vous cette profession? Moins de 2 ans / 2 à 5 ans / 6 à 10 ans / plus de 10 ans.
    - Quelle était votre profession avant celle-ci?
    - Faites-vous partie d'une organisation professionnelle? Si oui laquelle?
    - Quelle est votre formation académique?
    - Quel est (était, ou serait) votre rôle sur les téléséries auxquelles vous travaillez (travailliez, travailleriez) ?
    - Dans quel type de production travaillez-vous habituellement? Télésérie / cinéma / téléréalité / sur le web /autre

2. **Identification du Showrunner**

- Avez-vous déjà entendu le terme « Showrunner »?
- Selon vos connaissances, comment décrieriez-vous un Showrunner?
- Un Showrunner est-il un homme/femme d'affaires ou un/une artiste?
- Selon vos connaissances, qui supervise le travail du Showrunner?
- En tenant pour acquis que le Showrunner a une relation quotidienne avec les auteurs, quels sont les principaux collaborateurs du Showrunner et pour quelles raisons?
- Quelles seraient les cinq compétences essentielles que devrait posséder un bon Showrunner?
- En règle générale sur une production télévisuelle québécoise, qui détient ces types de compétences:
    - L'élaboration du concept de la télésérie
    - L'écriture de la bible pour assurer les étapes de production
    - Rassembler une équipe d'auteurs
    - Superviser l'équipe d'auteurs
    - Embaucher le réalisateur
    - S'assurer du respect des délais et des budgets en ce qui à trait à la production.
    - Superviser la préproduction
    - Superviser la postproduction
    - Superviser la stratégie marketing et la promotion

- Lesquelles de ces compétences sont développées grâce :
    - Au talent inné
    - Autodidactisme
    - En apprenant sur le lieu / mentorat
    - Des ateliers
    - Formation académique (universités, cégeps ou écoles spécialisées)

- Selon vous, quels sont les avantages d'avoir un Showrunner sur une production en ce qui a trait aux aspects suivants :
    - L'écriture, la trame dramatique
    - L'aspect pécuniaire, la production
    - La facture visuelle : décors, costumes, etc.

- Selon vous, y a-t-il différents modèles de Showrunner dépendamment des types de production?
- Si vous aviez à choisir entre une production avec un Showrunner ou une production sans Showrunner, laquelle choisiriez vous et pourquoi?

3. Formation du Showrunner

- Connaissez-vous, ici ou ailleurs, des formations qui sont consacrées à la formation de Showrunner?
- Comment voyez-vous une formation qui permettrait aux deux profils d'origine principaux des Showrunners (artistique et production) de développer les compétences faisant l'objet de lacunes?
- Qui devrait offrir des formations? Les institutions d'enseignement ou les organisations professionnelles telles la SARTEC ou l'AQTIS?
- Selon vos connaissances du marché québécois en production télévisuelle, combien de Showrunners le Québec peut-il se permettre de former sans saturer le marché?

Question adressée à Fabienne Larouche et Anne Boyer, qui travaillent selon le modèle du Showrunner et adaptée au conditionnel pour Mylène Chollet.

- Quelles compétences liées à vos rôles d'auteur et de producteur auriez-vous souhaité avoir apprises dans le cadre d'une formation?

4. Commentaires

- Avez-vous des commentaires ou des suggestions qui aideraient à définir la situation actuelle ainsi que les aspects à développer dans un avenir rapproché?

APPENDIX D

CASE STUDY RESULTS (ENGLISH)

Series Title	Network	Genre	production location	yr(s)	Production	Showrunner	creator	producer		other
Corner Gas	CTV	scripted comedy	SASK	2004-9	Vérité Films	Brent Butt*	Brent Butt	Virginia Thompson	Mark Farrell	Paul Mather, Kevin White
This Hour Has 22 Minutes	CBC	comedy /magazine	NS	1993-2008	Halifax Film	Mark Farrell	Walsh / Mercer / Jones	Susan Macdonald		Michael Donovan, exec producer
Flashpoint S1	CTV / CBS	drama	ONT	2008	Avamar Entertainment / Pink Sky Entertainemnt	N/A	Mark Ellis / Stephanie Morgenstern	Bill Mustos / Anne-Marie La Traverse	Tassie Cameron, head writer, exec prod	Mark Ellis / Stephanie Morgenstern, writers
Flashpoint S2	CTV/CBS	drama	ONT	2009	Avamar Entertainment / Pink Sky Entertainemnt	N/A	Mark Ellis / Stephanie Morgenstern	Bill Mustos / Anne-Marie La Traverse	James Hurst, supervising producer	Mark Ellis / Stephanie Morgenstern, writers
Da Kink in my Hair S1	Global	scripted comedy	ONT	2007-8	Barna Alper	Shelly Scarrow	Trey Anthony / Ngozi Paul	Damion Nurse		Trey Anthony / Ngozi Paul, lead cast
Da Kink in my Hair S2	Global	scripted comedy	ONT	2008	Barna Alper	Shernold Edwards	Trey Anthony / Ngozi Paul	Damion Nurse		Trey Anthony / Ngozi Paul, lead cast
DeGrassi: The Next Generation	CTV	teen drama	ONT	2001-2008	Epitome Pictures	N/A	Linda Schuyler	Linda Schuyler	Aaron Martin / James Hurst, etc.	
Being Erica	CBC	drama	ONT	2009	Temple Street	Aaron Martin	Jana Sinyor	Tecca Crosby	Jana Sinyor	James Hurst, senior writer producer
OTHER										
Soul	Vision	drama	NS	2008	Halifax Film	Peter Lauterman		Floyd Kane		
The Border	CBC	drama	ONT	2008-9		David Barlow	Peter Raymont			
Sanctuary	TMN/ SCI FI/ web	drama	BC	2008	Stage 3		Damian Kindler / Martin Wood	Martin Wood		

* yellow fill indicates interview

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: Being Erica

		done by showrunner (y,n)	essential, optional, unnecessary (2,1,0)	**if no showrunner who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	N	1	
2	Create a pitch document adapted to marketplace	N	1	
3	Make the sale	N	1	
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	Y	2	
5	Recommend key creative personnel	Y	2	
6	Write the pilot	N	2	Creator
7	Close the broadcast deal	Y	2	
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	Y	2	Also assemble key creative heads
9	Secure approvals for writing team hires and close deals	Y	2	
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y	2	
11	Collaborate on scheduling	Y	1	
12	Develop production budget	N	0	Line Producer
13	Build team and make optimal uses of all resources	Y	2	Including key creative heads
14	Establish and manage a safe creative environment	N	2	
	E. RUN A WRITING ROOM			
15	Write original scripts	Y	1	
16	Break stories & direct the research	Y	1	
17	Schedule delivery of script stages	Y	2	
18	Direct the writing and rewriting	Y	2	
19	Train writers	Y	2	
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	Y	1	
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	Y	2	
22	Collaborate to create a production schedule / board	Y	2	
23	Cast guest actors / stars	Y	2	
24	Approve key creative elements	Y	2	
25	Run production meetings	N	0	AD
26	Run a read through	Y	2	
	G. SUPERVISE PRODUCTION			
27	Spend time on set and ensure series vision is maintained	N	1	
28	Ensure production is on time and on budget	N	1	
29	Evaluate dailies	N	1	
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions	N	2	Producer
31	Complete all other visual and sound components / requirements	N	2	Producer
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	N	1	
33	Create internet component	N	1	Producer; Broadcaster
34	Consult on licensing and merchandising	N	1	
35	Support creation of DVD / CD / downloads	N	1	

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: Da Kink In My Hair

		done by showrunner (y,n)	essential, optional, unnecessary (2,1,0)	**if no showrunner who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	N	1	creators
2	Create a pitch document adapted to marketplace	N	1	creators
3	Make the sale	N	1	creators and producer
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	Y	1	
5	Recommend key creative personnel	Y	1	
6	Write the pilot	Y	1	creators
7	Close the broadcast deal	N		producer
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	Y	2	
9	Secure approvals for writing team hires and close deals	Y	0	Executive Producer
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y	2	
11	Collaborate on scheduling		0	
12	Develop production budget		0	
13	Build team and make optimal uses of all resources	Y	2	
14	Establish and manage a safe creative environment	Y	2	
	E. RUN A WRITING ROOM			
15	Write original scripts	Y		
16	Break stories & direct the research	Y		
17	Schedule delivery of script stages	Y	1	
18	Direct the writing and rewriting	Y	2	
19	Train writers	Y	2	
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	Y		
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	Y	2	
22	Collaborate to create a production schedule / board	N	0	AD
23	Cast guest actors / stars	Y	2	producer and director
24	Approve key creative elements	Y	2	
25	Run production meetings	N	0	
26	Run a read through	Y	2	
	G. SUPERVISE PRODUCTION			
27	Spend time on set and ensure series vision is maintained	Y	1	Depends who else is on set
28	Ensure production is on time and on budget	N	1	
29	Evaluate dailies	Y	1	
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions		1	Post-Supervisor
31	Complete all other visual and sound components / requirements		1	
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	N	1	
33	Create internet component	N	1	
34	Consult on licensing and merchandising	N	1	
35	Support creation of DVD / CD / downloads	N	1	

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: Degrassi, TNG

	Note: for the purpose of this chart only, "showrunner" means head writer/producer	done by showrunner (y,n)	essential, optional, unnecessary (2,1,0)	**if no showrunner who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	N	0	Producer
2	Create a pitch document adapted to marketplace	N	0	Producer
3	Make the sale	N	0	Producer
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	Y	2	
5	Recommend key creative personnel	Y	1	
6	Write the pilot	N	1	
7	Close the broadcast deal	N	0	Producer
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	Y	2	
9	Secure approvals for writing team hires and close deals	N	0	Producer
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y	2	
11	Collaborate on scheduling	Y	2	
12	Develop production budget	Y	2	
13	Build team and make optimal uses of all resources	Y	2	
14	Establish and manage a safe creative environment	Y	2	
	E. RUN A WRITING ROOM			
15	Write original scripts	Y	2	
16	Break stories & direct the research	Y	2	
17	Schedule delivery of script stages	Y	2	
18	Direct the writing and rewriting	Y	2	
19	Train writers	Y	2	
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	Y	2	
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	Y (with Producer)	2	
22	Collaborate to create a production schedule / board	N	1	
23	Cast guest actors / stars	N	1	Producer
24	Approve key creative elements	Y	2	
25	Run production meetings	N	0	AD
26	Run a read through	N	2	Producer
	G. SUPERVISE PRODUCTION			
27	Spend time on set and ensure series vision is maintained	N	2	Producer
28	Ensure production is on time and on budget	N	2	Producer
29	Evaluate dailies	N	2	Producer
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions	N	1	Producer
31	Complete all other visual and sound components / requirements	N	1	Producer
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	Y	0	
33	Create internet component	Y	0	
34	Consult on licensing and merchandising	Y	0	
35	Support creation of DVD / CD / downloads	Y	0	

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: Flashpoint Season 1

	Note: for the purpose of this chart only, "showrunner" means head writer/producer	done by showrunner (y,n)	essential, optional, unnecessary (2,1,0)	**if no showrunner who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	N	1	Creator
2	Create a pitch document adapted to marketplace	N	1	Creator
3	Make the sale	N	1	Creator
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	N	1.5	Creator
5	Recommend key creative personnel	N	1.5	Creator
6	Write the pilot	N	1.5	Creator
7	Close the broadcast deal	N	1.5	Creator
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	N	1.5	Creator
9	Secure approvals for writing team hires and close deals	N	1.5	Creator
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y	2	
11	Collaborate on scheduling	Y	2	
12	Develop production budget	Y	2	
13	Build team and make optimal uses of all resources	Y	2	
14	Establish and manage a safe creative environment	Y	2	
	E. RUN A WRITING ROOM			
15	Write original scripts	Y	2	
16	Break stories & direct the research	Y	2	
17	Schedule delivery of script stages	Y	2	
18	Direct the writing and rewriting	Y	2	
19	Train writers	Y	2	
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	Y	2	
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	Y	2	
22	Collaborate to create a production schedule / board	Y	2	
23	Cast guest actors / stars	Y	2	
24	Approve key creative elements	Y	2	
25	Run production meetings	Y	2	
26	Run a read through	Y	2	
	G. SUPERVISE PRODUCTION			
27	Spend time on set and ensure series vision is maintained	N	1.5	Producer
28	Ensure production is on time and on budget	N	1.5	Producer
29	Evaluate dailies	N	1.5	Producer
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions	N	1.5	Producer
31	Complete all other visual and sound components / requirements	N	1.5	Producer
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	N	1	
33	Create internet component	N	1	
34	Consult on licensing and merchandising	N	1	
35	Support creation of DVD / CD / downloads	N	1	

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: This Hour Has 22 Minutes

		done by showrunner (y,n)	essential, optional, unnecessary (2,1,0)	**if no showrunner who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	N	0	
2	Create a pitch document adapted to marketplace	N	0	
3	Make the sale	N	0	
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	N	0	
5	Recommend key creative personnel	N	0	
6	Write the pilot	N	0	
7	Close the broadcast deal	N	0	
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	Y	2	
9	Secure approvals for writing team hires and close deals	Y	2	
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y		
11	Collaborate on scheduling	N		Line Producer and Producer
12	Develop production budget	N		Line Producer and Producer
13	Build team and make optimal uses of all resources	N		Line Producer and Producer
14	Establish and manage a safe creative environment	Y		
	E. RUN A WRITING ROOM			
15	Write original scripts	Y	2	
16	Break stories & direct the research	Y	2	
17	Schedule delivery of script stages	Y	2	
18	Direct the writing and rewriting	Y	2	
19	Train writers	Y	2	
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	Y	2	
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	N	0	
22	Collaborate to create a production schedule / board	N	0	
23	Cast guest actors / stars	Y	1	with Prodco Exec
24	Approve key creative elements	Y	2	
25	Run production meetings	Y	2	
26	Run a read through	Y	2	
	G. SUPERVISE PRODUCTION			
27	Spend time on set and ensure series vision is maintained	Y	2	
28	Ensure production is on time and on budget	N	0	Line Producer
29	Evaluate dailies	N	0	
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions	Y	1	Producer then Showrunner
31	Complete all other visual and sound components / requirements	Y	1	Producer then Showrunner
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	Y	1	
33	Create internet component	Y	1	
34	Consult on licensing and merchandising	N	1	
35	Support creation of DVD / CD / downloads	N	1	HFX Film

SHOWRUNNER PROFESSIONAL COMPETENCIES
SERIES NAME: Corner Gas

		done by showrunner (y,n)	essential optional unnecessary (2,1,0)	**if not the showrunner, who does this?**
	A. SECURE A DEVELOPMENT DEAL			
1	Generate and develop idea for production	Y	2	
2	Create a pitch document adapted to marketplace	Y	1	
3	Make the sale	Y	1	
	B. WRITE A BIBLE AND PILOT TO SECURE PRODUCTION ORDER			
4	Write Bible, articulate the vision of the world, create characters, story arcs, episode springboards	Y	2	
5	Recommend key creative personnel	Y	2	
6	Write the pilot	Y	2	
7	Close the broadcast deal	Y	2	
	C. ASSEMBLE A WRITING TEAM			
8	Assemble a writing team by evaluating talent and selecting team	Y	2	
9	Secure approvals for writing team hires and close deals	N	1	
	D. SUPERVISE SERIES PREPRODUCTION			
10	Communicate vision	Y		
11	Collaborate on scheduling	Y		
12	Develop production budget	N		
13	Build team and make optimal uses of all resources	N		
14	Establish and manage a safe creative environment	N		producer
	E. RUN A WRITING ROOM			
15	Write original scripts	Y		
16	Break stories & direct the research	Y		
17	Schedule delivery of script stages	N		supervising produce
18	Direct the writing and rewriting	N		supervising produce
19	Train writers	N		supervising produce
20	Deliver all production drafts (draft /blue/pink/yellow/subsequent)s	N		supervising produce
	F. SUPERVISE EPISODIC PREPRODUCTION			
21	Hold concept and tone meeting with Director	Y		
22	Collaborate to create a production schedule / board	N		supervising produce
23	Cast guest actors / stars	Y		
24	Approve key creative elements	Y		
25	Run production meetings	N		supervising produce
26	Run a read through	N		supervising produce
	G. SUPERVISE PRODUCTION			
27	Spend on set and ensure series vision is maintained	Y		
28	Ensure production is on time and on budget	N		
29	Evaluate dailies	Y		
	H. SUPERVISE POSTPRODUCTION			
30	Deliver locked picture(s) and broadcast versions	Y		
31	Complete all other visual and sound components / requirements	Y		
	I. ASSIST WITH DISTRIBUTION AND EXPLOITATION OF THE SERIES			
32	Facilitate publicity campaign /Support creation of promos / trailers	Y		
33	Create internet component	N		
34	Consult on licensing and merchandising	Y		
35	Support creation of DVD / CD / downloads	Y		

APPENDIX E
TRAINING PROVIDERS INTERVIEWED

NATIONAL

Banff Canwest Showrunner Program

Tecca Crosby - Program Director 2008
Priya Rao - Head of Content - Banff World Television Festival - Achilles Media
Christine Shipton - VP Original Content - Canwest

Canadian Film Centre (CFC)

Kathryn Emslie - Director CFC TV

National Screen Institute (NSI)

Kit Redmond - NSI Totally Television - Program Manager
Liz Janzen - Director of Programming

WGA West

Ann Widdifield - Assistant Executive Director
Carole Kirschner - Showrunner Program Administrator

BRITISH COLUMBIA

University of British Columbia (UBC)

Full Time / Full time correspondence

Peggy Thompson – Associate Professor - Creative Writing Program
Sharon McGowan – Associate Head – Film Production

Vancouver Film School (Van Film School)

Full time

Michael Baser – Head of Writing for Film & Television

Capilano University (Capilano U)

Full time

Seanna McPherson – Program Coordinator – Motion Picture Production Program

Langara College (Langara)

Full time

Alyson Drysdale – Department Chair - Film Arts

Simon Fraser University (SFU SCA)

Full time

Patricia Gruben – Associate Professor Film – School for the Contemporary Arts

PRAXIS (SFU Praxis)

Mentor / Master class / workshop

Patricia Gruben – Director – Centre for Screenwriters

ALBERTA

Calgary Society of Independent Film Makers (CSIF)
Workshops
Melody Jacobsen – Operations Coordinator

Southern Alberta Institute of Technology (SAIT)
Full time continuing education
Dan Gascon – Instructor – Film and Video Production

University of Calgary (U of Calgary)
George Melnyk – Associate Professor / Program Coordinator – Film Studies

SASKATCHEWAN

Saskfilm
Workshops / mentorship
Charlene Hilkewich – Program Officer

University of Regina (U of Regina)
Full time
Gerald Saul – Associate Professor – Film and Video Production

MANITOBA

Film Training Manitoba (Film Training MB)
Workshops
Neila Benson – Executive Director

University of Manitoba (U of Man.)
Full time
George Toles – Professor & Program Chair – Film Studies

ONTARIO

Humber College
Full time Continuing education
Basil Guinane – Associate Dean of Media Studies

York University (York U)
Full time
Peter Lower – Course Director: Screenwriting – Department of Film

Ryerson University (Ryerson)
Full time
David Tucker – Director – Radio and Television Arts

Confederation College
Full time Continuing education
Eric Weller – Program Coordinator - Film Production

Algonquin College
Full time
Lynn Tarzwell – Program Coordinator – Scriptwriting – School of Media & Design

University of Windsor (U of Windsor)
Full time
Kim Nelson – Assistant Professor – Department of Communication Studies

QUÉBEC

Concordia University – Mel Hoppenheim School of Cinema (MHSoC)
Full time
Jean-Claude Bustros – Department Head – Graduate Program

NEW BRUNSWICK

University of New Brunswick (U of NB)
Full time
Robert Gray – Film Instructor

New Brunswick Film Co-Op
Workshops
Cat LeBlanc – Member Services Director

NOVA SCOTIA

Acadia University (Acadia U)
Dr. Patricia Rigg – Chair – Department of English

Dalhousie University (Dalhousie U)
Full time
Darryl Whetter – Assistant Professor – Creative Writing – Department of English

Nova Scotia College of Art & Design (NSCAD)
Full time
Sam Fisher – Associate Professor – Media Arts

PRINCE EDWARD ISLAND

Island Media Arts Co-Op
Workshops
Corin McFadden – Executive Director

NEWFOUNDLAND

Newfoundland Independent Film Co-Op (NIFCO)
Workshops / Mentors
Roger Maunder – First Time Filmmaker Mentor

APPENDIX F
TRAINING OFFERINGS FOR SHOWRUNNERS IN QUÉBEC

Cégeps (collèges)

CEGEP de Jonquière, Art et technologie des médias, Jonquière
Techniques de production et de postproduction télévisuelle
589-JBA-JQ Introduction aux scénarios
589-JDA-JQ Introduction à la postproduction
589-KAA-JQ Adaptation télévisuelle d'un scénario
589-KDA-JQ Production en studio de télévision
589-LBA-JQ Coordination de production
589-LDA-JQ Création en studio de télévision
589-LMA-JQ Direction de productions
589-LNA-JQ Planification de productions
589-SAA-JQ Stage en production télévisuelle
589-SBA-JQ Stage en postproduction

CEGEP St-Laurent
DEC Cinéma et communication
530-GQE-03 Écriture pour les médias
530-GQR-SL Production en vidéo 1
530-GQH-04 Production en vidéo 2
530-GQL-04 Projet d'intégration en vidéo

Universités

Université du Québec en Abitibi
Mineur en Cinéma
CIN1203 Scénarisation cinématographique
CIN1209 Mise en scène : éclairage, espace scénique, espace filmique CIN1210 Projet synthèse : création d'une oeuvre

Université du Québec à Chicoutimi
Certificat en cinéma et en vidéo
7CIN114 Production en cinéma et vidéo I
7CIN222 Production en cinéma et vidéo II
7ETH402 Atelier d'écriture dramatique et de scénarisation

Université du Québec à Montréal
Bac Communication Cinéma
Bac Communication Télévision
Certificat en scénarisation cinématographique
EDM3825 Stratégies de dramatisation médiatique
EDM4045 Production de films de fin d'études
EDM4030 Direction de la photographie 3: le cinéma de fiction
EDM4133 Réalisation 3: la mise en scène

EDM3252 Gestion de la production audiovisuelle
EDM4250 Production d'une série télévisuelle (studio et extérieur)
EDM3815 Écriture et développement de projets en télévision
EDM4230 Conception et écriture télévisuelle: fiction
EDM3815 Écriture et développement de projets en télévision
EDM4260 Atelier production de fin d'étude: format télévision 6 cr.
EDM4250 Production d'une série télévisuelle (studio et extérieur)

Université Concordia (Mel Hoppenheim School of Cinema)
FMPR 231 Filmmaking I
FMPR 332 Filmmaking II
FMPR 432 Filmmaking III
FMPR 336 Introduction to Film Producing
FMPR 341 Writing for Film I
FMPR 441 Writing for Film II
FMPR 445 Professional Internship
FMPR 447 Professional Internship II
FMPR 446 Professional Internship I
FMPR 498 Special Topics in Film Production

Université de Montréal
Bac bidisciplinaire en écriture de scénario et création littéraire
Bac en cinéma
Mineure en cinéma
CIN1003 Laboratoire cinématographique
CIN1004 Laboratoire de scénarisation
CIN2002 Pratique vidéographique
CIN2003 Pratique scénaristique
CIN2004 Pratique cinématographique
CIN3001 Projets dirigés
CIN3002 Stage
CIN1014 Laboratoire de scénarisation
CIN2013 Pratique scénaristique
CIN3105 écritures scénaristiques: genre et média
CIN1108 Cinéma et télévision

Collège O'Sullivan, Montréal
Technologie des médias et plateau de tournage
Scénario et découpage technique
Gestion d'un plateau de tournage

Écoles professionnelles et privées

Parlimage
Scénarisation série télévision
Comment monter un financement
Comptabilité de production
Formation sur mesure

Institut National de l'Image et du son (INIS)
Programme Télévision
Profil auteur
« À titre d'étudiant au profil auteur, vous aurez à concevoir et rédiger plusieurs exercices en respectant les contraintes imposées. Pendant votre formation, vous explorerez toutes les étapes d'écriture d'une œuvre de fiction destinée à la télévision : création de personnages et de situations; élaboration de la courbe dramatique; écriture des dialogues; révision et retour critique; interprétation des textes par des comédiens; réécriture et livraison. »

Profil réalisateur
« À titre d'étudiant au profil Réalisateur, vous aurez à réaliser plusieurs exercices en respectant les contraintes imposées. Pendant votre formation, vous expérimenterez tous les paramètres de production d'une dramatique télévisuelle. Méthodes de lecture et d'analyse de textes; communication des commentaires; évaluation de projet et gestion du temps; identification du traitement; découpage technique et distribution des rôles; répétitions et tournage; direction d'acteurs et mise en scène; montage de l'image et du son; enrobage visuel, sont quelques-uns des volets abordés pendant la formation. »

Profil producteur
« À titre d'étudiant au profil Producteur, vous aurez à produire une mini série en respectant les contraintes imposées. Pendant votre formation, vous étudierez le développement de projet; les mécanismes d'interaction entre l'auteur et le réalisateur; le suivi des étapes, de la préproduction à la diffusion; les paramètres budgétaires; la gestion des ressources financières et humaines; la gestion du calendrier de production et des ressources techniques; la finalisation des documents et les relations avec le diffuseur. »

École de cinéma et télévision de Québec (ECTQ)
Scénariste
Écriture de scénarios de fiction
Ateliers de scénarisation
Découpage technique et montage esthétique
Intrigue et scénario

Centres d'artistes

Productions Réalisations indépendantes de Montréal (PRIM)
Offre de formations sur mesure

Studio XX, Montréal
Offre de formations sur mesure

Les films de l'autre, Montréal
Formations sous forme d'ateliers
Budget de production
Structure de financement
Outil de gestion
Initiation à la distribution

Main Film
Formations sous forme d'ateliers
Financement e budget
Scénarisation
Gestion d'une production

Organisations professionnelles

Le RFAVQ
Programme de formations modifié ou mis à jour chaque année.

Appendix G
PRODUCTION STATISTICS – CANADIAN TELEVISION SERIES

Number of television series projects, by genre

	1996/97	1997/98	1998/99	1999/00	2000/01	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07
Fiction	65	46	64	83	80	87	81	80	91	93	97
Documentary	81	74	127	132	162	188	207	229	223	227	211
Children's and youth	61	56	89	90	86	89	85	76	74	87	87
VAPA	33	43	36	47	61	54	54	58	47	45	51
Magazine	59	73	95	154	171	163	212	169	182	156	116
Other	15	23	39	32	31	32	53	50	57	57	60
Total	314	315	450	538	591	613	692	662	674	665	622

Source: Estimates based on CAVCO data

Number of hours of television series production, by genre

	1996/97	1997/98	1998/99	1999/00	2000/01	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07
Fiction	776	626	790	939	922	896	928	1,034	957	832	776
Documentary	757	725	810	876	820	922	804	688	799	829	757
Children's and youth	603	545	1,027	932	1,461	1,532	1,517	1,559	1,605	1,548	603
VAPA	575	848	835	1,016	1,006	904	989	950	754	432	575
Magazine	1,714	1,762	1,898	3,332	4,280	3,457	4,460	3,639	3,837	3,391	1,714
Other	160	548	648	502	398	284	559	419	410	425	160
Total	4,585	5,054	6,008	7,597	8,887	7,995	9,257	8,289	8,362	7,457	4,585

Source: Estimates based on CAVCO data

From CFTPA Profile 2008

Showrunner Educator Survey

AB

Educator *CSIF*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *SAIT*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *U of Calgary*

A1 Teach students to generate and develop an idea for production	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
D2 Are students taught how to collaborate on scheduling	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

BC

Educator *Capilano U*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *Langara*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *SFU Praxis*								
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
D2 Are students taught how to collaborate on scheduling	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☒ Mentor	☒ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *SFU SCA*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
A3 Do you teach students how to make the development deal sale	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *UBC*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
A3 Do you teach students how to make the development deal sale	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
E5 Are students taught a means to train other writers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☒ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *Van Film School*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

MB

Educator *Film Training MB*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *U of Man.*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

NB

Educator *NB Film Co-op*

	Availability	Type of Training Available
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
B2 Are students taught how to identify key creative personnel	Interested	☐ Full Time ☐ Con. Ed. ☐ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
B4 Are students taught how to close the broadcast deal	Interested	☐ Full Time ☐ Con. Ed. ☐ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time ☐ Con. Ed. ☐ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Supported	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Supported	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E1 Do students write original scripts	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E2 Can students break stories and direct research	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E5 Are students taught a means to train other writers	Supported	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time ☐ Con. Ed. ☐ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G4 Are students taught how to identify key creative elements	Supported	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Supported	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.
G6 Do students run a script read though	Strength	☐ Full Time ☐ Con. Ed. ☒ Workshop ☐ OTJ ☐ Mentor ☐ Master Cl. ☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *U of NB*								
A1 Teach students to generate and develop an idea for production	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

NL

Educator *NIFCO*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

NS

Educator *Acadia U*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *Dalhousie U*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *NSCAD*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

ON

Educator *Algonquin College*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *Confederation*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *Humber College*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Supported	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☒ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *Ryerson*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

Educator *U of Windsor*

A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *York U*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

PE

Educator *Island Media Arts Co-*

		Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

QC

Educator *MHSoC*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

SK

Educator *Saskfilm*

	Availability	Type of Training Available						
A1 Teach students to generate and develop an idea for production	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Strength	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	Strength	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Strength	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Supported	☐ Full Time	☐ Con. Ed.	☒ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
E5 Are students taught a means to train other writers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
H1 When filming, will the student ensure the series vision is maintained	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Supported	☐ Full Time	☐ Con. Ed.	☐ Workshop	☒ OTJ	☒ Mentor	☐ Master Cl.	☐ Corresp.
J1 Do students learn about publicity campaigns / creation of promos & trailers	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J2 Do students learn how to create an internet component	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J3 Do students learn about licensing and merchandising	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Strength	☐ Full Time	☐ Con. Ed.	☒ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
Educator *U of Regina*								
A1 Teach students to generate and develop an idea for production	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A2 Teach students how to create a pitch doc adapted to marketplace	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
A3 Do you teach students how to make the development deal sale	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B1 Are students taught to write a Bible, articulate vision of the world, create char & story arc	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B2 Are students taught how to identify key creative personnel	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B3 Are students instructed in the process of writing a Pilot	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
B4 Are students taught how to close the broadcast deal	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C1 Can students assemble a writing team by evaluating talent	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
C2 Do students learn how to secure an approval for the writing team & close contract deals	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D1 Will students be taught how to communicate a vision	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D2 Are students taught how to collaborate on scheduling	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D3 Are students instructed how to develop a production budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D4 Can students build a team and make optimal use of all resources	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
D5 Do students learn how to establish and manage a safe creative environment	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E1 Do students write original scripts	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E2 Can students break stories and direct research	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E3 Are students taught a system to schedule delivery of script stages	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E4 Can students direct the writing and rewriting with other writing students	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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Showrunner Educator Survey

	Availability	Type of Training Available						
E5 Are students taught a means to train other writers	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
E6 Do students complete all production drafts (draft/blue/pink/etc)	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G1 Are students taught how to hold concept and tone meetings with directors	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G2 Do students learn how to create a production schedule or production board	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G3 Are students taught the process of auditioning & selecting Cast	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G4 Are students taught how to identify key creative elements	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G5 Will students be given the opportunity to run a production meeting	Interested	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
G6 Do students run a script read though	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H1 When filming, will the student ensure the series vision is maintained	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H2 Is the student instructed how to ensure production is on time and on budget	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
H3 Is the student involved in evaluating the dailies	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I1 Do students learn about locked pictures and broadcast versions	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
I2 Do students learn the steps to complete all other visual & sound components	Strength	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
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J3 Do students learn about licensing and merchandising	No Interest	☐ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.
J4 Do students learn about media releases such as DVD, CD and downloads	Supported	☒ Full Time	☐ Con. Ed.	☐ Workshop	☐ OTJ	☐ Mentor	☐ Master Cl.	☐ Corresp.

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