



Training Gaps
Analysis



Location Managers
Film and Television



CHRC
Cultural
Human Resources
Council

CRHSC
Conseil
des ressources humaines
du secteur culturel



Training Gaps Analysis for Location Managers

Final Report

Presented to the
Cultural Human Resources Council
(CHRC)

February 25, 2009

by

5181 Earncliffe
Montréal, Quebec
H3X 2P7
Phone: 514-489-2332
Fax: 514-680-9084
E-mail: line.cote@rh-rh.ca

TABLE OF CONTENTS

EXECUTIVE SUMMARY	5
1. BACKGROUND	11
2. PURPOSE OF THE STUDY.....	12
3. METHODOLOGY.....	12
4. PROFILE OF LOCATION MANAGERS.....	15
5. THE TRAINING NEEDS OF LOCATION MANAGERS	20
6. TRAINING OFFERINGS.....	26
TABLE 1– DISTRIBUTION OF THE SAMPLE OF LOCATION MANAGERS BY PROVINCE	14
TABLE 2 – DISTRIBUTION OF TRAINING OFFERINGS BY PROVINCE.....	15
TABLE 3 – AGE OF LOCATION MANAGER RESPONDENTS (N=101).....	19
TABLE 4 – SKILL SETS ESSENTIAL (YES/NO) FOR LOCATION MANAGEMENT WORK	21
TABLE 5 – SKILLS NOT ESSENTIAL FOR ALL LOCATION MANAGERS, BY SKILL SET	22
TABLE 6 –SKILLS ACQUIRED THROUGH FORMAL TRAINING.....	23
TABLE 7 – THE SKILLS LEAST MASTERED BY THE LOCATION MANAGERS	24
TABLE 8 – THE SKILLS LESS MASTERED BY THE LOCATION MANAGERS	24
TABLE 9 —TRAINING PROVIDERS FOR LOCATION MANAGERS BY PROVINCE	28
TABLE 10 – TRAINING OFFERING BY COMPETENCY IN THE CHART FOR LOCATION MANAGERS (CANADA AND BY PROVINCE).....	30
TABLE 11 – INTERPRET SCRIPT REQUIREMENTS (N=45).....	31
TABLE 12 – SCOUT LOCATIONS (N=46)	33
TABLE 13 – SECURE LOCATIONS (N=44).....	33
TABLE 14 – SCHEDULE USE OF LOCATIONS (N=43).....	34
TABLE 15 – ORGANIZE SUPPORT LOGISTICS (N=45)	35
TABLE 16 – CREATE AND MANAGE A LOCATION BUDGET (N=39)	36
TABLE 17 – INTERFACE WITH THE PUBLIC (N=42).....	37
TABLE 18 – MAINTAIN CONTRACTED USE OF LOCATIONS (N=42).....	38
TABLE 19 – COORDINATE LOCATION STAFF (N=24).....	39
TABLE 20 – PERFORM ADMINISTRATIVE DUTIES (N=37)	40
TABLE 21 – USE TOOLS AND EQUIPMENT (N=43).....	41
TABLE 22 – DEMONSTRATE COMMUNICATION AND INTERPERSONAL SKILLS (N=46)	43
TABLE 23 – DEMONSTRATE PERSONAL COMPETENCIES (N=46).....	42
TABLE 24 – THE MORE FREQUENTLY USED TRAINING METHODS BY PROVIDERS	45

APPENDIX 1 - MAIN CHALLENGES FACED BY LOCATION MANAGERS 47
APPENDIX 2 - PRIORITY OR URGENT TRAINING NEEDS TO BE ADDRESSED..... 51
APPENDIX 3 - EDUCATIONAL INSTITUTIONS APPROACHED FOR AN INTERVIEW 54
APPENDIX 4 - ASSOCIATIONS/ORGANIZATIONS APPROACHED FOR AN INTERVIEW 58
APPENDIX 5 - CONTACT INFORMATION FOR INSTITUTIONS OR ASSOCIATIONS WITH TRAINING
OFFERINGS THAT PERTAIN SPECIFICALLY OR ESPECIALLY TO LOCATION MANAGERS 60
APPENDIX 6 - TRAINING OFFERINGS FOR EACH SKILL SET..... 67



**Location Managers – Training Gaps Analysis © Cultural Human Resources Council
Version 1.0, 2009.**

All rights reserved.

Many representatives of Canada's cultural sector have contributed their time and efforts to create this training gaps analysis. The Cultural Human Resources Council hopes that you will find the information helpful and easy to use, but provides the information 'as is' and makes no representations or warranties of any kind regarding it. CHRC disclaims all liability of any kind whatsoever arising out of your use of, or inability to use, this information.

The opinions and interpretations in this publication are those of the author and do not necessarily reflect those of the Cultural Human Resources Council and the Government of Canada.

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

Canada 

Rh

EXECUTIVE SUMMARY

Commissioned by the CHRC, this study of the training needs of location managers in the Canadian film and television sector aims to answer the following three questions:

- What perception do location managers have of their degree of mastery of the skills identified in the Chart of Competencies for location managers prepared by the Cultural Human Resources Council (CHRC)?
- Which educational and training institutions, and which professional organizations offer training in location management?
- To what extent do the Canadian training offerings meet the training needs identified by the location managers in the film and television sector in the context of this study?

METHODOLOGY

Data were collected by means of:

- Telephone interviews with 101 location managers in every part of Canada except for Prince Edward Island and the Northwest Territories;
- A comprehensive inventory of the educational institutions and organizations or associations in the film and television industry;
- Telephone interviews with 48 organizations that provided training applicable to the skills in the Chart for location managers.

To our knowledge, there is presently no location manager profile available in Canada. The results of the study we have just completed can be used to develop one. We believe that this profile is fairly representative of the current situation, given that our sample allowed us to achieve a confidence level of 95% with a margin of error of 8.3%.

- More than 90% of the location managers consulted were between the ages of 25 and 55. None were under 25 years old and only a small number were over 55 years of age.
- The age structure of this group did not reveal any short- or medium-term succession issues.
- The sample consulted was composed of people with experience in the trade. More than 80% had over five years' experience as location managers.
- A significant proportion of location managers were women.
- None of interviewees identified themselves as a location manager trainee.¹ The majority of those consulted reported that they worked as location managers and 20% as assistant location managers. A small group of 5% identified themselves as location scouts.
- Even though location managers work in a wide range of production types, three-quarters of those surveyed worked on film or television productions.
- The location managers interviewed were primarily self-employed workers. Full-time work is the exception in this industry. Consequently, location managers are responsible for their own training rather than their employer.

¹ Further to a detailed analysis of the lists of representatives from the trade provided by the Directors Guild of Canada (DGC) and the Alliance québécoise des techniciens de l'image et du son (AQTIS), we found that only a few people of the 384 surveyed used this title.



GENERAL OBSERVATIONS

- The majority of location managers agreed that their work involved all 12 skill sets in the Chart of Competencies for location managers.
- The majority of the location managers consulted considered they had “mastered very well” most of the skills required to do their work.
- Most of the location managers acquired their skills on the job or through self-learning.
- Location managers spent little time on their professional development in the past year and when they did, they seemed to prefer training provided by their labour organizations: The Directors Guild of Canada (DGC) and the Alliance québécoise des techniciens de l'image et du son (AQTIS). A few took a community college or university course to meet a specific need.

SHORT-TERM TRAINING PRIORITIES

The location managers consulted agreed that their work involved important and demanding challenges:

- Scouting locations in a tight timeframe
- Interfacing with the public
- Budgetary management in a context of limited resources
- Identifying locations to meet script requirements

When asked to specify PRIORITY TRAINING NEEDS in the foreseeable future, the location managers identified two skill sets:

- Legal aspects of contracts and insurance - Contract negotiation
- Technological changes and mastering use of the main tools and equipment of the trade

LOCATION MANAGER SKILL GAPS

Between 20% and 30% of the location managers consulted identified GAPS in the mastery of the following skills (in decreasing order):

- Identify safety and environmental hazards
- Research landscape, historical, architectural styles
- Address safety and environmental hazards
- Use spreadsheet software
- Estimate cost of safety and environmental hazard considerations
- Negotiate terms and conditions of site rental contracts

TRAINING OFFERINGS IN LOCATION MANAGEMENT

- There is currently no initial training in Canada that specifically targets the location management trade other than the trade orientation training offered by the labour organizations.
- The continuing training offerings are limited to a few private training establishments, associations and labour organizations/guilds. Only the labour organizations/guilds and a few associations provide specific training for location managers.
- Ten provinces have what is considered to be appropriate training offerings in terms of the Chart of Competencies for location managers: Ontario, British Columbia, Quebec, New Brunswick, Nova Scotia, Newfoundland, Alberta, Saskatchewan, Manitoba, and the Yukon.
- Prince Edward Island, the Northwest Territories and Nunavut have no eligible or appropriate training offering with regard to the Chart of Competencies for location managers.
- Training offerings are concentrated in the provinces with the highest level of film and television production: Ontario, British Columbia and Quebec.
- Considerably more training offerings are available at the public and private institutions than at the associations, labour organizations or provincial DGC chapters.
- Training is available in both official languages.
- The training offerings available in the ten provinces cover all of the 12 skill sets of the Chart of Competencies. Only Newfoundland does not cover the “*Coordinate location staff*” skill set.
- Even though the training offerings surveyed cover the skills in the Chart of Competencies for location managers, the training content is not geared toward the specific needs of location managers, but rather focuses on general film and television production needs.
- Training offerings are generally designed based on instructor experience and expertise, and also frequently draw on training needs analysis and research. Over one-half of the public and private educational institutions have introduced an industry consultation structure.
- The initial training offered in public or private educational institutions is in the form of intensive full-time programs ranging from one to four years in length. These organizations also offer hands-on workshops, internships and mentoring. Many require students to complete a film project as an integration exercise.



- The associations, labour organizations and DGC chapters provide shorter-term training, more along the lines of hands-on workshops and seminars or master classes. Several also offer on-the-job internships or mentoring. These organizations build on the professional experience and expertise of their trainer in addition to conducting training needs analyses with industry workers.
- Fully one-half of the training providers acknowledge the need to improve their training offerings with regard to the specific skills of location managers.

RECOMMENDATIONS

In April 2008, the industry representatives consulted by the CHRC stressed the importance of the unique skills of location managers in ensuring a production's success and concluded that in Canada, the people sufficiently qualified to perform these tasks were few and far between.

In contrast, the survey of location managers across Canada revealed that they considered they had mastered most of the skills required to do their work.

Our recommendations are aimed at fostering a strategy for the development of location manager skills that reflects both employer needs and issues and the needs of those working in the field.

RECOMMENDATION 1 – SKILLS DEVELOPMENT: A SHARED RESPONSIBILITY

Given that:

- location managers are self-employed workers who currently take responsibility for their own professional development;
- location managers invest little time in their professional development; and
- employers have demands that require location managers to invest more in their professional development;

We recommend:

- creating incentives to encourage location managers to invest in their professional development;
- encouraging producers/employers to increase their financial commitment to the training and capacity-building of professionals (self-employed workers) working in film and television production, based on the training mutual model introduced by the RFAVQ in Quebec.

RECOMMENDATION 2 – CONTINUING TRAINING: MORE OF A PRIORITY ISSUE THEN INITIAL TRAINING

Given that:

- the current study does not reveal an urgent need for succession development for the location manager trade;
- the current number of people offering their services as location managers appears to be sufficient to meet the quantitative needs of the film and television production volume in Canada;²
- graduates of initial training programs in film and television production are unable to secure employment as location managers when they enter the job market and must first gain sufficient set experience in other positions, such as “production assistant,”³ before they can hope to work as location managers;

We recommend that:

- continuing training, rather than initial training, be considered a priority issue;
- initial training establishments consider offering continuing training aimed at developing the skills in the Chart of Competencies for location managers rather than adapting their initial training offerings to meet industry needs.

RECOMMENDATION 3 – APPROPRIATENESS OF CONTINUING TRAINING WITH REGARD TO IDENTIFIED NEEDS

Given that:

- the current pool of location managers is experienced and that the location managers consulted considered that they had mastered most of the skills required to do their work;
- location managers do not appear to invest much in their professional development;
- location managers value exchanges and sharing of expertise with their peers;
- location managers expressed their interest in self-improvement through internships or mentoring relationships;
- many current continuing training providers acknowledged the need to better tailor their training offering with regard to the Chart of Competencies for location managers;

We recommend that:

- current continuing training be enhanced by systematically addressing the skills of the Chart of Competencies for location managers along with the needs and priorities identified in this survey so that the training provided is more specifically geared to this trade;

² According to [Profile 2008 - An Economic Report on the Canadian Film and Television Production Industry](#), the total production volume of the Canadian industry increased slightly by only 3% in 2006-2007. This increase is attributed to the growth of television production and in-house production. However, it should be noted that film production was down by 14%.

³ The job of Production Assistant is an entry-level position in the film and television production industry which, after sufficient experience has been gained, can lead to a number of more specialized positions, including Location Manager.



- the organizations offering continuing training favour more practice- or mentor-based approaches to encourage the interest of location managers in improving their skills;
- these organizations seek out location managers who are recognized for their expertise and success in the industry and involve them as mentors who can share the “tricks of the trade” with individuals wanting to better themselves.

RECOMMENDATION 4 –TRAINING OF LOCATION MANAGER MENTORS AND COACHES

Given that:

- mentoring or coaching is an approach preferred by many location managers;
- training providers increasingly favour this type of learning/teaching;
- the mentoring or coaching approach could be of interest to both apprentices and experienced location managers;

We recommend:

- that training be offered to develop the skills of mentors and coaches from the film and television industry;
- that the role of these mentors and coaches be defined based on the Mentor’s Competencies Chart developed with CHRC support;
- that the industry ensure that the people wishing to become mentors or coaches have the training and skills for the job.

1. BACKGROUND

This study aims to identify the training needs of location managers in the Canadian film and television industry. It is part of the analysis of skills sponsored by the Cultural Human Resources Council (CHRC). The objective is to support the professionalization of the trades of this industry.

The study was made possible by the invaluable cooperation of the CHRC team (Susan Annis, Executive Director, and Lucie D'Aoust, Project Manager), the Film and Television Industry Steering Committee, and the group of Canadian experts in location management. The work by this group of experts resulted in the development of a competency chart and profile identifying the skills that location managers have to draw on to do their work.

The CHRC mandated GROUPE RÉSEAU CONSEIL to conduct this study, with the following objectives:

1. To determine the preparedness of Canadian location managers with regard to the skills outlined in the Chart of Competencies;
2. To survey educational and training establishments and determine whether Canadian training offerings address the skills outlined in the competencies analysis for location managers;
3. To analyze the gaps in the training offerings available in Canada based on the needs assessment of location managers and the training provided by educational and training establishments.

Phone interviews were conducted in English and French with 101 location managers across Canada. We also collected information from training providers (colleges, universities and film and television industry associations/federations/guilds) that provide training for location managers throughout the country.

The outcome of this survey will be presented as part of a round table that will aim to promote the use of the competency chart and profile for location managers among professionals in the film and television industry and training providers. The CHRC hopes to thereby contribute to the development of a national training strategy linked to the development of skills in this industry.

2. PURPOSE OF THE STUDY

More specifically, the Cultural Human Resources Council (CHRC) is doing this study to:

- document the training offerings (initial and continuing) for the development of skills for location managers in the film and television industry for all of Canada;
- analyze the training provided in Canada with regard to the Chart of Competencies developed by the Expert Working Group of practising location managers;
- identify, based on the Chart of Competencies, the required level of proficiency in each skill set to perform effectively in this occupation;
- identify the priority training needs, as indicated by location management professionals;
- analyze the appropriateness of the current training options in terms of the needs identified by location management professionals;
- highlight the observations regarding the training needs that have to be met for location management and the strengths and weaknesses in the current training offerings compared to the competency profile and the needs identified; and
- make recommendations based on the observations from this analysis to foster the development of skills among location management professionals in the film and television industry.

3. METHODOLOGY

3.1 — DATA COLLECTION

In order to achieve these objectives, GROUPE RÉSEAU CONSEIL designed and followed a five-step research approach:

- Step 1: Research and survey the training offerings in educational and training establishments, as well as in the professional organizations or associations/ federations/guilds that provide training across the country.
- Develop and validate a bilingual questionnaire based on the Chart of Competencies for location managers.
 - Identify the organizations that should be consulted (159 national educational and training establishments, and Canadian professional associations/ federations/guilds in the film and television industry);
 - Consult through phone interviews with 48 organizations whose training offering could potentially meet the needs identified.
- Step 2: Survey of location managers in the Canadian film and television industry.
- Develop and validate the survey strategy;
 - Develop and validate the sample design for each province;

- Develop, based on the Chart of Competencies for location managers, the bilingual survey questionnaire and validate it with the Film and Television Industry Steering Committee;
- Phone survey of the target population: 101 respondents out of 384 practitioners identified.

- Step 3: Process and analyze the data
- Step 4: Draft and validate a preliminary report
- Step 5: Draft and table the final report

3.1 — SAMPLE STRATEGY

The sample strategy developed for this survey comprises two levels of consultation. These are:

- Location management practitioners
- Location management training providers

1— Location management practitioners

The survey was conducted among location managers in the film and television industry across the country. As a result of our preliminary research, we found that Canada's location managers are served by two major associations. Location managers working in Quebec are members of the Alliance québécoise des techniciens de l'image et du son (AQTIS) or the Quebec chapter of the Directors Guild of Canada (DGC), while location managers in the rest of Canada are members of the Directors Guild of Canada (DGC). Thanks to the cooperation of these associations and their efforts to promote the study to their members, we gained access to more than 400 location managers working in the various provinces.

The survey of these practitioners was conducted through guided telephone interviews of a minimum 45 minutes in length. The diagnosis rested on a questionnaire based on the Chart of Competencies produced by the CHRC experts. The respondents were assured of total confidentiality and anonymity.

The representativeness criteria selected were designed to ensure:

- Francophone and Anglophone distribution
- geographic representation

The sample of location managers consulted breaks down as follows:

Table 1– Distribution of the Sample of Location Managers by Province

PROVINCE	SAMPLE POPULATION	SAMPLE SELECTED	TARGET	OUTCOME	DISTRIBUTION/ PROVINCE (%)
BRITISH COLUMBIA	154	75	38	38	37.6%
ONTARIO	99	53	34	34	33.6%
QUEBEC	90	26	16	18	17.8%
ALBERTA	18	7	4	3	3.0%
MANITOBA	9	5	3	2	2.0%
NOVA SCOTIA	8	3	3	3	3.0%
SASKATCHEWAN	3	2	1	2	2.0%
NEW BRUNSWICK	2	2	1	1	1.0%
NEWFOUNDLAND AND LABRADOR	1	1	1	0	0%
PRINCE EDWARD ISLAND	0	0	0	0	0%
YUKON, NORTHWEST TERRITORIES AND NUNAVUT	0	0	0	0	0%
TOTAL	384	150	100	101	100%

The survey took roughly one month, from December 8, 2008 to January 9, 2009, and our target of 100 respondents was easily met. We were in fact able to complete 101 interviews across Canada. The practitioners contacted expressed significant interest and enthusiasm for the study and were very cooperative during the interview process.

2 —Training offerings

The inventory of training offerings available in Canada was prepared using a very thorough research strategy with four main sources:

- 1- A call to all the organizations identified in the CHRC database for training offerings in the film and television field (94 organizations);
- 2- Research over the Internet to target inventories in educational institutions that were likely to offer training that included location management;
- 3- A call to associations in the various areas of the film and television industry;
- 4- Specific requests during telephone interviews with location managers to find out where they had taken their training.

Based on this detailed research, we were able to identify 159 organizations across Canada, including 94 organizations already identified by the CHRC. Among the organizations approached, 48 reported that they had applicable training offerings with regard to location manager competencies. Of these, 35 were educational institutions and 13 were associations/federations/guilds. These organizations participated in a planned interview of approximately 30 minutes to assess their training offerings against the competencies listed in the Chart of Competencies for location managers.

Appendices 3 and 4 list the different training providers who were approached, including those that did not take part in the telephone interviews.



The survey of these organizations extended over a seven-week period, from December 8, 2008 to January 23, 2009.

Table 2 – Distribution of Training Offerings by Province

PROVINCE	TOTAL ORGANIZATIONS SAMPLED	REFUSED TO PARTICIPATE	NON-ELIGIBLE	PARTICIPATING EDUCATIONAL INSTITUTIONS	TRAINING FIRMS	ASSOCIATIONS	PARTICIPATING ORGANIZATIONS	DISTRIBUTION RESPONDENTS/ PROVINCE (%)
ONTARIO	41	3	19	15	—	2	2	40%
BRITISH COLUMBIA	35	4	22	4	3	1	1	19%
QUEBEC	34	1	26	4	1	1	1	15%
ALBERTA	8	3	3	2	—	—	—	4%
NEW BRUNSWICK	7	—	4	2	—	—	1	6%
NOVA SCOTIA	10	1	5	2	—	—	2	8%
NEWFOUNDLAND AND LABRADOR	4	—	3	1	—	—	—	2%
SASKATCHEWAN	8	4	3	—	—	1	—	2%
MANITOBA	7	—	6	—	—	1	—	2%
PRINCE EDWARD ISLAND	3	—	3	—	—	—	—	0%
YUKON	2	—	1	—	—	1	—	2%
NORTHWEST TERRITORIES AND NUNAVUT	—	—	—	—	—	—	—	0%
TOTAL	159	16	95	35	4	7	7	100%

It was quite difficult to contact all of the organizations identified. The period leading up to and immediately following the holiday season turned out to be a very inopportune time, especially for educational institutions. This is why we met with numerous refusals and were forced to extend the survey period for these organizations.

4. PROFILE OF LOCATION MANAGERS

4.1 DEFINITION OF THE OCCUPATION OF LOCATION MANAGER

Location managers are responsible for making all of the necessary arrangements to ensure everything runs smoothly when a film is shot on location. It is their role to find a shooting or recording site and manage all aspects throughout the shooting process. Location managers build a rapport with property owners and the community and ensure compliance with contractual agreements both by the owners and the technical crew working on the production. They organize technical site visits and liaise with the unit management, art department and production team to meet artistic and logistic needs (permits, petitions, set prep, site changes, background holding areas/ green rooms, and so forth). The location management team obtains all of the permits required for production vehicle parking, street closures, location base camp set-up, and preparing work areas on the shooting location. Location managers also oversee the arrival and installation of production equipment on the location site. In short, location managers control access to the set during filming.



The group of expert practitioners established by the CHRC developed a Chart of Competencies that describes all of the activities typically carried out by a location manager. This Chart identifies seven skill sets broken down into professional and general areas of competence.

LOCATION MANAGERS

CHART OF COMPETENCIES

PROFESSIONAL COMPETENCIES

A location manager must be able to:

A. INTERPRET SCRIPT REQUIREMENTS

1. List and describe locations
2. Identify unique script requirements
3. Confirm director's / designer's vision
4. Research landscape, historical, architectural styles

B. SCOUT LOCATIONS

1. Identify existing potential options
2. Generate new potential options
3. Process location priorities
4. Determine general availability of locations
5. Present options
6. Organize preliminary location visits
7. Conduct preliminary scouts
8. Verify available budget
9. Identify safety and environmental hazards

C. SECURE LOCATIONS

1. Determine all departmental needs
2. Negotiate terms and conditions of site rental contracts
3. Fulfill insurance requirements
4. Canvass filming and other affected areas
5. Obtain permits
6. Finalize contractual agreements
7. Conduct technical surveys

D. SCHEDULE USE OF LOCATIONS

1. Confirm all departmental needs
2. Collaborate on oneline schedule
3. Anticipate weather cover requirements
4. Draft location access schedule



E. ORGANIZE SUPPORT LOGISTICS

1. Address prep and wrap requirements
2. Address security needs
3. Address special staffing needs
4. Address safety and environmental hazards
5. Address neighbourhood issues
6. Address parking needs
7. Address support facility requirements
8. Address garbage removal / recycle requirements
9. Address equipment needs
10. Address weather induced conditions

F. CREATE AND MANAGE A LOCATION BUDGET

1. Estimate site rentals
2. Estimate parking costs
3. Estimate staffing costs
4. Estimate cost of safety and environmental hazard considerations
5. Determine equipment costs
6. Estimate costs related to neighbourhood issues
7. Estimate crew / cast support area costs
8. Finalize budget
9. Track costs
10. Control budget

G. INTERFACE WITH THE PUBLIC

1. Deliver notifications to affected areas
2. Participate in 'town hall' meetings
3. Ensure code of conduct compliance by cast and crew members
4. Address unforeseen location specific issues
5. Develop personal relationships in the community
6. Act as a production liaison

H. MAINTAIN CONTRACTED USE OF LOCATIONS

1. Address property owner needs
2. Generate payments as per contract
3. Comply with contract terms, location protocols and permit requirements
4. Address restoration requirements
5. Finalize location release

I. COORDINATE LOCATION STAFF

1. Assess staffing needs
2. Recommend candidates for hire
3. Facilitate staff orientation and on-the-job training
4. Ensure compliance with labour laws, collective and other contractual agreements
5. Establish / revise departmental schedules
6. Supervise performance

J. PERFORM ADMINISTRATIVE DUTIES

1. Administer electronic / online photo database
2. Develop a filing system
3. Create and maintain a contact list
4. Participate in the company safety adherence
5. Comply with company procedures for paperwork



K. USE TOOLS AND EQUIPMENT

1. Use camera
2. Use a word processing software
3. Use a spreadsheet software
4. Use a photo stitching software
5. Use a GPS
6. Use a map making software
7. Drive a vehicle
8. Use electronic communication tools
9. Use maps
10. Use standard office equipment
11. Use Web browsers
12. Use outdoor gear

GENERAL COMPETENCIES

L. DEMONSTRATE COMMUNICATION AND INTERPERSONAL SKILLS

1. Demonstrate listening skills
2. Empathize
3. Demonstrate tact and diplomacy
4. Demonstrate proficiency in business writing
5. Speak in public
6. Adapt language to recipient / audience
7. Demonstrate leadership
8. Demonstrate teamwork skills
9. Persuade
10. Negotiate
11. Resolve conflicts

M. DEMONSTRATE PERSONAL COMPETENCIES

1. Demonstrate integrity
2. Demonstrate organisational skills
3. Demonstrate creativity
4. Demonstrate initiative
5. Demonstrate confidence
6. Demonstrate tenacity
7. Demonstrate thoroughness and attention to details
8. Multitask
9. Demonstrate self-discipline
10. Work under pressure
11. Demonstrate flexibility
12. Solve problems
13. Make decisions
14. Demonstrate professional discretion
15. Project professional image
16. Project positive attitude
17. Network
18. Stay current

4.2 PROFILE OF LOCATION MANAGERS

Based on our sample and the data collected during the survey, we can now develop a portrait of the Canadian location managers consulted. This description covers the following elements:

- Sex
- Age
- Education



- Work experience as a location manager
- Principal occupation
- Employment status
- Type of film or television production on which the location managers work

Even though most (70%) of the location managers interviewed were men, many women also work in this occupation, making up a full one-third of our sample.

The location managers interviewed were all over 25 years of age. Close to 80% of them were between the ages of 35 and 54, whereas only 6.9% were over 55 years of age (Table 3). The data collected do not reveal any succession issues for this occupation.⁴

Table 3 – Age of Location Manager Respondents (n=101)

WHICH AGE GROUP DO YOU BELONG TO?	N	%
1. Under 25 years	0	0%
2. Between 25 and 34 years	12	11.9%
3. Between 35 and 44 years	39	38.6%
4. Between 45 and 54 years	42	41.6%
5. Over 55 years	7	6.9%
6. Choose not to answer	1	0%

The location managers sampled are quite well educated, given that 28.7 % of them have a college degree and 56.4% have a university degree. Close to 90% had not taken courses specifically on location management at the college or university level. Respondents who reported learning the trade at a university often cited the programs offered at the Capilano University and the Vancouver Film School in British Columbia. However, these institutions offer programs specialized in audiovisual production for film and television rather than specific programs for location managers. Moreover, our study found that these general training programs in audiovisual production frequently cover the competencies required for location managers.

Our sample was by and large made up of experienced location managers. Approximately three out of five respondents (58.4%) reported that they had more than ten years' experience in location management, whereas 23% of them had between six and nine years' experience in this trade. Only a small proportion (13%) had less than five years' experience in this type of activity and no one had less than two years' experience. This situation likely has a bearing on the results, given that most of the location managers reported that they knew their trade well.

Furthermore, three-quarters of the people consulted worked as location managers and 20% as assistant location managers. We were not able to consult any trainees and only reached six

⁴ Our results are representative in 95% of cases with a margin of error of 8.3%.

location scouts. Our sample did not put us in contact with younger apprentices in the trade. From our analysis of the contact lists provided by the Directors Guild of Canada (DGC) and the Alliance des techniciens en image et en son (AQTIS), we found that only one person listed himself as a location manager trainee.

Like many other positions in the film and television industry, the occupation of location manager is characterized by the status of the employment offerings. The majority of the location managers interviewed (75%) were self-employed workers and another 15% worked freelance or on a contract basis. Only 4% of those interviewed reported they had a full-time position and 1% worked part-time.

Lastly, the location managers were primarily involved in the production of feature films (78.2%), television series (71.3%), television movies/MOWs (57.4%), commercials (29.7%) and short films (22.8%). A smaller proportion worked on documentaries (13.9%), music videos (10.9%), reality television shows (8.9%) and corporate videos (6.9%).

5. THE TRAINING NEEDS OF LOCATION MANAGERS

5.1 NEEDS ANALYSIS BASED ON THE CHART OF COMPETENCIES

For this survey, the Chart of Competencies for location managers was used to define the competencies required of practitioners. This Chart was therefore pivotal in developing the questionnaire for assessing respondents' skills.

During the telephone interviews, we asked these professionals to self-assess based on the skills listed in the Chart. They were asked to start by answering the following question for each of the 12 skill sets:

“As a location manager, do you consider this skill essential to your work?”

This exercise helped validate the Chart of Competencies (Table 4) because almost all of these skill sets were deemed necessary by more than 90% of respondents.

Table 4 – Skill Sets Essential (Yes/No) for Location Management Work

SKILL SETS	YES	No	CHOOSE NOT TO ANSWER
A. Interpret script requirements	98%	2%	0%
B. Scout locations	99%	1%	0%
C. Secure locations	99%	1%	0%
D. Schedule use of locations	89.1%	10.9%	0%
E. Organize support logistics	95%	5%	0%
F. Create and manage a location budget	91.1%	8.9%	0%
G. Interface with the public	99%	1%	0%
H. Maintain contracted use of locations	98%	2%	0%
I. Coordinate location staff	97%	3%	0%
J. Perform administrative duties	94.1%	5.9%	0%
K. Use tools and equipment	95%	5%	0%
L. Demonstrate communication and interpersonal skills	100%	0%	0%
M. Demonstrate personal competencies	100%	0%	0%

Overall, there was consensus among the majority of the location managers that their work required them to draw on the 12 skill sets in the Chart of Competencies for their occupation. Moreover, none of the skill sets in this Chart were considered not to be part of their work by more than 10% of the location managers surveyed.

Furthermore, a detailed review of these 12 skill sets brings to light a few professional competencies that were not deemed essential by at least one-quarter of the location managers (Table 5). These competencies are essentially found in the following two skill sets: “*Use tools and equipment*” (K) and “*Create and manage a location budget* (F)”.



Table 5 – Skills Not Essential for all Location Managers, by Skill Set

SKILLS DEEMED NON ESSENTIAL FOR LOCATION MANAGERS		%
1.	Use a GPS (K)	48.5%
2.	Use a map making software (K)	26.7%
3.	Determine equipment costs (F)	26.7%
4.	Estimate cost of safety and environmental hazard considerations (F)	24.8%
5.	Ensure compliance with labour laws, collective and other contractual agreements (I)	21.8%
6.	Participate in 'town hall' meetings (G)	21.8%

5.2 SELF-ASSESSMENT OF SKILLS

In the telephone interviews with location managers, when the respondent indicated use of a skill set, the interviewer would further investigate to identify the level of mastery for each of the sub-skills for that area of competency. To target training needs, the interviewer would ask location managers to self-assess, specifying their degree of mastery of the different skill sets in the Chart, based on the following scale (Table 6):

- I: I HAVE NOT YET MASTERED THIS COMPETENCY
- II: I HAVE NOT HAD TO USE THIS COMPETENCY YET
- III: I NEED TO IMPROVE THIS COMPETENCY
- IV: I MASTER THIS COMPETENCY VERY WELL

When the response indicated that the respondent had mastered the skill set (IV), the interviewer would immediately move to the next set. However, if the respondent indicated a need to acquire or improve skills (I, II or III) ⁵, the interviewer would investigate how the respondent planned to do so in greater detail.

In general, the results indicate that the majority of location managers considered they had “mastered very well” most of the skills required to do their work. This is not surprising when we consider that close to 60% of respondents had more than 10 years’ experience and another 23% had more than five years’ experience in the trade.

Most of these skills had been acquired on the job by more than 80% of respondents. Self-teaching appears to be the other most prevalent learning method for location managers, and even surpasses on-the-job learning for the skills related to tool and equipment use and for personal and interpersonal skills. Furthermore, a review of the data collected indicates that for some skills, a number of respondents preferred formal training (Table 6).

⁵ It should be noted that few respondents chose answers I and II, given that only a small number had less than five years’ experience in the trade.

Table 6 –Skills Acquired Through Formal Training

SKILLS	%
L3. Demonstrate tact and diplomacy	30.7%
K11. Drive a vehicle	22.8% ⁶
B9. Identify safety and environmental hazards	19.8%
K1. Use camera	18.8% ⁷
A1. List and describe locations	16.8%
K3. Use a spreadsheet software	14.9% ⁸
E4. Address safety and environmental hazards	13.9% ⁹
A4. Research landscape, historical, architectural styles	11.9%
B1. Identify existing potential options	10.9%

These formal training opportunities were offered by the following specialized film and television training providers:

TRAINING ASSOCIATION/ORGANIZATION	EDUCATIONAL INSTITUTION
<ul style="list-style-type: none"> ■ AQTIS ■ Directors Guild of Canada (DGC) ■ Regroupement pour la formation en audiovisuelle du Québec (RFAVQ) 	<ul style="list-style-type: none"> ■ Capilano College ■ Film Training Manitoba ■ Humber College of technology ■ INIS¹⁰ ■ Nova Scotia College of Arts ■ Ontario College of Arts ■ Ontario Media Development Corporation (OMDC) ■ Ryerson University ■ University of New Brunswick (film) ■ Vancouver Film School

Associations like the Directors Guild of Canada (DGC), which is organized into provincial chapters, and the Alliance des techniciens de l'image et du son (AQTIS) appear to be very active in the professional development of location managers. However, the list of the educational institutions provided by the location managers is limited. The respective training offerings of these establishments will be examined in the pages that follow. It should be noted that several general training courses are also available at the various community colleges or universities, although they are not specialized in the film and television industry.

Thus, it appears that few location managers received specific training to learn their trade and acquired their skills mainly on the job or through self-learning. This situation was decried in a CHRC study from April 2008, which underscored the difficulties experienced by producers, production managers, production coordinators and department heads in finding location managers in Canada who were proficient enough in all the skills sets to be prepared for the range of responsibilities required.

⁶ Note that 81.2% of respondents reported they had acquired this skill through self-learning, whereas 22.8% indicated they had taken driver training.

⁷ Note that for this skill, 7.9% of respondents reported they had attended a conference or had taken informal training.

⁸ Note that for this skill, 7.9% of respondents reported they had attended a conference or had taken informal training.

⁹ Note that for this skill, 11.9% of respondents reported they had attended a conference or had taken informal training.

¹⁰ This training is not available every year.



5.3 THE LEAST-MASTERED SKILLS

Moreover, even though the location managers self-assessed as having mastered their trade, a more detailed analysis of the information collected revealed that, despite the high level of experience of the location managers consulted, a number of them considered that various aspects could still be improved (Table 7). Furthermore, given that there is a greater concentration of location managers in Ontario, British Columbia and Quebec, there were more people from these provinces who expressed such needs.

Table 7 – The Skills Least Mastered by the Location Managers

SKILLS LEAST MASTERED	%
B9. Identify safety and environmental hazards	38.7%
A4. Research landscape, historical, architectural styles	32.7%
E4. Address safety and environmental hazards	29.7%
K3. Use a spreadsheet software	26.8%
F4. Estimate cost of safety and environmental hazard considerations	24.8%
C2. Negotiate terms and conditions of site rental contracts	22.8%

The interviews also indicated that these skills had been acquired primarily on the job or through self-learning (Table 8). However, a number of location managers turned either to formal training or informal training offered in the form of conferences.

Table 8 – The Skills Less Mastered by the Location Managers

SKILLS LESS MASTERED	ON THE JOB	SELF-LEARNING	FORMAL TRAINING	INFORMAL CONFERENCE	OTHER
B9. Identify safety and environmental hazards	88.1%	54.5%	19.8%	10.9%	4%
A4. Research landscape, historical, architectural styles	82.2%	65.3%	11.9 %	8.9%	6.9%
E4. Address safety and environmental hazards	86.1%	61.4%	13.9%	11.9%	4%
K3. Use a spreadsheet software	60.4%	74.3%	14.9%	7.9%	2%
F4. Estimate cost of safety and environmental hazard considerations	74.3%	61.4%	2%	6.9%	4%
C2. Negotiate terms and conditions of site rental contracts	96%	67.3%	5.9%	6.9%	5%

5.4 PRIORITY NEEDS

When asked what they considered to be the most IMPORTANT and DEMANDING CHALLENGES in their work, the location managers identified four¹¹:

- Scouting locations in a tight timeframe (30.7%)
- Interfacing with the public (28.7%)
- Budgetary management in a context of limited resources (21.8%)
- Identifying locations to meet script requirements (20.8%)

¹¹ Appendix 1 presents the responses of the location managers in greater detail.

These challenges are essentially consistent with the view of the producers, production managers, production coordinators and department heads consulted in April 2008 with regard to the position.

In addition, when invited to identify priority or urgent training needs to be filled in the foreseeable future (see Appendix 2), the location managers consulted agreed on two training priorities:

- Legal aspects of contracts and insurance — Contract negotiation (32.7%)
- Keeping pace with technological changes and mastering the use of the main tools and equipment of the trade (30.7%)

The need identified as the top priority by one-third of the location managers was with regard to increasing their knowledge and understanding of the legal aspects of location contracts and insurance and enhancing their ability to negotiate these contracts. One in five location managers considered that acquiring this knowledge would definitely improve their ability to “*Negotiate terms and conditions of site rental contracts*” (C2). Furthermore, slightly more than 10% of them suggested that contract negotiation training should be a priority.

Second, priority was given to the need to keep pace with technological changes in connection with work-related tools and equipment. Topping the list were using a camera and building a database of photos and documentation for the scouted locations. This priority also addresses the skills gaps identified by 17.8% of respondents, namely J1: “*Administer electronic / online photo database*”. Moreover, the ability to “*Use a spreadsheet software*” (K3) was a priority for a smaller number, whereas 26.8% identified it as a skill they mastered less well. Finally, “*Use a map making software*” (K6) is also linked to a work tool-related skill for which 17.8% of the location managers contacted recognized a need for improvement.

Furthermore, even though the management of environmental and occupational health and safety considerations on location sites was not deemed a priority by the location managers interviewed, three skills in connection with this issue were raised as significant training needs:

- B9. Identify safety and environmental hazards (38.7%)
- E4. Address safety and environmental hazards (29.9%)
- F4. Estimate cost of safety and environmental hazard considerations (24.8%)

These skills were among the six skills least mastered by the group of location managers interviewed.

Finally, one other skill was considered not to have been mastered by the location managers who participated in this study, but was not cited as a priority:

- A4. Research landscape, historical, architectural styles (32.7%)

6. TRAINING OFFERINGS

6.1 AMOUNT OF TIME SPENT BY LOCATION MANAGERS ON THEIR PROFESSIONAL DEVELOPMENT

It is all very well to identify the training needs of location managers and to analyze the appropriateness of the fit between these needs and the learning resources that are currently available across Canada, but the individuals concerned still have to be willing and able to invest in their professional development.

Where do things stand in this regard? To answer this question, our survey included the following question: *Have you taken any training during the past year?*

Only 13 respondents indicated that they had spent time on their training during the past 12 months, namely:

- 4 Francophones
- 9 Anglophones

No trend was found with respect to training topics, which centred around the priorities identified, but were as varied and numerous as the location managers taking them.

Based on this information, not only did location managers learn their trade on the job or through self-learning, but very few of them spent time on professional development. When they did, they appeared to prefer courses offered by member-based organizations in particular (DGC and AQTIS) as well as a few institutions that provide general continuing training on specific aspects of their work such as photography, health/safety, assorted legal concepts and others.

Furthermore, when asked to indicate which available training offerings they considered the best and would recommend to a colleague, almost all of the location managers mentioned their provincial chapter of the Directors Guild of Canada (DGC) and the Alliance des techniciens de l'image et du son (AQTIS) in Quebec. Only the Capilano University was also frequently cited because of its training for location managers.

6.2 THE MAP OF TRAINING OFFERINGS IN LOCATION MANAGEMENT IN CANADA

For our survey, we interviewed 48 educational institutions and associations/federations/guilds from the film and television industry. These organizations are listed in Table 9. We sent them our questionnaire based on the Chart of Competencies for location managers in the film and television industry. Approximately 35 public and private educational institutions or firms and 13 associations/federations/guilds offer training for trades in the film and television industry. These organizations provided a description of their training in phone interviews.

When approached to participate in the study, several educational institutions responded that they did not offer training for location managers. However, when they were read the list of Chart competencies, the people in charge of training realized that their training was in fact relevant to our objective of identifying applicable training offerings for location managers. Only some member-based organizations were found to provide training specifically for location managers. The educational institutions had no initial training programs especially structured to prepare for the location manager trade but did offer training focused on film or television production. Moreover, these offerings were often found to be appropriate for developing the skills required by location managers.

The results of our study revealed that in Canada, the training programs appropriate for location management are essentially concentrated in three provinces: Ontario (19), British Columbia (9) and Quebec (7). It should be noted that these provinces have the highest level of film and television production as well as the greatest number of educational institution training offerings. While there are fewer associations/federations/professional guilds, the latter actively promote membership training and are often also labour associations that defend the interests and negotiate the employment terms and conditions of their members. They offer professional development activities in the form of courses, seminars or lectures, and short workshops that specifically cover the trades they represent. They also organize on-the-job internships, and some offer a mentor-based approach.

In addition to these three provinces, appropriate training for location managers is available in seven other Canadian provinces: Nova Scotia (4), New Brunswick (3), Alberta (2), Manitoba (1), Saskatchewan (1), Newfoundland (1) and the Yukon (1). Nevertheless, access to these training opportunities is much more limited.

Table 9 —Training Providers for Location Managers by Province

ONTARIO	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ Canadore College ■ Conestoga College – School of Media & Design ■ Seneca College ■ Loyalist College ■ Confederation College ■ Confederation College ■ Sheridan Institute of Technology and Advanced Learning – School of Animation, Arts and Design ■ Ryerson University - School of Radio and Television Arts ■ Ryerson University – G. Raymond Chang School of Continuing Education ■ Fanshawe College – Advanced Filmmaking ■ Fanshawe College – Broadcasting - Television ■ Niagara College Canada ■ Humber College - School of Media Studies and Information Technology ■ Centennial College ■ La Cité collégiale (Francophone institution)
	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ Women in Film and Television – Toronto (WIFT-T) ■ Directors Guild of Canada – Ontario Council ■ Ed Video Media Arts Centre ■ Liaison of Independant Filmmakers of Toronto
QUEBEC	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ Institut Trebas ■ École du Show Business ■ Parlimage ■ Cegep de Jonquière ■ Collège O’Sullivan
	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ AQTIS ■ Regroupement pour la formation en audiovisuel du Québec (RFAVQ)
BRITISH COLUMBIA	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ Vancouver Film School ■ Pacific Audio Visual Institute ■ British Columbia Institute of Technology (BCIT) – Broadcast & Media Communications Department ■ The Art Institute of Vancouver ■ Safety & Health in Arts Production & Entertainment (SHAPE) ■ Columbia Academy ■ Capilano University Film Centre ■ Emily Carr University of Art + Design
	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ Director’s Guild of Canada BC
MANITOBA	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ Film Training Manitoba
ALBERTA	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ Red Deer College ■ SAIT Polytechnic
NEW BRUNSWICK	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ University of New Brunswick, College of Extended Learning
	<ul style="list-style-type: none"> ■ Centre for Arts and Technology – Fredericton

	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ New Brunswick Film Coop
NOVA SCOTIA	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ NSCAD University – Media Arts ■ Nova Scotia Community College - School of Applied Arts
	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ Director’s Guild of Canada, Atlantic Regional Council ■ Atlantic Filmmakers Cooperative
NEWFOUN DLAND AND LABRADOR	PUBLIC AND PRIVATE EDUCATIONAL INSTITUTIONS
	<ul style="list-style-type: none"> ■ College of the North Atlantic – Media Arts Centre
SASKATCH EWAN	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ SaskFilm and Video Development Corporation
YUKON TERRITORIES	ASSOCIATIONS/ORGANIZATIONS IN THE FILM AND TELEVISION INDUSTRY
	<ul style="list-style-type: none"> ■ Northern Film & Video Industry Association

The analysis of Table 9 reveals the following preliminary findings:

- Training that is applicable to location management is available in nine provinces (Ontario, British Columbia, Quebec, Manitoba, Alberta, New Brunswick, Nova Scotia, Saskatchewan, and the Yukon), in public or private educational institutions and in professional associations, unions or guilds. However, only the member-based organizations/unions/guilds offer activities specifically for location managers. The other training providers cover the Chart competencies in programs that focus mainly on film and television production.
- There are significantly more training opportunities in three provinces: Ontario, British Columbia and Quebec.
- No training offering was identified in Prince Edward Island, Nunavut or in the Northwest Territories.¹²
- Training is offered in French in Quebec and Ontario. The francophone organization that was supposed to exist in New Brunswick (Cinérêverie) was never found. Training is available in English in every province that took part in the study.
- Several eligible educational institutions refused to take part in the study or took longer to respond because of the busy holiday season, following which classes did not start up again until later in January (see Appendix 3 and 4).
- The ten provinces with training offerings that cover location management skills are served by training providers for each of the skill sets outlined in the Chart of Competencies for location managers. However, seven of them have access to less than four organizations providing location management training. In Prince Edward Island and the Northwest Territories, our research found no evidence of educational institutions, member-based organizations, unions or guilds with such an offering.

¹² It should be noted that we were unable to identify any location managers in these provinces.

6.2 THE STRENGTHS AND GAPS IN THE TRAINING OFFERINGS

Table 10 presents the detailed results of the assessment by training providers of their offerings in light of their ability to meet the training needs of location managers. For each skill set, the table provides the number of educational institutions and associations/federations/guilds per province that provide training content that is appropriate for location management professionals.

Table 10 – Training Offering by Competency in the Chart for Location Managers (Canada and by Province)

DO YOU OFFER TRAINING THAT DEVELOPS LOCATION MANAGER SKILLS?	CANADA		RESPONDENTS BY PROVINCE									
	YES	%	ON	BC	QC	NL	MB	AL	NB	NS	YT	SK
A. Interpret script requirements	45	93.8%	17/19	8/9	7/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1
B. Scout locations	46	95.8%	18/19	8/9	7/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1
C. Secure locations	44	91.7%	18/19	7/9	7/7	1/1	1/1	2/2	2/3	4/4	1/1	1/1
D. Schedule use of locations	43	89.6%	17/19	7/9	6/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1
E. Organize support logistics	45	93.8%	16/19	9/9	7/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1
F. Create and manage a location budget	39	81.3%	16/19	7/9	6/7	1/1	1/1	1/2	2/3	3/4	1/1	1/1
G. Interface with the public	42	87.5%	17/19	7/9	6/7	1/1	1/1	2/2	2/3	4/4	1/1	1/1
H. Maintain contracted use of locations	42	87.5%	15/19	8/9	7/7	1/1	1/1	2/2	2/3	4/4	1/1	1/1
I. Coordinate location staff	24	50%	4/19	6/9	7/7	—	1/1	1/2	2/3	1/4	1/1	1/1
J. Perform administrative duties	37	77.1%	12/19	8/9	6/7	1/1	1/1	1/2	3/3	3/4	1/1	1/1
K. Use tools and equipment	43	89.6%	17/19	8/9	7/7	1/1	1/1	1/2	3/3	3/4	1/1	1/1
L. Demonstrate communication and interpersonal skills	46	95.8%	18/19	8/9	7/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1
M. Demonstrate personal competencies	46	95.8%	18/19	8/9	7/7	1/1	1/1	2/2	3/3	4/4	1/1	1/1

To begin, it is important to specify that nine of the ten provinces offering training covered all 12 of the skill sets in the Chart. However, these offerings are much more concentrated in three provinces: Ontario, British Columbia and Quebec.

A single skill set appeared to be less well covered in providers' training offerings. Only half of the organizations provided activities targeting the acquisition or improvement of the "*Coordinate location staff*" skill. Newfoundland, which only has one eligible provider, did not cover this skill set at all. Lastly, close to one-half of the training providers acknowledged that the training offerings for this skill set could be improved.

In the pages that follow, we provide the main considerations related to each of the competencies covered by the Chart.



INTERPRET SCRIPT REQUIREMENTS (45 PROVIDERS OUT OF 48)

Most of the training providers surveyed offer training that covers the following three skills (Table 11):

1. List and describe locations
2. Identify unique script requirements
3. Confirm director's / designer's vision

The training offered for these skills is by and large a balance of theory and practice.

Table 11 – Interpret Script Requirements (n=45)

SKILLS	TRAINING OFFERED
1. List and describe locations	93.3%
2. Identify unique script requirements	97.7%
3. Confirm director's / designer's vision	93.3%
4. Research landscape, historical, architectural styles	66.6%

The situation is a bit different for the “*Research landscape, historical, architectural styles*” skill, which is not offered in approximately 15 of the organizations consulted. The providers are distributed in the following provinces:

- Ontario (8)
- Nova Scotia (2)
- New Brunswick (1)
- Quebec (1)
- Alberta (1)
- British Columbia (2)

While this skill was not identified as a training priority, it came up as one of the skills for which one-third of the location managers consulted felt they needed to improve their mastery. It should be noted that the training offering in some provinces is very limited since there is often only one provider able to meet the demand.

Furthermore, these training offerings are mainly concentrated in the educational institutions with programs in audiovisual production, most of which offer a balance of theoretical and practical training. For two-thirds of the providers, the training offered is intensive and full-time (68.9%) or is in the form of short workshops (64.4%). Approximately 40% offer internships or on-the-job training and slightly more than one-third lean toward a mentor-based approach.

Finally, when asked for their overall assessment of their ability to develop training offerings appropriate for this skill set, roughly 40% of providers considered it one of their program's strengths, whereas slightly more than one-half felt that their offerings could be improved.



SCOUT LOCATIONS (46 PROVIDERS OUT OF 48)

Training offerings aimed at developing the ability to “*Scout locations*” are available among 95.8% of the providers. All of the skills from the Chart for location managers are covered by the training offerings of most of the providers (Table 12).

In this skill set, more than one-third of the location managers expressed the need to improve their ability to “*identify safety and environmental hazards*” (38.7%). Even though this need was not seen as a priority, location managers should be informed about these training offerings.

As for the previous skill set, the training offered consists mainly of a balance of theory and practical training. The most frequently used training methods include:

- Intensive full-time training (69.6%)
- Hands-on workshops (63%)
- On-the-job internships or training (37%)
- Mentoring (32.6%)

Thus, even though 50% of the organizations consulted considered the training provided to develop the ability to “*scout locations*” one of their program’s strengths, the other one-half saw opportunities to improve it. One provider even considered this aspect as something missing from its program. In British Columbia, more than two-thirds of the providers in place saw their training offering in this skill set as a strength. However, in New Brunswick, the same proportion felt there was room for improvement.

Table 12 – Scout Locations (n=46)

SKILLS	TRAINING OFFERED
1. Identify existing potential options	93.5%
2. Generate new potential options	93.5%
3. Assess location priorities	93.5%
4. Determine general availability of locations	100%
5. Present options	84.8%
6. Organize preliminary location visits	93.5%
7. Conduct preliminary scouts	100%
8. Verify available budget	89.1%
9. Identifying safety and environmental hazards	95.7%

SECURE LOCATIONS (44 PROVIDERS OUT OF 48)

Training offerings for this skill set are relatively widespread in all the provinces (Table 10). The same applies to all of the skills it comprises (Table 13), with the exception of slightly more than 20% of providers that do not offer training to support the development of the “*canvass filming and other affected areas*” skill. However, it should be noted that only 8% of the location managers expressed a need in this area.

Table 13 – Secure Locations (n=44)

SKILLS	TRAINING OFFERED
1. Determine all departmental needs	90.9%
2. Negotiate terms and conditions of site rental contracts	88.6%
3. Fulfill insurance requirements	90.9%
4. Canvass filming and other affected areas	77.3%
5. Obtain permits	97.7%
6. Finalize contractual agreements	93.2%
7. Conduct technical surveys	95.5%



Furthermore, the analysis of the needs expressed by the location managers indicated that for one in five respondents, the ability to “*negotiate terms and conditions of site rental contracts*” was a skill they wanted to improve. This skill even appeared as one of the priority skills to be mastered by location managers. A review of the training offerings reveals that they are available in all ten provinces for location managers looking to improve in this area.

When offered, the training is delivered mainly as part of an educational institution’s initial training program in the form of:

- Intensive full-time training (72.7%)
- Hands-on workshops (65.9%)
- On-the-job internships or training (38.6%)
- Mentoring (36.4%)

Approximately 43.2% considered this type of program their strength, whereas slightly more than one-half wanted to see their service offerings improve. This distribution is similar in most of the provinces where training offerings exist.

SCHEDULE USE OF LOCATIONS (43 PROVIDERS OUT OF 48)

The development of skills required to “*schedule use of locations*” appeared to be a concern among 90% of the training providers (Table 10) in all ten provinces where we identified training offerings. Few location managers identified training needs in this skill set.

Table 14 – Schedule Use of Locations (n=43)

SKILLS	TRAINING OFFERED
1. Confirm all departmental needs	88.4%
2. Collaborate on online schedule	83.7%
3. Anticipate weather cover requirements	97.7%
4. Draft location access schedule	81.4%

Current training offerings are mainly in the form of intensive full-time training (72.1%), hands-on workshops (62.8%), on-the-job internships or training (37.2%) and mentoring (34.9%).

Over one-half of the training providers saw this as one of their program’s strengths, whereas some 45.2% providers recognized a need for improvement.



ORGANIZE SUPPORT LOGISTICS (45 PROVIDERS OUT OF 48)

Approximately 93.8% of providers offer training that includes the development of support logistics skills.

Close to 30% of location managers identified the ability to “*address safety and environmental hazards*” as a priority need. It should be noted that this training is offered by more than 80% of all provider types in all the provinces.

Table 15 – Organize Support Logistics (n=45)

SKILLS	TRAINING OFFERED
1. Address prep and wrap requirements	95.5%
2. Address security needs	88.8%
3. Address special staffing needs	80%
4. Address safety and environmental hazards	88.8%
5. Address neighbourhood issues	93.3%
6. Address parking needs	93.3%
7. Address support facility requirements	84.4%
8. Address garbage removal / recycle requirements	82.2%
9. Address equipment needs	88.8%
10. Address weather induced conditions	88.8%

For the majority of providers, the training combines theory and practice. However, more organizations take a more theoretical approach with some skills, such as “*Address neighbourhood issues*” (40%) and “*Address special staffing needs*” (33.3%).

While the majority of providers saw their training offering as a strength in their program, over two-thirds of cases in New Brunswick and Nova Scotia considered that the support logistics training aspect needed improvement.

CREATE AND MANAGE A LOCATION BUDGET (39 PROVIDERS OUT OF 48)

More than 80% of providers offer training on budgetary management (Table 10). Further to a detailed analysis of the Chart competencies, we found that these skills are covered by current training offerings.

The review of location manager needs highlighted the concern among slightly more than one-quarter of them with regard to developing their “*estimate cost of safety and environmental hazard considerations*” skill. Other than Alberta, the training providers appear to be able to meet this need.

Table 16 – Create and Manage a Location Budget (n=39)

SKILLS	TRAINING OFFERED
1. Estimate site rentals	100%
2. Estimate parking costs	94.9%
3. Estimate staffing costs	97.4%
4. Estimate cost of safety and environmental hazard considerations	79.5%
5. Estimate equipment costs	92.3%
6. Estimate costs related to neighbourhood issues	92.3%
7. Finalize budget	92.3%
8. Track costs	89.7%
9. Control budget	84.6%

The training methods used in this skill set are the same as for the others, namely:

- Intensive full-time training (68.4%)
- Hands-on workshops (63.2%)
- On-the-job internships or training (39.5%)
- Mentoring (31.6%)

Roughly one-third of the organizations offer in-class training, while the others offer a blend of theoretical and practical training.

Approximately 44.7% of training providers saw this as one of their program’s strengths, whereas 52.6% indicated they were prepared to improve their training offering in this area.

INTERFACE WITH THE PUBLIC (42 PROVIDERS OUT OF 48)

Training aimed at developing the ability to “*interface with the public*” is available among 87.5% of the providers. All of the skills from the Chart of Competencies for location managers in this skill set are included in the training offerings of the majority of providers (Table 17), except for learning related to the “*participate in ‘town hall’ meetings*” skill, which is only addressed by 47.6% of these organizations.

It should be noted that this skill set was not deemed essential by more than 20% of the location managers. Moreover, few location managers identified a need for training in this area.

Table 17 – Interface with the Public (n=42)

SKILLS	TRAINING OFFERED
1. Deliver notifications to affected areas	90.5%
2. Participate in ‘town hall’ meetings	47.6%
3. Ensure code of conduct compliance by cast and crew members	95.2%
4. Address unforeseen location specific issues	100%
5. Develop personal relationships in the community	88.1%
6. Act as a production liaison	95.2%

As with the previous skill set, one-third of providers offer in-class training, while the other two-thirds combine theoretical and practical training. The most frequently used training methods are:

- Intensive full-time training (69%)
- Hands-on workshop (64.3%)
- On-the-job internships or training (38.1%)
- Mentoring (33.3%)

Thus, even though 51.2% of the organizations considered the training provided to develop the “*interface with the public*” skill as one of their program’s strengths, the other one-half saw opportunities to improve it, and two providers even saw their offering as falling short in their program.

MAINTAIN CONTRACTED USE OF LOCATIONS (42 PROVIDERS OUT OF 48)

Approximately 87.5% of providers offer training in this skill set. A detailed analysis of the skills in this area also revealed that the majority of providers cover the Chart competencies in their training offerings (Table 17).

The location managers did not identify any priority need in this skill set.



Table 18 – Maintain Contracted Use of Locations (n=42)

SKILLS	TRAINING OFFERED
1. Address property owner needs	97.6%
2. Generate payments as per contract	78.6%
3. Comply with contract terms, location protocols and permit requirements	95.2%
4. Address restoration requirements	92.9%
5. Finalize location release	95.2%

The majority of providers combine theoretical and practical training, although a small number reported offering training that was essentially theoretical.

The training methods most frequently used by the providers are:

- Intensive full-time training (68.4%)
- Hands-on workshops (63.2%)
- On-the-job internships or training (39.5%)
- Mentoring (31.6%)

Finally, even though close to 45% of the organizations indicated they were satisfied with their training offerings, 55.2% considered there was room for improvement.

COORDINATE LOCATION STAFF (24 PROVIDERS OUT OF 48)

Only 50% of training providers cover this skill set (Table 10). In Ontario, only four of the 19 organizations surveyed do so. Proportionally, more organizations in Quebec, British Columbia and New Brunswick cover the skills. Newfoundland has no training providers in this area.

A detailed analysis of the competencies in the Chart reveals that, even though most of the offerings cover these skills, the training offered by several providers does not always address the specific needs of location managers (Table 18). Two skills in particular have less coverage:

- Recommend candidates for hire
- Facilitate staff orientation and on-the-job training

This is especially true for providers in five provinces: Alberta, New Brunswick, Ontario, Quebec and British Columbia.



Table 19 – Coordinate Location Staff (n=24)

SKILLS	TRAINING OFFERED
1. Assess staffing needs	95.8%
2. Recommend candidates for hire	75%
3. Facilitate staff orientation and on-the-job training	70.8%
4. Ensure compliance with labour laws, collective and other contractual agreements	100%
5. Establish/revise departmental schedules	95.8%
6. Supervise performance	83.3%

Less than 20% of location managers expressed the need to improve their knowledge of “*labour laws, collective and other contractual agreements*”. This need could easily be filled given that all of the training providers cover this area.

The training methods used for this skill set are the same as for the other skills, namely:

- Intensive full-time training (75%)
- Hands-on workshops (62.5%)
- On-the-job internships or training (25%)
- Mentoring (29.2%)

This training is primarily theoretical for more than one-half of the organizations.

Finally, approximately 41.7% of the training providers saw this as one of their program’s strengths, whereas 58.3% indicated they were open to improving their training offer in this area.

PERFORM ADMINISTRATIVE DUTIES (37 PROVIDERS OUT OF 48)

Only three-quarters of the providers offer training covering this skill set (Table 10). These organizations are found in the ten provinces, even though some are less well equipped in terms of training providers.

A detailed analysis of the competencies in the Chart reveals that two skills in particular have less coverage (Table 19):

- Administer electronic / online photo database
- Develop a filing system

Only 17.8% of location managers identified the need for training to improve their “*administer electronic / online photo database*” skills. While the training offerings are more limited in



establishments specializing in film and television industry training, they are available in Arts programs.

Table 20 –Perform Administrative Duties (n=37)

SKILLS	TRAINING OFFERED
1. Administer electronic / online photo database	64.9%
2. Develop a filing system	70.3%
3. Create and maintain a contact list	94.6%
4. Participate in company safety adherence	78.4%
5. Comply with company procedures for paperwork	89.2%

Providers' training methods are the same as for the other skill sets:

- Intensive full-time training (75.7%)
- Hands-on workshops (56.8%)
- On-the-job internships or training (32.4%)
- Mentoring (29.7%)

These offerings are primarily a combination of theoretical and practical training for roughly one-half of the organizations.

Finally, approximately 37.8% of training providers considered this to be one of the strengths of their program, whereas 56.8% indicated they were open to improving their training offer in this area. It should be noted that two providers identified this skill set as something missing from their program.

USE TOOLS AND EQUIPMENT (43 PROVIDERS OUT OF 48)

Training offerings aimed at developing the skill to “*use tools and equipment*” are available among close to 90% of providers. However, a detailed analysis of the skills (Table 20) immediately shows that the offerings vary greatly depending on the tool or equipment concerned.

Table 21 – Use Tools and Equipment (n=43)

SKILLS	TRAINING OFFERED
1. Use camera	90.7%
2. Use a word processing software	81.4%
3. Use a spreadsheet software	79.1%
4. Use a photo stitching software	51.2%
5. Use a GPS	23.3%
6. Use a map making software	34.9%
7. Use electronic communication tools	72.1%
8. Use maps	74.4%
9. Use standard office equipment	76.7%
10. Use Web browsers	79.1%
11. Drive a vehicle	51.2%
12. Use outdoor gear	69.8%

Most of the providers offer activities in regard to the following skills:

- Use camera
- Use a word processing software
- Use a spreadsheet software
- Use electronic communication tools
- Use maps
- Use standard office equipment
- Use Web browsers
- Use outdoor gear

However, a smaller number of providers address the following skills:

- Use a photo stitching software
- Use a GPS
- Use a map making software

The survey of location managers' needs revealed their desire to keep pace with the technological changes affecting their trade. Training providers should therefore determine the precise impact of such changes on the location manager occupation and upgrade their training offerings accordingly. Furthermore, the only need clearly expressed by a significant number of

location managers was improving their “*use of spreadsheet software*” skill (26.8%). Training offerings in regard to this need are available in all the provinces.

As with the other skills, the training offered combines theory and practice. Likewise, the training methods most frequently used are:

- Intensive full-time training (76.2%)
- Hands-on workshops (59.5%)
- On-the-job internships or training (35.7%)
- Mentoring (33.3%)

One-half of the organizations consulted indicated that the training provided was one of their program’s strengths, while the other one-half felt that improvements were necessary.

DEMONSTRATE COMMUNICATION AND INTERPERSONAL SKILLS AND DEMONSTRATE PERSONAL COMPETENCIES (46 PROVIDERS OUT OF 48)

Close to 96% of providers offer training in connection with the development of personal and interpersonal skills. A detailed analysis of the skills (Table 21) clearly shows that the skills in this area are also sufficiently covered by current training offerings.

No priority need to develop personal and interpersonal skills came to light in the needs analysis of location managers.

As for the other skill sets, the training offered is primarily a combination of theory and practice. Likewise, the training methods most frequently used are:

- Intensive full-time training (72.7%)
- Hands-on workshops (61.4%)
- On-the-job internships or training (38.6%)
- Mentoring (34.1%)

Two-thirds of the organizations consulted indicated that the training to develop personal and interpersonal skills was one of their program’s strengths. Only one-third considered that improvements were necessary.

Table 22 – Demonstrate Communication and Interpersonal Skills (n=46)

SKILLS	TRAINING OFFERED
1. Demonstrate listening skills	89.1%
2. Empathize	82.6%
3. Demonstrate tact and diplomacy	—
4. Demonstrate proficiency in business writing	82.6%
5. Speak in public	80.4%
6. Adapt language to recipient / audience	82.6%
7. Demonstrate leadership	95.7%
8. Demonstrate teamwork skills	100%
9. Persuade	86.7%
10. Negotiate	91.3%
11. Resolve conflicts	93.5%
11. Demonstrate creativity	93.5%
12. Solve problems	97.8%

Table 233 – Demonstrate Personal Competencies (n=46)

SKILLS	TRAINING OFFERED
1. Demonstrate integrity	—
2. Demonstrate organisational skills	—
3. Demonstrate creativity	93.5%
4. Demonstrate initiative	—
5. Demonstrate confidence	—
6. Demonstrate tenacity	—
7. Demonstrate thoroughness and attention to details	—
8. Multitask	—
9. Demonstrate self-discipline	—

Rh

10. Work under pressure	—
11. Demonstrate flexibility	—
12. Solve problems	—
13. Make decisions	97.8%
14. Demonstrate professional discretion	—
15. Project professional image	95.7%
16. Project positive attitude	—
13. Network	93.5%
14. Stay current	86.9%

6.3 THE MORE FREQUENTLY USED TRAINING METHODS IN THE CURRENT TRAINING OFFERINGS

Our inventory of training providers consisted of 30 public educational institutions, seven associations, seven labour organizations or guilds and four private training organizations.

For the majority of the training providers (85.4%), the training content was designed based on the expertise and professional experience of their trainers. One-half of them (54.2%) also drew on a training needs analysis of industry professionals or on research (41.7%). Lastly, close to 40% created a sectoral issues table in order to establish a program to address real industry needs. This is the standard approach in over one-half of the organizations consulted in Ontario, British Columbia, Nova Scotia and Newfoundland. In other provinces such as Quebec, Alberta, New Brunswick and Saskatchewan, providers work with the labour organizations representing workers from the industry.

The programs offered by the public educational institutions were generally longer and spread out over a period of one to four years. These programs usually consisted of intensive full-time training, which was the case for more than 80% of the organizations identified as educational institutions (Table 22). Moreover, 63.3% of them also offered hands-on workshops. In addition, 43.3% offered on-the-job internships or training, whereas 30% used a mentor-based approach. Finally, more than one-half included a practical exercise whereby students worked in teams to produce a film. Most of the training content was based on the professional experience and expertise of their teaching staff, but they also used industry issue tables (58.6%), research (55.2%) and training needs analysis (44.8%), and one-third developed their curriculum according to a competency profile.

Table 24 – The More Frequently Used Training Methods by Providers

MORE FREQUENTLY USED TRAINING METHODS	INTENSIVE FULL-TIME TRAINING	CONTINUING TRAINING	SEMINARS, LECTURES	HANDS-ON WORKSHOPS	DISTANCE TRAINING	ON-THE-JOB INTERNSHIPS, TRAINING	MENTORING	OTHER
A. Interpret script requirements	68.9%	6.7%	17.8%	64.4%	—	40%	35.6%	48.9%
B. Scout locations	69.6%	6.5%	17.4%	63%	—	37%	32.6%	43.5%
C. Secure locations	72.7%	4.5%	15.9%	65.9%	—	38.6%	36.4%	43.2%
D. Schedule use of locations	72.1%	2.3%	14%	62.8%	2.3 %	37.2%	34.9%	44.2%
E. Organize support logistics	68.9%	6.7%	15.6%	64.4%	2.2 %	35.6%	28.9%	46.7%
F. Create and manage a location budget	68.4%	7.9%	18.4%	63.2%	—	39.5%	31.6%	47.4%
G. Interface with the public	69%	7.1%	14.3%	64.3%	—	38.1%	33.3%	33.3%
H. Maintain contracted use of locations	73.8%	7.1%	14.3%	61.9%	—	38.1%	33.3%	38.1%
I. Coordinate location staff	75%	8.3%	8.3%	62.5%	—	25%	29.2%	33.3%
J. Perform administrative duties	75.7%	8.1%	13.5%	56.8%	2.7 %	32.4%	29.7%	43.2%
K. Use tools and equipment	76.2%	7.1%	14.3%	59.5%	2.4 %	35.7%	33.3%	40.5%
L. Demonstrate communication and interpersonal skills	72.4%	6.8%	15.9%	61.4%	2.3 %	38.6%	34.1%	43.2%
M. Demonstrate personal competencies	72.4%	6.8%	15.9%	61.4%	2.3 %	38.6%	34.1%	43.2%

Labour organizations or guilds offered hands-on training workshops (100%) and seminars or lecture courses (33.3%) spread out over several hours, days or one week. One-half of them also offered mentoring, whereas only one-third organized on-the-job internships. The content was developed based on the experience and expertise of their trainers (100%), who were usually recognized professionals in the field. They also drew on training needs analysis (85.7%).

The associations offered hands-on workshops (60%) with on-the-job internships (60%) or mentoring (60%). These activities could be a few hours in length or stretch out over several weeks, depending on the training format. Like the labour organizations and guilds, they built their training offer based on trainer experience and expertise (42.9%), but a proportion of 71.4% leaned more heavily toward training needs analysis.

Finally, specialized training organizations offered programs spread out over periods ranging from 12 to 15 months. These companies are particularly concentrated in British Columbia (3) and Quebec (1). They designed their training offerings based on the experience and expertise

of their trainers (100%) and also used other means such as training needs analysis, research and competency profiles to a lesser extent. Some created an industry consultation structure.

6.3 CONCLUSIONS REGARDING TRAINING OFFERINGS

INITIAL TRAINING

The survey of educational institutions found that these initial training providers did not offer training programs specifically geared to the location management trade. The training offered was generally part of an introductory-level audiovisual production course.

These offerings were mainly concentrated in Ontario (50%). Quebec and British Columbia each had four educational institutions that provided the appropriate training. In four other provinces (New Brunswick, Nova Scotia, Newfoundland and Alberta), training was provided by one or two educational institutions only. The other provinces had no eligible educational institutions in their territories or those that were eligible refused to participate in the survey.

A detailed analysis of the initial training offering revealed that the educational institutions covered most of the skills in the Chart of Competencies for location managers. However, the interviews highlighted the interest and willingness on the part of a great many of these training providers to improve their training offerings in order to better meet the specific needs of location managers. Some even indicated they were ready to contemplate creating a program especially for location managers provided there was sufficient demand. The greatest barrier would be program funding. This is the reason why educational institutions are more limited in their ability to create new programs than private organizations.

Furthermore, to create an initial training program leading to this occupation, it is important to ensure that young graduates will be able to begin working in this trade. The information collected in the survey indicated that the industry practice is for apprentices to begin at an entry-level position, such as production assistant, before becoming location scouts, assistant location managers or location managers. This information should be validated with the Film and Television Industry Steering Committee.

CONTINUING TRAINING

There are far fewer continuing training offerings than initial training offerings across Canada, except in Manitoba, Saskatchewan and the Yukon, where only the film and television industry associations provide training appropriate to the needs of location managers. Very few public and private educational institutions offer continuing training. The continuing training offerings are therefore essentially provided by the associations, unions and guilds.

In some cases, the offerings are specific to the location manager trade, but in most cases, they are not. Nevertheless, the continuing training offerings cover all of the skills in the Chart of Competencies. It should be noted, however, that a significant proportion of the continuing training providers showed a willingness to improve their training offerings to better meet industry needs.

The logo consists of the letters 'R' and 'h' in a stylized, handwritten font. The 'R' is larger and more prominent, with a small 'h' to its right. The lines are thin and the overall appearance is that of a signature or a brand mark.

APPENDIX 1 - MAIN CHALLENGES FACED BY LOCATION MANAGERS

Scout locations (31 respondents)

Scout locations (4 respondents)

Scout locations in an unrealistic timeframe (25 respondents)

Identify enough options from which the director can choose

Location availability

Interface with the public (29 respondents)

Deal with location owners

Deal with people/public, including governments and businesses

Explain to people what we want to do; for example, enter their house to take pictures or film

Be an effective liaison between the city and the production or the location owner and production

Be civil with residents, try to please residents and keep everyone happy

Balance studio and public interests

Handle the crew and deal with the public

Comply with public and private rules

Deal with the public and balance production demands with what the location owner and the public are willing to accept - limited compensation

Deal with public, city and production demands (2 respondents)

Deal with the public

A good producer must build a good rapport with the City in order to work with the police and firefighters

Interface with the public

Negotiate with a number of cities/municipalities at different levels across Canada

Deal with dissatisfied business owners and members of the community

Please a large number of different people with different requirements

Public relations

Maintain a good relationship with the community

Satisfy everyone's needs (2 respondents)

Needs of the community and film production

Act as a buffer between the public and the production team

Deal with representatives from private corporations

Deal with the outside world and the public

Secure city's cooperation

Public relations (neighbourhood and city)

Negotiate with the clientele

Businesses and residents who are not receptive to the film production

Create and manage a location budget (22 respondents)

Prepare the budget (2 respondents)

Prepare a budget with fewer resources

Increasing financial constraints

Budgetary constraints (9 respondents)

Many budget decisions to be made

Budget and cost control (2 respondents)

Get into the budget

Follow the budget

Budgetary constraints in finding location

Balance the budget

Adhere to the production budget

Work with a budget with increasingly fewer resources each year

Interpret script requirements (21 respondents)

Sufficient research on locations

Find locations that match the director's vision

Convergence of expectations between the film world and the real world

Conflict between the producer's expectations and the logistic realities of filming on location

Ability of the director and producer to communicate their needs

Find a location that is appropriate for both the director and visual designer

Find the right location that is appropriate for the scene (2 respondents)

Ensure that the location meets the production needs

Strike a balance between production aspects and reality

Make the appropriate arrangements with the production and for the location site

Frequent unreasonable expectations of distributors

Meet the director's requirements

Meet the expectations of directors, artistic directors and all of the department heads

Find the perfect location

Find good shooting locations

Find the impossible

Find the location that meets the often exaggerated director requirements

Find good rentals

Find and manage locations with a limited budget

Find the most creative solution to meet the producer's needs

Contract negotiation (18 respondents)

Deal with conflicting legal aspects with lawyers from the real world and those from the film world

Read legal documentation

Handle the legal aspects of the contract

Negotiate contracts (4 respondents)

Negotiate good price for locations

Deal with contract and legal problems

Obtain a contract

We are responsible for our contracts

Negotiate rental contracts according to available budgets

Convince the various stakeholders in regard to rentals and locations

Protect locations for production

Ensure that the crew complies with the contract rules

Negotiate a contract with the location owner and the producer, who is looking for the lowest price (2 respondents)

Obtain permits (15 respondents)

Deal with the bureaucracy to obtain permits (2 respondents)

Deal with city bureaucracy

The nightmare of paperwork

Municipal restrictions

Obtain permits (3 respondents)

Work with the bureaucracy of the outside world

Work within jurisdictional limits

Obtain filming permits

Obtain permits for special effects and night shoots

Work through government bureaucrats

Deal with bureaucracy



Different rules and legislation for each city/municipality

Support logistics (12 respondents)

Daily logistics, protection and management of locations

Difficulty arranging parking

Logistical needs

Manage locations for production

Prep the location properly

Risk management

Weather

Creative organization and logistical vision

Manage the filming environment well

Manage the location with a limited budget

Respond quickly to urgent needs

Multitask

Personal and interpersonal skills (7 respondents)

Demonstrate tact

Communicate budget

Manage the work crew

Be very organized

Know how to speak to people

Manage stress

Ensure everything runs smoothly

Equipment and technology (5 respondents)

Stay current with photography trends

Have current equipment and software including a cell phone, computer, an electronic photo database, digital camera, GPS, etc.

Use current Web technology

Ongoing updating of new work technologies

Budget software

Schedule management (5 respondents)

Program changes

Ensure that everything is properly coordinated the day of filming (3 respondents)

A change in the weather means a change of schedule

Coordinate staff (4 respondents)

Obtain the necessary department support with less staff

Impact of limited budgets on the ability to hire qualified staff

Impact of limited budgets on production quality

Reduced crew staff

Knowledge of and relationship with the other trades (4 respondents)

Deal with the other departments of the production team

Liaise with the production team

Deal with production team

Have a good rapport with all members of the various departments on location



Conflict resolution (4 respondents)

Conflict resolution (2 respondents)

Personality conflicts

Different personalities

Knowledge of the location manager trade (1 respondent)

The young generation is not familiar with what location managers do, which puts me in an impossible situation each time I have to resolve an issue.



APPENDIX 2 - PRIORITY OR URGENT TRAINING NEEDS TO BE ADDRESSED

Equipment and technology (31 respondents)

Electronic photo database (2)

Improve the photo and contact database

Photography (3)

Upgrade camera skills, especially for scouting

Management of online photo database

Film with special effects and document

Photo editing

Manage photography contacts

Computer applications and photography

Computer applications (2)

Computer-assisted design

Manage a database (2)

Technology upgrades (4)

Know more about modern equipment (2)

Make a map (4)

New software (2)

Spreadsheet

Microsoft Excel

Legal aspects of insurance and contracts (22 respondents)

Protect location management gains

Insurance course (4)

Legal training on contracts (3)

Insurance legislation (2)

Law course –legalese in contracts (3)

Legal aspects of third-party liability

Monitor regulatory and legislative changes

Contracts and insurance law

Learn more about contract clauses

Contract law that applies to locations

Understand insurance policies

Read and understand contracts (2)

Law courses

Location management (environment and health/safety) (19 respondents)

How to manage locations (2)

Environment and safety training (3)

How to detect environmental hazards (4)

Identify environmental and health hazards on the job

Health and safety standards for the film and television field (2)

Occupational health and safety (6)

Laws of the Workplace Safety and Insurance Board (WSIB)



Create and manage a budget (17 respondents)

Budget (10)

Budget software (2)

Budget control (2)

Budget — Do more with less

How to manage a budget

Accounting

Contract negotiation (11 respondents)

Contract negotiation (8)

Negotiate locations

Negotiation tips

The art of negotiating

Coordinate staff (10 respondents)

Labour Code

Labour laws and impact on the industry

Course on laws/legislation (2)

Human resources management (2)

Manage discipline and dismiss staff

Limit department expansion

Labour laws that apply to locations

Management courses

Conflict resolution (8 respondents)

Conflict negotiation and resolution (7)

Face-to-face conflict resolution with neighbours

Scout locations (6 respondents)

Learn to deliver the goods in a half-day where before it took us a month

Upgrade camera skills, especially for scouting

Scout

Develop location resources

Find new locations (2)

Architecture (5 respondents)

Architecture, housing styles from the 20s-60s-2000s

Know the styles

Course on architecture and its history, here and in other countries

Architecture

Language of architectural design

Staff programming (3 respondents)

Program and budget (2)

Assess staff needs

Achieve the director's vision (1 respondent)

Satisfy the producer

Obtain permits (1 respondent)

Regulations for different cities for permits and requirements



Knowledge of and relationship with the other trades (1 respondent)

Orientation in the other departments to better understand their reality

Personal and interpersonal skills

Demonstrate listening skills

Demonstrate proficiency in business writing (4)

Deal with difficult people

Networking—how to build a network (3)

Stress management

Time management (2)

Communication skills (2)

Demonstrate integrity

Project management

Interpersonal relations

Leadership

Problem-solving (3)

Teamwork

Speak in public (2)

Other

Other languages

English

On-the-job training

Internships—more hands-on training

Professional standards

More workshops on our work

Work with other location managers to see how they do things

Upgrade initial training for location managers

APPENDIX 3 - EDUCATIONAL INSTITUTIONS APPROACHED FOR AN INTERVIEW

Participants in the survey		
NAME OF THE INSTITUTION	PROGRAM TITLE	PROVINCE
Canadore College	Broadcasting – Television and Video Production	ON
Conestoga College – School of Media & Design	Broadcast – Television Program	ON
Seneca College	RTVT Program	ON
Loyalist College	Television and New Media Production	ON
Confederation College	Film Production	ON
Confederation College	Broadcasting - Television Production Diploma Program	ON
Sheridan Institute of Technology and Advanced Learning – School of Animation, Arts and Design	Advanced Television and Film	ON
Ryerson University - School of Radio and Television Arts	Broadcasting Production	ON
Ryerson University - G. Raymond Chang School of Continuing Education	Summer Film School; Film Studies Certificate	ON
Fanshawe College	Advanced Filmmaking	ON
Fanshawe College	Broadcasting - Television	ON
Niagara College Canada	Broadcasting – Radio, TV & Film	ON
Humber College - School of Media Studies and Information Technology	Film and Television Production	ON
Centennial College	Broadcasting + Film	ON
La Cité collégiale	Television production (francophone)	ON
Vancouver Film School	Film Production; Entertainment Business Management	BC
Pacific Audio Visual Institute	Film and Digital Arts	BC
British Columbia Institute of Technology (BCIT) – Broadcast & Media Communications Department	FilmFLEX Technology Professional Program and Broadcast Television Production Program	BC
The Art Institute of Vancouver	Digital Film and Video (DFVX) Diploma	BC
Safety & Health in Arts Production & Entertainment (SHAPE)	Supervisor Safety course, WHMIS course	BC
Columbia Academy	Video and Film Production program	BC

Capilano University Film Centre	Motion Picture Production program; Documentary program; Indigenous Independent Digital Filmmaking program	BC
Emily Carr University of Art + Design	Film, Video and Integrated Media	BC
Institut Trebas	Production cinématographique & télévisuelle	QC
Collège O'Sullivan de Montréal	Technologie des médias et plateau de tournage	QC
Parlimage CCF	Régie cinéma, télévision + formation sur mesure	QC
École du show-business Montréal	Gestion plateau cinéma et télévision	QC
CEGEP de Jonquière	Techniques de production et de post-production télévisuelle	QC
Red Deer College	Applied Degree in Motion Picture Arts - Production	AB
SAIT Polytechnic	Film and Video Production Program	AB
University of New Brunswick, College of Extended Learning	Certificate in Film Production	NB
Centre for Arts and Technology – Fredericton	Production Management	NB
NSCAD University – Media Arts	Bachelor of Fine Arts, Major in Film	NS
Nova Scotia Community College - School of Applied Arts	Screen Arts Program	NS
College of the North Atlantic – Media Arts Centre	Film and Video Production Diploma Program	NL
Refused to Participate/Did Not Respond to the Survey		
NAME OF THE INSTITUTION	PROGRAM TITLE	PROVINCE
York University - Department of Film	Film and Television Studies - University staff on strike during study	ON
Trebas Institute	Film and Television Production and Post-Production – Numerous attempts to contact brought no results.	ON
Algonquin College - School of Media and Design	Broadcasting - Television and Video Production	ON
Victoria Film (Motion Picture) School	Locations specialty workshop, WHMIS, BC Set Orientation Course, Traffic Control Person Certification – contact person was ill and school in transition, therefore no-one available for interview.	BC
University of British Columbia, Continuing Study Department	Certificate in Entertainment Administration – management decided faculty was too busy with holidays, new school year and inclement weather to respond.	BC

Simon Fraser University Film Program	Major in Film, Extended Minor in Film, Minor in Film and Video Studies programs – contact person agreed to interview but would not commit to date/time during data collection period.	BC
UBC Department of Theatre and Film	Film Production Program – contact person agreed to an interview, but did not follow through during data collection period, likely due to inclement weather and school closures	BC
École du cinéma Mel Hoppenheim –Concordia University	Refused to participate as it is a general film program	QC
Mount Royal College	Motion Picture Arts – Production	AB
Saskatchewan Institute of Applied Science and Technology	Unknown	SK
University of Regina	Bachelor of Fine Arts – Film and Video Production	SK
Centre for Arts and Technology, Halifax – Digital Filmmaking School	Digital Filmmaking, Event and Promotions Management programs – contact person agreed to an interview, but did not follow through during data collection period.	NS
Not Eligible for the Survey		
NAME OF THE INSTITUTION	PROGRAM TITLE	PROVINCE
Brock University	Communication, Popular Culture, and Film	ON
Queen's University, Department of Film and Media	Fundamentals of Production	ON
University of Windsor	Communication Studies	ON
Algonquin College - School of Media and Design	Documentary Production	ON
Toronto Media and Film College	Film Arts & Production	ON
Sheridan Institute of Technology and Advanced Learning	Journalism - Broadcast	ON
International Academy of Design & Technology/Toronto Film School	Film Production	ON
Capilano University Continuing Education	Film Studies Program	BC
Lost Boys Learning	Visual Effects Diploma	BC
Langara College	Digital Film Production Program	BC
Vancouver Institute of Media Arts	2D and 3D Animation, Acting, Digital Photography, Game Art & Design, Graphic Design, Interior Design, Visual Effects	BC
Vancouver Community College	Not an educational organization in film or TV	BC
Malaspina University College/Vancouver Island University	Not an educational organization in film or TV	BC
Centre for Arts and Technology, Kelowna	Digital Filmmaking	BC
Methodica Acting Studio for Film and Theatre	Acting programs	BC
Praxis Centre for Screenwriters (in Simon Fraser University)	Screenwriting programs	BC
Vancouver Academy of Dramatic Arts	Acting program	BC
Douglas College	Stagecraft program	BC
The Gulf Islands Film & Television School	Media Production	BC

Cineworks	Production Design for New Filmmakers workshop, Techniques for Interactive Media workshop	BC
Interior Film and TV Training Centre	Appears the Centre is no longer in existence.	BC
Centre for Digital Media	Masters in Digital Media	BC
VIVO Media Arts Centre	No relevant programs	BC
Société professionnelle des auteurs et des compositeurs de Québec	Ne s'applique pas – auteurs / compositeurs musicaux francophones	QC
Centre national d'animation et design	ne s'applique pas – design et animation 3D seul.	QC
ICARI	ne s'applique pas – design et animation 3D seul.	QC
Institut Grasset	Production télévisuelle – côté technique (caméra & son) + /post-prod – pas de formation régisseur	QC
Inis	programme Télévision: Auteur, Réalisateur et Producteur seulement. Programme cinéma : Scénariste, Réalisateur et Producteur seulement.	QC
Main Film	Pas de formation de régisseur – ateliers techniques cinématographiques ainsi qu'à des domaines administratifs (demande de financement, etc)	QC
Université de Montréal	Histoire de l'art et d'études cinématographiques - pas formation de régisseur	QC
Vidéographe	Pas de formation - centre d'artistes voué à la création, à la diffusion et à la distribution d'œuvres d'arts médiatiques indépendantes	QC
L'école des médias -UQAM	Baccalauréat en communication profils – télévision ou cinéma – formation générale – pas régisseur	QC
Production, réalisations indépendants de Montréal (PRIM)	Ne s'applique pas - Montage audio + vidéo & HD	QC
Spirafilm	N'existe plus	QC
NAIT	Radio & Television, & Documentary Filmmaking (Doc Filmmaking no longer offered)	AB
New Media Campus	3D or Classical Animation, In Class or Online Multimedia	SK
Red River College	Film Crew Training - Introduction	MB
McKenzie College	Training in film production – no relevant programs.	NB
Atlantic Centre for Arts – St. John School of Rock and Film	No longer offer film training	NB
Atlantic Baptist University	Not an educational organization in film or TV	NB
Cape Breton University	Certificate in Theatre Arts	NS
Dalhousie University, Mount Saint Vincent University, NSCAD University, Saint Marys University	Halifax Interuniversity Film Studies Program	NS
Acadia University	Theatre Studies Program	NS
Cape Breton University	School of Arts and Community Studies – Certificate in Theatre Arts	NS
Sir Wilfred Grenfell College	Theatre and Visual Arts Programs	NL
Memorial University	Film Studies Minor, Interdisciplinary Arts Program	NL
University of PEI	Not an educational organization in film or TV	PE
Holland College	No relevant programs	PE



APPENDIX 4 - ASSOCIATIONS/ORGANIZATIONS APPROACHED FOR AN INTERVIEW

Participants in the Survey	
Women in Film and Television – Toronto (WIFT-T)	ON
Directors Guild of Canada – Ontario Council	ON
Ed Video Media Arts Centre	ON
Liaison of Independent Filmmakers of Toronto	ON
Director's Guild of Canada BC	BC
Alliance québécoise des techniciens de l'image et du son (AQTIS)	QC
Regroupement pour la formation en audiovisuel du Québec (RFAVQ)	QC
SaskFilm and Video Development Corporation	SK
Film Training Manitoba	MB
Northern Film & Video Industry Association	YT
New Brunswick Film Coop	NB
Atlantic Filmmakers Cooperative	NS
Director's Guild of Canada, Atlantic Regional Council	NS
Refused to Participate/Was Not Contacted	
Calgary Society of Independent Filmmakers (CSIF)	AB
The Banff Centre for Continuing Education	AB
PAVED Arts	SK
Saskatchewan Filmpool Cooperative	SK
Not Eligible for the Survey	
Canadian Film and Television Production Association	ON
Canadian Film Centre	ON
Charles Street Video	ON
Guild of Canadian Film Composers	ON
IATSE Local 667 - International Cinematographers Guild	ON
Trinity Square Video	ON
Nabet 700 CEP	ON
Filmbay	ON
SAW Video Association	ON
Academy of Canadian Cinema and Television	ON
Canadian Screen Training Centre	ON
Independent Filmmakers Coop of Ottawa (IFCO)	ON
Women in Film and Television (Video) Vancouver	BC
(Association of Canadian Film Craftspeople) ACFC West, Local 202	BC
IATSE Local 669 and 891	BC
Canadian Film & Television Production Association – BC Branch	BC
Cinevic Society of Independent Filmmakers	BC
Creative Women's Workshop Association	BC
Association des Réalisateur et Réalisatrices du Québec, ARRQ	QC
Conseil de la culture des régions de Québec et de Chaudière-Appalaches	QC

DGC Quebec District Council	QC
Front des réalisateurs indépendant du Canada (FRIC)	QC
Union Des artistes (UDA)	QC
IATSE local 262- QC	QC
L'Association des professionnels en audio	Does not exist - QC
Ciné rêverie	Not found – NB (Francophone)
AMPIA (Alberta Motion Picture Industry Association)	AB
Directors' Guild of Canada – Alberta District Council	AB
SMPIA (Saskatchewan Motion Picture Industry Association)	SK
Directors' Guild of Canada – Saskatchewan District Council	SK
Actors Training Centre of Manitoba	MB
Directors' Guild of Canada – Manitoba District Council	MB
On Screen Manitoba	MB
The Winnipeg Film Group	MB
National Screen Institute – Canada (NSI)	MB
Yukon Film Society	YT
Canadian Film & Television Production Association – Atlantic Mentorship Program	NS
Newfoundland Independent Filmmakers Coop	NL
The Island Media Arts Co-Operative (IMAC)	PE

APPENDIX 5 - CONTACT INFORMATION FOR INSTITUTIONS OR ASSOCIATIONS WITH TRAINING OFFERINGS THAT PERTAIN SPECIFICALLY OR ESPECIALLY TO LOCATION MANAGERS

Note: For institutions/organizations already in the CHRC database, only the program title and name of the contact person are listed. For those not already in the CHRC database, all of the contact information is included (mailing address, e-mail, telephone, website, respondent name, title and e-mail).

PROVINCE	INSTITUTION/ASSOCIATION	PROGRAM	PROGRAM DIRECTOR / COORDINATOR
ON	Canadore College	Broadcasting: Television and Video Production (Production Planning & Management)	Professor Karen Young 705-474-7601 Ext. 5171 Karen.Young@canadorec.on.ca
ON	Conestoga College	Broadcasting – Television	Mark Derro, Chair of Media and Design School 519-748-5220 Ext. 3647 mderro@conestogac.on.ca
ON	Seneca College	Broadcasting – Television	Blair Richardson, 416-491-5050 Ext. 3199 blair.richardson@senecac.on.ca
ON	Women in Film and Television – Toronto	Professional Development Workshops	Heather Kanabe, Manager of Programming and Business Affairs 416-322-3430 hjkanabe@wift.com
ON	Directors Guild of Canada – Ontario District Council 15 Toronto Street, 9th Floor Toronto, Ontario M5C 2E3 Phone: 416- 925-8200 Fax: 416-925-8400 Email: odc@dgcodc.ca Web Site: www.dgcodc.ca	Professional Development Workshops	Laurie Januska, Director of Member and Training Services 416-925-8200 Ext. 229 ljanuska@dgcodc.ca
ON	Loyalist College	Television and New Media Production (Advanced Diploma)	Kathleen Bazkur, Coordinator, Television and New Media Production 613-969-1913 Ext. 2167 kbazkur@loyalistic.on.ca
ON	Confederation College	Film Production Program	Dennis Austin, Professor 807-473-3817 daustin@confederationc.on.ca
ON	Confederation College	Broadcasting - Television Production Diploma Program	Michele McManus Program Coordinator 807-475-6428 Michele.Mcmanus@confederationc.on.ca
ON	Ed Video Media Arts Centre 40 Baker Street, 2 nd Floor, P.O. Box 1629 Guelph, ON N1H 6R7 Phone: 519- 836-9811 Fax: 519-836-0504 Email: liz@edvideo.org www.edvideo.org	Workshop Programming; Movie-Making 101 Course	Angus McLellan, Technical Director 519-836-9811 angus@edvideo.org
ON	Sheridan Institute – School of Animation, Arts and Design	Advanced Television and Film	Jean Desormeaux, Professor and Program Coordinator 905-845-9430 Ext. 8742 jean.desormeaux@sheridaninstitute.ca

ON	Ryerson University - School of Radio and Television Arts	Broadcasting Production	David Tucker, Professor and Chair of School of Radio and Television Arts 416-979-5000 Ex. 7016 dtucker@ryerson.ca
ON	Ryerson University - G. Raymond Chang School of Continuing Education	Summer Film School; Film Studies Certificate	James Warrack Academic Co-ordinator jwarrack@ryerson.ca 416-979-5000 Ext. 2237 jwarrack@ryerson.ca
ON	Fanshawe College	Advanced Filmmaking	Romy Goulem Professor, Television and Theatre 519-452-4430 Ext. 4306 rgoulem@fanshawec.ca
ON	Fanshawe College	Broadcasting – Television	Scott Doerr Professor and Coordinator of Television Broadcasting Program 519-452-4430 Ext. 4306 sdoerr@fanshawec.ca
ON	Niagara College Canada	Broadcasting – Radio, TV & Film	Alysha Henderson Program Coordinator 905-735-2211 Ext. 7436 ahenderson@niagarac.on.ca
ON	LIFT (Liaison of Independent Filmmakers of Toronto) 1137 Dupont Street Toronto, ON M6H 2A3 Phone: 416-588-6444 Fax: 416-588-7017 E-mail: office@lift.on.ca www.lift.on.ca		Ben Donoghue Director 647-238-2789 bdonoghue@lift.on.ca
ON	Centennial College	Broadcasting + Film	John Gregory Instructor 416-968-2060 jgregory@cgced.com
ON	Humber College	Film and Television Production	Eva Ziemsen & Michael Glassbourg Professors & Program Coordinators 416-675-6622 Ext. 5686 eva.ziemsen@humber.ca
BC	Pacific Audio Visual Institute 34 West 8th Avenue Vancouver, BC V5Y 1M7 Phone: 604-873-4853 Toll Free: 1-800-601-PAVI Fax: 604-873-4295 info@pacificav.com www.pacificav.com	Film and Digital Arts	Ken Burke Instructor-Supervisor 604-873-4853 kburke@pacificav.com
BC	British Columbia Institute of Technology (BCIT) Broadcast & Media Communications Department BCIT Building SE 10 Office #174 3700 Willingdon Avenue, Burnaby, BC V5G 3H2 Phone: 604-458-8058 Fax: 604-432-8871 www.bcit.ca/study/programs/6740ipcert www.filmflex.ca	FilmFLEX Technology Professional Program; Broadcast Television Production Program	Trudy Handel FilmFLEX Program Head & Part Time Studies Coordinator 604-533-9713 Trudy_Handel@bcit.ca
BC	Vancouver Film School	Film Production; Entertainment Business Management	Ken Ashdown Head of Entertainment Business Management 604-631-3056 kashdown@vfs.com

BC	The Art Institute of Vancouver 3264 Beta Ave. Burnaby, BC V5G 4K4 1-800-661-1885 www.artinstitutes.edu	Digital Film and Video (DFVX) Diploma	Terri Anne Wilson, Academic Director, 604-298-5400 x5260, tawilson@aii.edu
BC	Safety & Health in Arts Production & Entertainment (SHAPE) #280-1385 W. 8 th Avenue Vancouver, BC V6H 3V9 888-229-1455 www.shape.bc.ca	Supervisor Safety course, WHMIS course, online offerings	Dawn Brennan, General Manager 604-733-4682 dawnb@shape.bc.ca
BC	Capilano University (formerly Capilano College)	Motion Picture Production Program; Documentary program; Indigenous Independent Digital Filmmaking Program	Dianne Neufeld, Faculty 604-986-1911 X 3502 dneufeld@capilanou.ca
BC	Director's Guild of Canada BC 1152 Mainland St, Suite 430 Vancouver, BC V6B 4X2 www.dgcbc.com info@dgcbc.com	Various courses (for members only)	Andrea Moore Operations Manager 604-688-2976 ext. 2229, amoore@dgcbc.com
BC	Columbia Academy	Video and Film Production program	Gordon Peters Director of Operations 604-736-3316 gordpeters@columbia-academy.com
BC	Simon Fraser University The School for the Contemporary Arts 8888 University Drive Burnaby, BC V5A 1S6 778-782-3363 www.cqi.sfu.ca	Film Program (Major in Film, Extended Minor in Film, Minor in Film and Video Studies)	Rob Groeneboer Instructor 778-782-4262 rgroeneb@sfu.ca OR Patricia Gruben Acting Film Area Coordinator 778-782-7880 or 7881 gruben@sfu.ca
BC	University of British Columbia, Department of Theatre and Film (Film Program)	Film Production program	Sharon McGowan Assistant Head of Film Program 604-822-9201 sharon.mcgowan@ubc.ca
BC	University of British Columbia, Continuing Study Department Computers, Media and Technology 800 Robson Street Vancouver, BC V6Z 3B7 604-822-1420 www.tech.ubc.ca	Certificate in Entertainment Administration	Winnie Low Program Leader 604-822-1420 winnie.low@ubc.ca
BC	Victoria Film (Motion Picture) School	Locations specialty workshop, WHMIS, BC Set Orientation Course, Traffic Control Person Certification	Kate Naugler 888-522-FILM(3456) vmgs@vicfilm.com

BC	Emily Carr University of Art + Design 1399 Johnston Street, Granville Island Vancouver BC V6H 3R9 Phone: 604-844-3800 Toll free: 1 800-832-7788 Fax: 604-844-3801 http://www.ecuad.ca/studies/courses/FVIM	Film, Video and Integrated Media	Peg Campbell Head of Film, Video and Integrated Media Department 604-844-3893 pegcampbell@eciad.ca
AB	Red Deer College Motion Picture Arts Production 100 College Boulevard Box 5005, Office 1320D Red Deer, AB T4N 5H5 www.rdc.ab.ca/	Motion Picture Arts - Production	Don Armstrong, Head of Production 403-342-3342 don.armstrong@rdc.ab.ca
AB	SAIT Polytechnic Film And Video Production Program School of Information & Communications Technology Suite N-401 1301, 16th Avenue, NW Calgary, AB T2M 0L4 www.sait.ca	Film And Video Production Program	Laurence (Laurie) Johnson, Instructor Film/Video Production Program School of Information & Communications Technologies SAIT 403-284-8470 laurie.johnson@sait.ca
SK	SaskFilm 1831 College Avenue Regina, SK S4P 4V5 Telephone: 306-798-9800 Fax: 306-798-7768 www.saskfilm.com/?s=training	Deeming Provision, Production Intern & Shadow/Mentor Initiatives	Charlene Hilkewich, Program Officer 306-798-3317 charlene@saskfilm.com
MB	Film Training Manitoba 100-62 Albert St., Winnipeg, Manitoba, R3B 1E9 Phone: 204-989-9669 Fax: 204-989-9660 www.filmtraining.mb.ca/	Mentorships, Location Manager Workshop	Neila Benson, Executive Director 204-989-9666 neila@filmtraining.mb.ca
YT	Northern Film and Video Industry Association NFVIA PO Box 31340 Whitehorse, Yukon Y1A 5P7 www.nfvia.com	Location Management Course	Jessica Hall, Director (867) 456-2978 jessica.hall@klondiker.com
NB	University of New Brunswick, College of Extended Learning PO Box 4400, Fredericton, NB E3B 5A3 506-453-3572	Certificate in Film Production	Tony Merzetti Instructor 506-455-1632 tony@nbfilmcoop.com
NB	Centre for Arts and Technology – Fredericton	Production Management	Roberta Nixon, Instructor robertanixon@rogers.com 506-455-9893
NS	(Digital Filmmaking) Centre for Arts and Technology, Halifax	Digital Filmmaking, Event and Promotions Management programs	Thor Henrikson Department Head, Digital Filmmaking 866-429-1847 thor.henrikson@gmail.com thenrikson@digitalartschool.com
NS	Nova Scotia Community College - School of Applied Arts Waterfront Campus 80 Mawiomi Place Dartmouth, Nova Scotia B2Y 0A5 www.nsc.ca	Screen Arts Program	Janet Hawkwood, Faculty 902-491-727 Janet.Hawkwood@nsc.ca
NS	Director's Guild of Canada, Atlantic Regional Council 1657 Barrington St., Suite 408 Halifax, NS B3J 2A1 902-492-2678	Location Management workshops (introductory or advanced)	Gary Swim Location Manager 902-477-8499 gswim55@hotmail.com

PROVINCE	NAME OF THE INSTITUTION	PROGRAM TITLE	PROGRAM DIRECTOR/COORDINATOR
NL	College of the North Atlantic Media Arts Centre Bay St. George Campus P.O. Box 5400, Stephenville, NF A2N 2Z6 Phone: 709-643-7730 Toll Free: 1-888-982-2268 Fax: 709-643-7734 Web Site: www.cna.nl.ca	Film and Video Production Diploma Program	Marty Benoit, Instructor 709-643-7949 Marty.Benoit@cna.nl.ca
QC	RFAVQ	Formation continue pour le secteur de la production audiovisuelle	Lucille Demers
QC	AQTIS	Cours de base	Adrian Knight
QC	Parlimage C.C.F. 561, rue Canning Montréal Qc H3J 2R1 514-288-1400 fax: 514- 288-1400 www.parlimageccf.qc.ca	Régie cinéma, télévision, publicité & formations sur mesure cinéma, télévision et communication	France Capistran – Founder and trainer audiov@parlimageccf.qc.ca
QC	Collège O'Sullivan de Montréal 1191, rue de la Montagne Montréal, Qc. H3G 1Z2 514-866-4622 fax: 514-866-6663 www.osullivan.edu	Technologie des médias et plateau de tournage	Michael Lord – Coord. Programme Technologie des médias et plateau de tournage mlord@osullivan.edu
QC	Institut Trebas 451 Saint-Jean Rue Montreal, QC H2Y 2R5 514-845-4141 fax:514-845-2581 www.trebas.com	Production cinématographique et télévisuelle	Ryan Harper Brown – professeur - Production cinématographique et télévisuelle Ext. 37 rhbrown@trebas.com
QC	École du Show-Business 7093, avenue du Parc Montréal, Qc, H3N 1X7 514-271-2244 Toll-free: 1 877 271-2244 Fax: 514-271-2434 www.ecoledushowbusiness.com	Gestion plateaux cinéma & télé	Stéphane Bourdeau - formateur gestion plateaux cinéma & télé stef10@videotron.qc.ca
ON	La Cité Collégiale 801 Aviation Parkway Ottawa, ON K1K 4R3 Phone: 613-742-2483 Fax: 613-742-2481 1 800-267-2483 www.lacitecollegiale.com	École des arts, des médias et de la communication	Lyne Michaud – directrice, École des arts, des métiers et de la communication lmichaud@lacitec.on.ca
QC	Cégep de Jonquière 2505, rue Saint-Hubert Jonquière (Qc) G7X 7W2 Phone: 418-547-2191 fax: 418-547-3359 www.cjonquiere.qc.ca	Technique de Production Télévisuelle et de Postproduction Télévisuelle	Caroline La Haye – enseignante des cours : Coordination de production, Régie de production et Direction de production Ext. 7888 caroline.lahaye@cjonquiere.qc.ca

PROVINCE	NAME OF THE INSTITUTION	PROGRAM TITLE	PROGRAM DIRECTOR/COORDINATOR
MB	Precursor Productions 218 Marion Street, Winnipeg, MB R2H 0T6 Phone: 204-231-3981 or 204-794-5728 E-mail: info@precursorproductions.com www.precursorproductions.com	Project Studio Basics; Introductory - Intermediate - Professional Audio Production	Andrew Yankiwski Managing Partner/Producer/ Instructor andrew@precursorproductions.com Phone: 204-231-3981 or 204-794-5728
MB	Assiniboine Community College 1430 Victoria Avenue East Brandon, MB R7A 2A9 Phone: 204-725-8700 or 1 800-862-6307 E-mail: MediaProduction@assiniboine.net public.assiniboine.net	Media Production – Audio, Video and Multimedia	Bob Simmons Media Production Instructor simmons@assiniboine.net Phone: 204-725-8700 Ex. 6529
MB	Mid-Ocean School of Media Arts 1588 Erin Street, Winnipeg, MB R3E 2T1 Phone: 204-775-3308 E-mail: info@midoceanschool.ca www.midoceanschool.ca	Audio in Media; Introduction Multi-Track Recording; Introduction to Pro Tools; Music with Reason	Carlos Vela Head Instructor cvela@midoceanschool.ca Phone: 204-775-3308
BC	Vancouver Community College School of Music VCC Broadway Campus 1155 E Broadway Vancouver, BC V5T 4V5 Phone: 604-871-7297 Email: music@vcc.ca music.vcc.ca/contact.htm	Demo Production; Career Opportunities Practicum	Sal Ferraras Dean, School of Music sferreras@vcc.ca sal@salferreras.com Phone: 604-871-7474
BC	University of British Columbia School of Music 6361 Memorial Road, Vancouver, BC V6T 1Z2 Phone: 604-822-3113 E-mail: music.advisor@ubc.ca www.music.ubc.ca	Recording & Audio Program, School of Music	David Simpson Director of Recording & Audio School of Music david.simpson@ubc.ca Phone: 604-817-7000
BC	New Music West #301 – 1062 Homer Street, Vancouver, BC V6B 2W9 Phone: 604-689-2910 E-mail: info@29productions.ca www.newmusicwest.com	Workshop Series, New Music West Festival and Conference	Jory Groberman President, New Music West jory@29productions.ca Phone: 604-764-2920
BC	Columbia Academy 1296 West Broadway, Vancouver, BC V6H 3X8 Phone: 604-736-3316 E-mail: administration@columbia-academy.com www.columbia-academy.com/recording-sound-design-school.html	Recording and Sound Design Program	Harland Giesbrecht Instructor, Recording and Sound Design Program harland@columbia-academy.com Phone: 604-736-3316

PROVINCE	NAME OF THE INSTITUTION	PROGRAM TITLE	PROGRAM DIRECTOR/COORDINATOR
BC	The Art Institute of Vancouver (Burnaby campus) 3264 Beta Avenue, Burnaby, BC V5G 4K4 Phone: 604-298-5400 or 1 800-661-1885 E-mail: aivbinfo@aii.edu www.artinstitutes.edu/vancouver	Professional Recording Arts; Professional Recording Arts (LIPA); Electronic Music; Independent Recording Arts	Andrew Czink Head of Music Program aczink@aii.edu Phone: 604-298-5492 Ext. 5607
AB	The Banff Centre for the Arts Box 1020 107 Tunnel Mountain Drive Banff, Alberta Canada T1L 1H5 Phone: 403-762-6100 E-mail: arts_info@banffcentre.ca www.banffcentre.ca	Audio Program, Music and Sound Department	Theresa Leonard Director of Audio Music and Sound Department theresa_leonard@banffcentre.ca Phone: 403-762-6648
AB	Grant MacEwan College- Centre for the Arts and Communications 10045 156 Street Edmonton, Alberta T5P 2P7 Ph: 780-497-5140 E-mail: info@macewan.ca www.macewan.ca/web/pvca/music/home/index.cfm	Recording Major, Music Diploma Program Arts & Cultural Management	Colin Lay Head of Recording School of Music bigweather@shaw.ca Phone: 780-497-4399 Denis Roy Dean, Centre for the Arts & Communications royd@macewan.ca Phone: 780-497-4410
NS	Centre for Arts & Technology (Halifax campus) 1577 Barrington Street, Halifax, NS B3J 1Z7 Phone: 902-429-1847 or 1 866-429-1847 E-mail: info@digitalartschool.com www.digitalartschool.com/halifax/contact.php	Audio Engineering; Event & Talent Management	Lil Thomas (Mr.) Head, Audio Engineering lthomas@digitalartschool.com Phone: 902-429-1847 Jerry MacAlpine Head, Event & Talent Management jmacalpine@digitalartschool.com Phone: 902-429-1847
NS	Nova Scotia Community College (Waterfront Campus) 80 Mawiomi Place, Dartmouth, NS B2Y 0A5 Phone: 904-491-1100 E-mail: admissions@nsc.ca www.nsc.ca	Music Arts Program; Recording Arts Program	Michael Ryan Instructor, Recording Arts Program michael.ryan@nsc.ca Phone: 902-491-4718
NB	Centre for Arts & Technology (Fredericton campus) 130 Carlton Street, Fredericton, NB E3B 3T4 Phone: 506-460-1280 E-mail: info@digitalartschool.com www.digitalartschool.com/fredericton/index.html	Audio Engineering; Event & Talent Management	Kevin Herring Head, Audio Engineering Dep't. kherring@digitalartschool.com Phone: 506-460-1280
NL	College of the North Atlantic (Bay St. George Campus) P.O. Box 5400 Stephenville, NL A2N 2Z6 Phone: 709-643-7756 E-mail: info@cna.nl.ca www.cna.nl.ca	Recording Arts Program	Scott Hammond Coordinator of Instructors, Recording Arts Program scott.hammond@cna.nl.ca Phone: 709-643-7778

APPENDIX 6 - TRAINING OFFERINGS FOR EACH SKILL SET

	ENGLISH-LANGUAGE	FRENCH-LANGUAGE
A. INTERPRET SCRIPT REQUIREMENTS	Canadore College Seneca College Conestoga College Loyalist College Centre for Arts and Technology – Fredericton Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design LIFT (Liaison of Independant Filmmakers of Toronto) British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning, Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College – School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage La Cité collégiale École du show-business Montréal, CEGEP de Jonquière	RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale

<p>B. SCOUT LOCATIONS</p>	<p>Canadore College Seneca College Conestoga College Centre for Arts and Technology – Fredericton Women in Film and Television – Toronto Directors Guild of Canada – Ontario District Loyalist College Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning, Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic</p>	<p>RFAVQ AQTIS Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>
<p>C. SECURE LOCATIONS</p>	<p>Canadore College Seneca College Conestoga College Women in Film and Television – Toronto Centre for Arts and Technology – Fredericton Loyalist College Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute</p>	<p>RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>

	<p>Emily Carr University of Art + Design LIFT (Liaison of Independent Filmmakers of Toronto)</p> <p>British Columbia Institute of Technology</p> <p>Centennial College</p> <p>Vancouver Film School</p> <p>Humber College</p> <p>Art Institute of Vancouver</p> <p>Directors Guild of Canada, Atlantic Regional Council</p> <p>Columbia Academy</p> <p>Capilano University</p> <p>SaskFilm</p> <p>Film Training Manitoba</p> <p>Nova Scotia Community College - School of Applied Arts</p> <p>Northern Film & Video Industry Association</p> <p>Red Deer College</p> <p>SAIT Polytechnic</p>	
D. SCHEDULE USE OF LOCATIONS	<p>Canadore College</p> <p>Seneca College</p> <p>Conestoga College</p> <p>Centre for Arts and Technology – Fredericton</p> <p>Women in Film and Television – Toronto</p> <p>Loyalist College</p> <p>Confederation College - Film Production</p> <p>Confederation College – Broadcasting TV</p> <p>Ed Video Media Arts Centre</p> <p>College of the North Atlantic</p> <p>Sheridan Institute</p> <p>Ryerson University</p> <p>Ryerson University – G. Raymond Chang School of Continuing Education</p> <p>Atlantic Filmmakers Cooperative</p> <p>Fanshawe College – Advanced Filmmaking</p> <p>Fanshawe College – Broadcasting Television</p> <p>Niagara College Canada</p> <p>New Brunswick Film Coop</p> <p>NSCAD University</p> <p>Pacific Audio Visual Institute</p> <p>Emily Carr University of Art + Design</p> <p>British Columbia Institute of Technology</p> <p>Centennial College</p> <p>Vancouver Film School</p> <p>Humber College</p> <p>Art Institute of Vancouver</p> <p>Directors Guild of Canada, Atlantic Regional Council</p> <p>University of NB, College of Extended Learning</p> <p>Columbia Academy</p> <p>Capilano University</p> <p>SaskFilm</p> <p>Film Training Manitoba</p> <p>Nova Scotia Community College - School of Applied Arts</p> <p>Northern Film & Video Industry Association</p> <p>Red Deer College</p> <p>SAIT Polytechnic</p>	<p>RFAVQ</p> <p>AQTIS</p> <p>O'Sullivan</p> <p>Institut Trebas</p> <p>Parlimage</p> <p>École du show-business Montréal,</p> <p>CEGEP de Jonquière</p> <p>La Cité collégiale</p>

<p>E. ORGANIZE SUPPORT LOGISTICS</p>	<p>Canadore College Seneca College Conestoga College Centre for Arts and Technology – Fredericton Women in Film and Television – Toronto Directors Guild of Canada – Ontario District Loyalist College Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design LIFT (Liaison of Independent Filmmakers of Toronto) British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC SHAPE Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic</p>	<p>RFAVQ AQTIS Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>
<p>F. CREATE AND MANAGE A LOCATION BUDGET</p>	<p>Canadore College Seneca College Conestoga College Centre for Arts and Technology – Fredericton Women in Film and Television – Toronto Loyalist College Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop</p>	<p>RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>

Rh

	<p>Pacific Audio Visual Institute Emily Carr University of Art + Design LIFT (Liaison of Independent Filmmakers of Toronto) British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council Columbia Academy SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association SAIT Polytechnic</p>	
--	---	--

Rh

<p>G. INTERFACE WITH THE PUBLIC</p>	<p>Canadore College Seneca College Conestoga College Centre for Arts and Technology – Fredericton Directors Guild of Canada – Ontario District Loyalist College Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design British Columbia Institute of Technology Centennial College Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic</p>	<p>RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage La Cité collégiale</p>
<p>H. MAINTAIN CONTRACTED USE OF LOCATIONS</p>	<p>Canadore College Seneca College Conestoga College Directors Guild of Canada – Ontario District Loyalist College Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council</p>	<p>RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>

	<p>University of NB, College of Extended Learning Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic</p>	
I. COORDINATE LOCATION STAFF	<p>Seneca College Conestoga College Sheridan Institute Centre for Arts and Technology – Fredericton New Brunswick Film Coop Pacific Audio Visual Institute British Columbia Institute of Technology Vancouver Film School Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council Columbia Academy SaskFilm Film Training Manitoba Northern Film & Video Industry Association SAIT Polytechnic</p>	<p>RFAVQ AQTIS Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>
J. PERFORM ADMINISTRATIVE DUTIES	<p>Canadore College Seneca College Conestoga College Directors Guild of Canada – Ontario District Centre for Arts and Technology – Fredericton Loyalist College Confederation College – Broadcasting TV College of the North Atlantic Sheridan Institute Ryerson University – G. Raymond Chang School of Continuing Education Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC SHAPE Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning Columbia Academy SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association SAIT Polytechnic</p>	<p>AQTIS O'Sullivan Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>

<p>K. USE TOOLS AND EQUIPMENT</p>	<p>Canadore College Seneca College Conestoga College Directors Guild of Canada – Ontario District Centre for Arts and Technology – Fredericton Loyalist College Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University Pacific Audio Visual Institute Emily Carr University of Art + Design British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association SAIT Polytechnic</p>	<p>RFAVQ AQTIS O'Sullivan Parlimage</p>
<p>L. DEMONSTRATE COMMUNICATION AND INTERPERSONAL SKILLS M. DEMONSTRATE PERSONAL COMPETENCIES</p>	<p>Canadore College Seneca College Conestoga College Directors Guild of Canada – Ontario District Centre for Arts and Technology – Fredericton Loyalist College Confederation College - Film Production Confederation College – Broadcasting TV Ed Video Media Arts Centre College of the North Atlantic Sheridan Institute Ryerson University Ryerson University – G. Raymond Chang School of Continuing Education Atlantic Filmmakers Cooperative Fanshawe College – Advanced Filmmaking Fanshawe College – Broadcasting Television Niagara College Canada New Brunswick Film Coop NSCAD University</p>	<p>RFAVQ AQTIS O'Sullivan Institut Trebas Parlimage École du show-business Montréal, CEGEP de Jonquière La Cité collégiale</p>

	Pacific Audio Visual Institute Emily Carr University of Art + Design LIFT (Liaison of Independent Filmmakers of Toronto) British Columbia Institute of Technology Centennial College Vancouver Film School Humber College Directors Guild of Canada BC Art Institute of Vancouver Directors Guild of Canada, Atlantic Regional Council University of NB, College of Extended Learning Columbia Academy Capilano University SaskFilm Film Training Manitoba Nova Scotia Community College - School of Applied Arts Northern Film & Video Industry Association Red Deer College SAIT Polytechnic	
--	---	--