



NIC Film Initiative: Final Report

Agreement #: C18LMP002

Report prepared by: North Island College
For: Ministry of Advanced Education, Skills and Training, Province of British
Columbia

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The views and opinions expressed in this report are those of its author(s) and not the official policy or position of the Government of British Columbia.

1.0 REPORT OVERVIEW

The purpose of the April 2018 report is to provide an overview of progress achieved following the conclusion of the program development and delivery of pilot training, specific to set construction, grip, lighting and production assistant for the film and television industry.

2.0 PHASES OF THE PILOT INITIATIVE

Pilot Initiative - Development

Spring 2017:

- Subject Matter Expertise Accessed to Inform Program Development
- Consultation with Unions
- Consultation with Regional Film Commissioners in Rural Regions
- Consultation with Industry Based Employers

Fall/Winter 2018:

- Program Development

Pilot Initiative - Recruitment

Fall 2017:

- Engagement with Community Groups, Educators and Band Education Coordinators, Employment Agencies
- Marketed Programming
- Recruitment of Students

Pilot Initiative - Implementation and Delivery

Fall/Winter 2018:

- Admittance of Students
- Program Coordination
- Program Delivery

Pilot Initiative - Evaluation

- Planned for Summer/Fall 2018

3.0 GOAL OF THE PILOT INITIATIVE

The goal of the pilot film training initiative was to develop curricula and deliver a pilot for specialized film crew training aligned with emerging opportunities in the Vancouver Island Film Industry and encompassing the West Coast, Central and North Island Regions. Specifically, the training was to align with industry workforce needs for set construction, lighting, and production assistant crews, which was later expanded to include grip film Crews. The pilot programming afforded community, service agencies, education coordinators, educators, and industry with the opportunity to share their expertise and guidance to inform program development followed by implementation and delivery as a means of regional capacity development in support of existing and emerging film production opportunities.

4.0 REGIONAL COLLABORATION

The Film and Training initiative is being recognized as an example of a community-based collaboration with stakeholders contributing to the advancement of a workforce development initiative, aligned with regional priorities associated to existing and anticipated film production opportunities. An initiative made possible due to financial support provided by government with the aim towards capacity development, regional diversification and ultimately economic development.

The project relied on the input from multiple stakeholders who directly and indirectly informed the curricula, development process, recruitment, delivery and overall implementation. Given the nature of the project and the compressed timelines, support and input was sought from specific organizations, leaders, industry specialists, employment coordinators, educators, film representatives, business and media representative, as their schedules permitted, and included representatives from:

- North Island Employment Foundation Society (NIEFS) Campbell River
- Parksville Qualicum Employment Agency
- School District Counselors
- NIEFS Port Hardy
- Mount Waddington Regional District
- Port Alberni Employment Agency
- Port Alberni Nuuchahnulth First Nations Employment Agency
- North Vancouver Island Aboriginal Training Society
- Comox Valley Job Shop
- Comox Valley Youth Media
- Vancouver Island Studio Launch – engaged with industry reps (covered by CTV, Check TV, Shaw TV and many print papers including the Times Colonist)

- Association of Film Commissioners International Cineposium
- Vancouver Island Economic Alliance
- Ucluelet First Nations
- Tofino First Nations
- Port Alberni First Nations
- Directors Guild of BC
- ActSafe
- IATSE (International Alliance of Theatrical Stage Employees)
- ACFC (Association of Canadian Film Craftspeople)

The initiatives has been profiled by Check News and Shaw and more recently has been showcased by Alex Zachernuk · Design, Coordination & Outreach Victoria, Economic Development Analyst, see BC Ideas Story Appendix C.

5.0 PROGRAM RECRUITMENT STRATEGY

The pilot programming was marketed following a multi-pronged strategy which involved the direct support of InFilm and North Island College’s marketing department. Recruitment was informed and adjusted based on shifts in program delivery schedules and based on insight and guidance provided by industry representatives, community services agencies, band employment counselors and tribal council representatives.

All marketing materials and related messaging guided prospective students to engage with the College by way of email. When prospective students inquired, North Island College:

- Followed-up with details as to the streams of specialization and an application package.
- Upon receipt of the application package, a phone interview was coordinated to discuss programming options while aiming to learn of the student’s motivation and interest in pursuing the pilot programming.
- Following the submission of a formal training application, applicants participated in a program intake interview to discuss specific requirements of the program and industry.

The below table is a summary of inquiries between August to December, 2017. In addition to the inquiries outlined in the below summary table, during the month of January and February, 40 additional inquiries were received, and interested individuals requested that their names be added to an interest list. Of the additional 40 inquiries, 16 were specific to Grip, 12 specific to Set Construction and 12 were specific to Lighting. No inquiries for Production Assistant were received post November 2017, which was no doubt influenced by the ongoing media coverage associated to the trades related training streams.

Month	Inquiries	Participated in Phone Meeting	Percentage Who Responded to Phone Meeting Request	Participated in Program Interview	Registered for Training	Reasons for not advancing with an application
August	29	14	48%	13	12	Work Schedule; Lack of Funding; Timelines; Looking for guaranteed full time work; Looking for training in Port Hardy; Looking for training in Tofino; Physical Fitness Level; Not interested in working under Unions; Not interested in part-time work; Want a diploma program; Can't relocate for training; Envision challenges meeting requirements of industry - potential of long hours, varied work locations; Nature of work would not work for family; Just not the right time.
September	75	60	80%	57	55	
October	30	23	77%	15	11	
November	66	48	72%	45	42	
December	30	20	66%	18	17	
Totals	230	165		148	137	

6.0 ENROLMENT TARGETS AND OUTCOMES

Program	Original Registration Targets Per Cohort April, 2017	*Revised Maximum Registration Targets In August, 2017	Revised Registration Targets September, 2017	Final Combined Registrations January, 2018
Production Assistant	25	22	12	41
Carpentry and Set Construction	22	16	13	31
Lighting	22	16	13	34
Grip	0	16	13	31
Total Projections	138	140	102	
Total Final Registrations				137
Total Number of Student Completions				132

Training Program Enrolments and Completions:

Training Program	Total	Graduates
Set Construction CR	14	13
Set Construction PKS	17	15
Lighting CR	16	16
Lighting PKS	18	18
Grip CR	14	14
Grip PKS	17	17
Production Assistant CR	22	20
Production Assistant PA	19	19
Total	137	132

See Appendix A, B and D for student interviews and feedback.

7.0 TRAINING PROGRAM ENROLMENTS AND GENDER

The pilot programming was accessed by 137 learners of which 67% were male and 31% were female.

- The Set Construction program was accessed by 31 students of which 87% were male and 13% female.
- The Lighting program was accessed by 34 students of which 76% were male and 23% were female.
- The Grip program was accessed by 31 of which 81% were male and 19% were female learners.
- The Production Assistant program was accessed by 41 learners of which 61% were female and 39% were male.

8.0 STUDENT REGISTRATIONS AND AGE RANGE

The pilot programming was accessed by individuals between the ages of 18 to mid 70's. The training programs were sought by individuals:

- Establishing a Career
- Experiencing Career Transition
- Seeking an Opportunity to Diversify their Career
- Seeking Professional Development in Support of Their Existing and Emerging Film Career

The demographics across each program varied as follows:

Set Construction Program

- 26% were under the age of 29
- 26% were between the age of 30-49
- 48% were over the age of 50

Lighting Program

- 41% were under the age of 29
- 41% were between the age of 30-49
- 18% were over the age of 50

Grip Program

- 29% were under the age of 29
- 32% were between the age of 30-49
- 39% were over the age of 50

Production Assistant Program

- 41% were under the age of 29
- 22% were between the age of 30-49
- 37% were over the age of 50

9.0 STUDENT REGISTRATIONS – STUDENTS WHO SELF-IDENTIFIED

A total of 16 students enrolled in the pilot programming self-identified as First Nation or Metis. Of these students, 31% were enrolled in lighting, 19% were enrolled in grip and 50% were enrolled in the production assistant program specializations 75% were male and 25% were female.

10.0 STUDENT REGISTRATIONS – STUDENT CREDENTIALS PRIOR TO FILM TRAINING

The set construction, grip, lighting and production assistant programs were marketed to the general public, college students, trades apprentices and Red Seal credentialed trades professionals.

Of the total enrolled students 67% identified that they have completed some post-secondary education, however their field of study was not identified at time of registration.

Of the total enrolled students 11% identified that they hold a Red Seal and the following is an overview of which Film Training Programs the students chose to pursue:

- 25% of all Set Construction students hold a Red Seal
- 12% of all Lighting students hold a Red Seal
- 6% of all Grip students hold a Red Seal
- 2% of the Production Assistant students hold a Red Seal

11.0 STUDENT REGISTRATIONS – BASED ON HOME COMMUNITY

Of the 137 students who enrolled in the pilot programming 96% identified their home community as a city or town on Vancouver Island, while 4% identified their home community as being on the mainland or nearby Islands. Students involved in the pilot programming identified the following communities/cities as their home region:

- Whaletown
- Brentwood Bay
- Sechelt
- Qualicum Beach
- Duncan
- Ucluelet
- Nanaimo
- Campbell River
- Cumberland
- Quathiaski Cove
- Comox
- Port Alberni
- Cumberland
- Comox
- Courtenay
- Black Creek
- Victoria
- Salt Spring
- Nanaimo
- Duncan
- Coombs
- Parksville
- Cortes Island
- Chemainus
- Coombs
- Port McNeil
- Cortes Island
- Burnaby
- Tofino
- Vancouver

12.0 STUDENT EMPLOYMENT STATUS AS OF APRIL 12, 2018

Students were contacted via phone and email, two months following the completion of the last cohorts which concluded in February, 2018. Of the graduates approximately 42 students which equates to 32% of the graduate identified that they were attached to employment in the Film Industry as of mid-April 2018. At the time of the student follow-up at least another 25% expected to receive follow-up communications to applications for upcoming film related employment.

Given the cyclical nature of productions, many graduates have chosen to remain in their home region to be available for incoming productions versus traveling across the Island or mainland. Students pursued the pilot programming with the aim of securing production related employment in close proximity to their homes and families. Graduates are poised for future regional-based productions and for the interim will continue to pursue regional based seasonal and/or part-time employment opportunities.

It is anticipated that as Producers learn more of the available regional-based work force and expertise, there will be an increase in productions planned on Vancouver Island to directly inform increased rural employment. The pilot programming was always envisioned to provide citizens of Vancouver Island with the opportunity to enhance their film-based theoretical and applied skills, while being ready and able to pursue production-based employment as opportunities arise near their home base.

Of the graduates, 40% have returned to former employment which involves seasonal, term and contract positions spanning the service sector, hospitality, construction, sales and tourism industries. Graduates who have returned to their seasonal or contract based employment envision that cyclical employment in the film industry will provide a means by which they can supplement their existing income, which will inform the overall viability of residing in their home community.

Film Industry based employment on Vancouver Island is cyclical and to-date expansion has been identified by industry representatives as being hindered due to the lack of access to regional based crews.

13.0 OVERVIEW OF FILM RELATED EMPLOYMENT IDENTIFIED BY GRADUATES

As of April 12, 2018, over 40 students identified that they were employed directly in the Film Industry.

<p>Graduates of the pilot programs have identified that they have secured employment attached to the Film Industry with the following Productions or Organizations:</p>
<ul style="list-style-type: none"> • Chesapeake Shores (20 graduates) <ul style="list-style-type: none"> ○ Set Construction Department ○ Lighting Department ○ Grip Departments ○ Production Assistant ○ Trainee Assistant Director
<ul style="list-style-type: none"> • Pup Stars
<ul style="list-style-type: none"> • BGW Film studio
<ul style="list-style-type: none"> • Grip and electrical assistant on an independent film project
<ul style="list-style-type: none"> • Shaw TV - Volunteer
<ul style="list-style-type: none"> • Necessary Evil
<ul style="list-style-type: none"> • Rigging Crew Chesapeake shores
<ul style="list-style-type: none"> • Hub City Cinema
<ul style="list-style-type: none"> • Lighting and Camera Chesapeake Shores
<ul style="list-style-type: none"> • Independent Films Based in Victoria
<ul style="list-style-type: none"> • Working on an independent film
<ul style="list-style-type: none"> • Tainted Blood Scandal – Mini Series
<ul style="list-style-type: none"> • Once Upon a Time

14.0 LESSONS LEARNED

The following is a summary of lessons learned during the pilot program development and program delivery.

Human Resources
<ul style="list-style-type: none"> • As the initiative involved programming spanning four specializations it was identified in the early weeks that expenses would be challenging to forecast. In response, the college deployed a conservative program coordination and support model. This model created system pressures for existing staff that supported day-to-day program development and implementation. It is advisable that future programming account for dedicated coordination given the diverse needs of the specialized programming. • Recommended instructor qualifications include: <ul style="list-style-type: none"> ○ Program Development Experience.

- Minimum of five years in related senior experience in the Film and Television industry.
- Red Seal or related Technical training and education.
- Previous instructional experience.
- Provincial instructor diploma preferred.

Faculty/Industry

- Accessing expertise directly from industry can be a challenge and may hinder the progression of such projects. Based on the pilot initiative a conclusion has been reached that there is limited availability of qualified instructors who are willing and able to take leave from their commitments in industry. With specialized programming it is imperative that the instruction be delivered by a subject matter expert directly aligned with industry. Subject matter experts that come directly from industry may lack program development and instructional experience. For future consideration, there is a need to dedicate additional resources to provide support for the emerging instructors as they develop their core competencies associated with program development and delivery.
- It is estimated that the salary expectations of industry-based subject matter experts exceeds the salary level of instructors in post-secondary education by an average of as 40%, thus salaries cannot be matched, which may present challenges for future recruitment and thus program delivery.

Instructional Schedule

- The ideal delivery format for each of the training programs is a full-time format with instructional hours averaging 7-8 hours per day. The full-time program format mirrors, as much as possible, the long intensive work schedules found across the film industry; a workday in the industry may vary between 8-16 hours. The full time schedule also supports a cohesive and continuous delivery of core theory and applied learning.
- If a part-time delivery model is considered, it would be essential that the program have access to dedicated space because specific aspects of rigging or film set construction cannot be dismantled between lessons without impacting the overall continuity of curricula delivery.

Curricula

- The advancement of the pilot programming required a thorough review of the originally envisioned workforce needs. Following the confirmation of the project approval, consultations with stakeholders further informed the priorities and required core competencies of the planned training programs. These consultations resulted in an expanded project scope moving the development from three streams of training specialization to four, all within the set budget.
- During the first iteration of program delivery it was noted by instructors that the applied training modules needed to be extended, thus the instructors expanded the program dacums to enable increased hands on activity and provide learners with

the opportunity to further hone their technical skills, while under the guidance of a subject matter expert.

- There is value to introducing a program pre-requisite in the form of a Safety Module for the Grip, Lighting and Set Construction training programs. The pre-requisite would be comprised of two-three days of site and shop safety learning. The safety module would ideally include an introduction to the industry and applied hands on experience with fundamental competencies associated to equipment pre-check, handling, operations, maintenance and clean up, in addition to handling of materials and supplies. The prerequisite Safety Module would require a 70% pass. Only upon completion of this module would individuals be offered an opportunity to apply for either of the three trades based streams of specialization. This pre-requisite would not apply to the Production Assistant program.
- Training programs must also include essential industry certifications as articulated by industry. These industry required certificates may only be available through external contract instructors in some regions and may result in additional costs. The industry required certifications include, at minimum: Forklift Operator, Occupational First Aid, Film Safety, Motion Picture Industry Orientation, Hazard Recognition, Fall Protection, Aerial Lift Safety, WHMIS, and Traffic Control Person. The cost of the industry certifications will vary from region to region, however, they are estimated at an average cost of \$1200.00 per student.

Training Equipment

- The required training equipment varies across each training program.
 - The training equipment costs associated to the production assistant program were modest and did not exceed \$3000.00 per delivery.
 - The training equipment specific to set construction, grip and lighting is specialized for the film industry with the exception of core carpentry equipment. A conservative weekly equipment rental fee has been estimated at \$4000.00 which excludes access to a required crew equipment trailer, shipping and transportation costs, insurance, repair and maintenance and inventory management.

Training Space

- The Production Training Program requires a suitable classroom for core theory and group exercises. In addition, instructor and students will require access to outdoor training space to erect tents and to carry out mock crew and radio exercises.
- Dedicated high hat shop training space is essential for the set construction program and training should take place in approximately 5000 square feet; grip and lighting have identified that it is plausible to share an estimated 3000 square feet.

Student Recruitment and Prerequisites

- Although a program tuition fee may be identified by students as a potential barrier, community based employment agencies and education coordinators have articulated the value of a tuition fee; a tuition fee equates to a required investment which increased the overall credibility of the training and draws the attention of the more serious learners who are most likely to fully engage with the program.

Formalizing Regional Based Workforce Model

- InFilm has taken the initiative to develop and manage a fundamental regional crew database which has been a valuable tool for program graduates as they formalize their intent to be recruited by Crew Managers and Producers. The database provides a means by which graduates and others may upload their resumes and credentials for consideration by Production Companies. It is recommended that for future programming, the aspect of a workforce database be factored into the development and resourced accordingly because post-secondary institutions are usually not equipped to track this data. .
- InFilm and College staff have continued to provide post-program support for students as they continue to refine their resumes, prepare for exams and interviews. This is an element within overall program success that needs to be taken into account.
- As of April 2018, over 40 graduates are attached to employment in the Film Industry.

15.0 SUMMARY OF PROJECT OUTCOMES AS OF APRIL 2018

The following is a summary of project outcomes against targets articulated in the project’s logic model; reference to related outcomes have been integrated within various sections of this report.

<u>Targets</u>	<u>Outcomes as of April 2018</u>
<ul style="list-style-type: none"> • Goal to identify at minimum four instructors within the region to support program development and delivery. • Expected over 50 industry related jobs in 2018 available to new entrants. • Expected 100 student registrations. • Expected 60% of graduates employed three months post program completion. • Expected 75% of graduates employed six months post program completion. • Based on seasonal production cycles expected 30% of graduates employed in industry three months post program completion. • Expected 50% of graduates employed six months post program completion. • Collaboration with Directors Guild in support of Production Assistant graduates. • Over \$30,000 in contributions by industry. 	<ul style="list-style-type: none"> • North Island College has identified four subject matters experts who are interested in being directly or indirectly involved in future programming. In addition to these four subject matter experts an addition five individuals have expressed an interest in support future instruction on Vancouver Island. • Of the program graduates an estimated 30 individuals have secured employment in the film industry as of April 12, 2018. • The four specialized training programs was accessed by 137 students/learners. • As of April, 2018 70% of the graduates (less than 3 months following completion of the last training program) identified themselves as employed. • To be reviewed during the project evaluation phase. • As of April, 2018, 32% of the graduates self-identified as being employed in the film industry. • To be reviewed during the project evaluation phase. • The Directors Guild has provided valuable support to graduates of the production assistant program and have granted graduates credit for the 30 day work experience requirement. • Industry support was essential for the advancement of the pilot and was infused throughout program development and implementation; a very conservative estimate of contribution made by industry which does not include time provided by industry experts \$102,325.00.

16.0 ENGAGEMENT WITH UNIONS AND DIRECTORS GUILD

Engagement with Unions

- Program Graduates participated in Union Information Sessions hosted in Parksville on February 6th by North Island College and InFilm, with presentations by:
 - International Alliance of Theatrical Stage Employees (IATSE) with discussions including application process and IATSE 891 protocols followed by Q&A.
 - Association of Canadian Film Craftspeople (ACFC) with discussions including

overview of organization, application processes, fees pertaining to ACFC West and Q&A.

- The positive engagement by the Unions is to be credited to lengthy and timely discussions led by the Regional Film Commissioner.

Update on Permittee Status

- As of April 4, 2018 the following has been confirmed
 - 14 of the total students within Grip, Lighting and Carpentry have qualified for their IATSE Permittee Status; there is a need to assess how many total students chose to pursue their permittee status.
 - 16 of the 40 Production Assistant Students have qualified for their Director’s Guild of Canada (DGC) Permittee Logbook Holder Program; there is a need to assess how many total students chose to pursue their permittee status.

17.0 SUMMARY OF IN-KIND CONTRIBUTIONS – CONSERVATIVE SUMMARY

Contributor	Equipment Value/Typical Rental	In-Kind Contribution Over Five Weeks
Faculty/Industry Instructors	<p><u>Grip:</u> Equipment Value: \$110,000.00 Weekly Rental: \$3500.00</p> <p><u>Lighting:</u> Equipment Value: \$120,000.00 Weekly Rental: \$3500.00</p> <p><u>Carpentry:</u> Equipment Value: \$1350,000.00 Weekly Rental: \$4000.00</p> <p><u>Guest Instructors:</u> Grip Painting Set Design Lighting</p> <p><u>Audio and Filming Support:</u> Specialized Support – Time Equipment</p>	<p>Grip: \$17,500.00</p> <p>Lighting: \$17,500.00</p> <p>Carpentry: \$20,000.00</p> <p>Equipment: \$6,500.00</p> <p>Time and Equipment: \$5,500.00</p>
Industry	Equipment Rental Transporting of Equipment Trucks	\$8,500.00 \$4,500.00

Vancouver Island Film Studios	Training Space	<i>Three Classrooms Two Studio Shops (7500 sq ft) Construction Shop (4000 sq ft) Provision of fencing, water, janitorial, wifi. Access to Boom Lift, Forklift, Scissor Lifts, Chairs, Tables. Instructor Office Space \$22,325.00</i>
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18.0 FUTURE DELIVERIES OF FILM PROGRAMMING

Opportunities for Future Programming at North Island College

The review of overall program viability continues to be an ongoing consideration.

A number of variables continue to inform future viability of programming, specific to North Island College, which may also be of significance for other post-secondary institutions. These variables include:

- Regional need and demand for expanded crew – this will be informed by level of production and availability thus turnover of the existing skilled workforce.
- Access to required training space.
- Access to required training equipment.
- Access to instructional expertise.
- Access to instructors to support required industry certifications.

Set Construction/Carpentry

With respect to Set Construction/Carpentry programming it is conceivable for North Island College to consider offering the training on a rotating basis as informed by labour market/production need and demand. There is always sensitivity to saturating the market, thus additional programming on Vancouver Island would need to be informed by the Regional Film Commissioner based on demand by production companies. To alleviate the cost of programming, North Island College is contemplating the option of delivery specifically the set construction/carpentry training as an evening/weekend offering, while accessing existing shop and required training equipment. This model is under review while considering the frequency of the programming; the program would only be viable through a cost-recovery tuition fee model. Based on initial projections a conservative tuition fee (without consideration to direct institutional costs, administrative and coordination time) is estimated at \$3200.00. The program costs will be directly informed by availability of existing core equipment.

Grip Training

North Island College has direct access to a subject matter expert and instructor who resides in the Comox Valley, however the option will be limited by instructor availability, ease of access

to required training space and equipment. Training could be delivered on a cost recovery basis, as film production levels warrant and based on student demand. The caution is that the cost-recovery tuition fee will be limited by what the market can bear and requires further assessment. Based on initial projections a conservative tuition fee (without consideration to direct institutional costs, administrative and coordination time) is estimated at \$5200.00; it is expected that this fee will vary from region to region.

Lighting Training

Access to a qualified instructor will be challenging and the options of accessing equipment in the future may be cost prohibitive. Based on initial projections, a conservative tuition fee (without consideration to direct institutional costs, administrative and coordination time) is estimated at \$6500.00; this will vary from region to region.

Production Assistant

The Production Assistant program may be delivered as needed to meet production volumes and timelines. The training would be delivered on a cost recovery basis and would require direct access to an experienced locations or unit manager, which may be achievable depending on the season. The training program is self-contained and can be delivered in a standard classroom with access to outdoor space. A critical factor is tuition fee and what the market can bear however based on initial projections a conservative tuition fee (without consideration to direct institutional costs, administrative and coordination time) is estimated at \$2500.00; this will vary from region to region.

Provincial collaboration

There is an opportunity for North Island College to share lessons learned with interested rural regional film commissions and post-secondary institutions serving rural and semi-rural regions. The most significant considerations being raised by instructors involved in the pilot programming include:

- Cost of transporting equipment
 - transporting equipment a distance and access to suitable haul trucks and drivers
- Cost of travel time, accommodations and meals for instructors
- Replacement budget for any damaged equipment, tools and training aid
- Replacement insurance for equipment and tools
- In community – on the ground program support
- Confirmation of program prerequisites
- Regional support – community, leaders, funders, etc..
- Regional based strategy to support and coordinate data specific to the formalization of Regional Workforce
- Alignment of training with Production (what was of significance for the pilot initiative was the support and insight provided by the Chesapeake Shores team who believed in the vision and were willing to articulate their support)

19.0 FACTORS INFORMING DELIVERY IN RURAL REGIONS

North Island College is motivated to engage with Regional Film Commissioners and post-secondary institutions to share lessons learned. Regions of central and northern BC have demonstrated interest in the initiative and the next critical step will involve discussions to ensure knowledge dissemination, while contemplating considerations and factors which may inform planning and implementation for regions in general.

Instructional Expertise	Recruiting and confirming suitable instructors for the specialized programming may prove to be a challenge given qualified individuals are typically in high demand and committed to Production up to a year in advance. In addition, there may be challenges remunerating the subject matter experts at a level equivalent to what they can demand for a salary within the Film and Television industry. Instruction requires a blend of formal training, Film/Television Crew Management experience, where relevant industry trade credential, and previous instructional experience.
Training Space	The set construction, grip and lighting programs require access to dedicated classroom space and dedicated shop space of a minimum of 3000 sq ft and for set construction the most ideal total shop space is 5000 sq ft.
Training Equipment	Late in the development process it became evident that required training equipment associated to the delivery of the pilot programming was cost prohibitive and would limit the advancement of the project. After much discussion and planning industry collaborated and donated a significant port of the training aids in-kind in support of the pilot programming. Access to equipment may be a significant barrier for future programming.
Tuition Fee	The pilot programming was available to students at a subsidized rate. There is a need to further assess appropriate tuitions fees for future deliveries as costs may vary from region to region.

20.0 APPENDICES

APPENDIX A: ADDITIONAL PROGRAM STUDENT INTERVIEWS

- Video - <https://www.youtube.com/watch?v=U-ebHRRskSc&feature=youtu.be>

APPENDIX B: ADDITIONAL STUDENT FEEDBACK/COMMENTS

During the months of February and March, 2018, North Island College continued to receive feedback in the form of emails and letters from graduates, as summarized below:

- As of January I have been regularly employed in Background/Extra & Commercial work, and really loving being in the industry. I feel, having learned what I did in the course has made me more effective
- It truly was a great experience and I hope I get to spend many years to come in the field. I don't think we could have gotten better instructors if we tried. Being hands on is more valuable (I think) then learning from a book, in this industry anyway. It gives us just a little more of an advantage knowing how to and having some experience over slides and a book. The 4 weeks was information packed, the certifications alone are worth it!
- When I signed up for the course I had no expectation on what we would be learning, I knew I was getting some really valuable certifications and beyond that everything was a bonus. I took the Lighting portion of the training and it was incredible. I came into this program with 12+ years of theatrical experience in Lighting and I was blown away by how much information and hands on practical training there was. I learned as much in this 4-week program as I did in the 4 years of university I took in theatre.
- I learned so much more at this course than I would have at an in-class only course, or on-the-job. We not only got to learn from the knowledge and experience of the instructors, but we got a significant amount of hands-on time, with their guidance, working with the "tools of the trade", and preparing an actual film set for shooting.
- Thank you for being so awesome with keeping us so informed and picking up the phone for my sometimes silly questions. This program really meant the world to me. I have been looking for more education like the classes I just took with NIC for a long time.
- I'd like a few minutes to gather my thoughts for a comment about the course, but I'd just like to say that I was astounded with the unity and professionalism the organizers and teachers had, and the pure value of the information and connections shared during the program. I was also heartened by how tight all of you were. It made me feel excited about the friendships and relationships to be had with people working in film.
- It's important to me that you know that I think the world of everyone who made this opportunity a reality for us all. I feel that you have a successful model and a great foundation set to build on and see no reason why North Island College can't become the global leader in Motion Picture Industry Training. You have the heart the soul the drive the expertise the location and the spirit to pull it off. With all the trained crew that will graduate and with established facilities here we will be in the position to attract not only Motion Picture and TV productions but I feel that we will be in a position to attract the new players like Netflix and the series they are producing. With such depressed economic conditions in former mill, logging and fishing towns there will be opportunities to build standing lots that can be used and modified for the successive productions that would want to use them, perhaps customizing existing structures to new use. We really can become Fantasy Island.

- Excited, damned rights I'm excited! We are in the right place at the right time and it just happens to be one of the most beautiful places on earth. Let's see how far we can take this.
- I am writing in an attempt to express my gratitude and thanks for everything that you and many others have done on behalf of myself and the 137 other students who attended NIC's film training program. Without the countless hours of planning and work that Instructors and many others from the college and government ministries put in, none of this could have happened. I have met some amazing individuals from all walks of life. From the instructors who brought a wealth of experience and passion in the film industry to the incredibly diverse array of students, I have made connections that will last a lifetime. These are people who inspire me and give me hope for a brighter future. With programs like the one just offered, people such as myself, that have little to no experience working in film and television, can get pointed in the right direction and started down the path to the career of our dreams. We live in a beautiful Province, surrounded by incredibly talented people that the world is quickly taking note of. My hope is that this course can be continued and expanded so that others can come and be a part of this amazing industry. This is a renewable resource that brings pride to those involved and has the power to inspire generations to come.
- What can I say?... "WOW!" Yes, that would sum it up, Wow Wow Wow. "Hurray!" I've been waiting for a course like this to be offered on Vancouver Island! That would be accurate too, except for the fact that I would never have dreamed that a course this good would ever be offered, Hurray to that. "Terrific!" Sure, when there is so much Motion Picture, TV, Commercial and music video work to be done and a Vancouver Island College steps up to open doors for all of us who want to enter this exciting field, yes, I'd say that's terrific. "Wonderful!" Oh yeah, the administrators and instructors, industry professionals who have given of their own time to bring us all onboard are Wonderful, definitely! "Excited!" Absolutely I'm excited to be welcomed into this world of creativity and adventure thanks to North Island College. I can't fully express how appreciative I am to everyone in this program for seeing a need and a want and giving so much of themselves to help so many others be part of the team that brings magic to the screen.
- The huge wealth of knowledge shared is priceless, has been a good confidence building experience. Having so much hands on equipment is amazing. I cannot express enough how thankful and appreciative I am for this opportunity. I feel when I step on set the first time I will have a huge advantage over anyone without this knowledge base. I thank the Ministry and the College for this pilot project and wish it much success.
- From day one of this school program that I was so thankful to take part in. I learned far more about what to expect on my first day of set. The course did a fantastic job at getting me "over qualified". Learning how to do lighting with one of the great was also something I'm grateful for. While the course was a lot more hands on and less by the book it makes the learning experience more concrete I found. The instructor was more than helpful to answer any question no matter what it was. He went above and beyond with the program and I felt it made the learning experience much better. While in the lighting unit I had the opportunity to get 1st assistant director experience under my

belt. With the process of helping come together for the final exam. All the units came together to produce a short film about what we learned in school. While I took the opportunity to try a different field, I ended up finding a new department which, currently. I am taking the time to expand out of my course as lamp operator to a different field such as T.A.D. I'm currently working on the set, doing pa work to get experience for the new field. With the help of from the INFilm. This whole course has been more helpful than words can come close to describe.

Please refer to Appendix D for summary of student feedback acquired through program evaluations.

APPENDIX C: BC IDEAS STORY

BC Ideas Story

Main title: Film Production Training in Central Vancouver Island

Subtitle: Making Vancouver Island a production-ready filming location

Location: North **Central** Vancouver Island

Menu Title: Vancouver Island Film Training

Story Info

Innovators: INFilm (Vancouver Island North Film Commission)
North Island College

Contact Info: Joan Miller, Film Commissioner, INFilm and
Cheryl O’Connell, Dean of Trades, North Island College,

Community Snapshot

Community: North **Central** Vancouver Island

Link:

Population: Approx. 400,000

Location: Vancouver Island/Coast

Economic Base: Tourism, Forestry, Manufacturing, Aquaculture

Twitter Handles & Hashtags: [@infilm](#) [@nic](#) [#first](#) [#bccreates](#) [#bcfilm](#) [#filmvancouverisland](#)

Synopsis

With the Lower Mainland dominating the film industry and a shifting job market for local tradespeople, INFilm (Vancouver Island North Film Commission) and North Island College seized the opportunity to create a labour force of well-trained film workers right on Vancouver Island.

Intro

For years, [INFilm](#) (Vancouver Island North Film Commission) watched the Lower Mainland’s film scene thrive, but productions would typically only visit the Island for scenes that could not be shot elsewhere. Crew workers and talent were located mostly in Metro Vancouver, and the cost of travel, per diems, and relocating equipment often prevented filmmakers from producing entire projects on Vancouver Island despite its world-class locations.

At the same time, the job market for tradespeople had shifted on the island. Several large-scale construction projects had wrapped up leaving workers with short-term contracts, and there was an influx of British Columbians returning home from the Alberta oil fields. INFilm saw the potential for the trades talent on Vancouver Island to become a rich resource for the film industry. When the Hallmark Channel’s [Chesapeake Shores](#) relocating a production from [Maple Ridge](#) to shoot full-time in [Parksville](#) and [Qualicum Beach](#), INFilm knew it was their moment to act.

The Strategy

The first step was figuring out what filmmakers require to make it worth a move to the island. INFilm met with local filmmakers in Vancouver to assess the feasibility of Vancouver Island as a full-time shooting location. The need for a local, well-trained crew was immediately apparent.

INFilm turned to [North Island College](#) to help overcome the workforce challenges facing Vancouver Island’s film industry. Together they developed, piloted, and delivered three trades programs for grips, lighting, and set construction to complement the skillsets of established tradespeople and the training of recent North Island College graduates.

A separate course was designed for production assistants, a position that had limited career advancement without formal training. With support from the B.C. government, the first round of courses was piloted in the 2017/18 academic year at the college, along with two sessions of the production assistant training program in [Campbell River](#) and [Port Alberni](#). The programs were

thoroughly promoted, including talks with labour groups about the prospective benefits to their members and in-person conversations with First Nations make sure all communities were connected to developments in the program.

Successes

The programs were well-received, with emotional reactions and excitement from graduates. Students graduate with a litany of certifications, licenses and tickets to maximize their value across sectors.

The promotion efforts from INFilm and North Island College led to quick, enthusiastic industry recognition of the program. The [Directors Guild of Canada](#) waived the usual 30-days-on-set requirement for graduates to begin logging hours towards their certification. Graduates are also recognized by major film unions like the [International Alliance of Theatrical and Stage Employees](#) and the [Association of Canadian Film Craftspeople](#).

The spinoff benefits of the training program have already begun to show. Chesapeake Shores has renewed for a third season on the Island, and the private sector is taking the opportunity to offer studio space for local productions. There are also ongoing efforts to establish an inventory of production equipment on the Island, removing the need to ship gear in from the Lower Mainland.

Lessons Learned and Final Thoughts

- Trust that your local talent can be the backbone of development in a new sector, if people are given the right opportunities.
- Recognize when the time is right to push a new initiatives. Economic trends, local resources, and communal will are all important factors.
- Wherever possible, bring people together. Draw from local resources and gauge the interest of all relevant parties.
- When bringing a new, bold idea to life, promote it everywhere. Get people excited and create trust in your initiative.

APPENDIX D – SUMMARY STUDENT FEEDBACK

GRIP TRAINING

Program evaluations outlined that students valued:

- The practical experience, hands on training with the equipment.
- Learning of the real-world various opportunities within the industry.
- Working with industry subject matter experts.
- Awareness of industry requirements and expectations.
- Essential skills for success.
- Training at an actual studio.
- The dynamic nature of the programming and gaining a better understanding of the associated positions on the grip crew.
- Having access to the core gear while supporting an actual production during the final week of training.

LIGHTING TRAINING

Program evaluations outlined that students valued:

- The hands on – particularly working on the set!
- The introduction to the culture of the film Industry by long time professionals.
- Learning while accessing actual industry approved equipment.
- Opportunity to develop practical skills under impressive industry experienced instructors.
- Hands on studio training, identifying Industry lamps and on set process, proper protocols.
- Introduction to electrical.
- Industry terminology.
- The crossover between classroom and practical hands on learning.
- The opportunity to work side by side with grip and set construction!

SET CONSTRUCTION TRAINING

Program evaluations outlined that students valued:

- Developing applied skills while having access to a range of equipment.
- Learning of the various stages of a build while learning of the skills required to support specialized one-off projects.
- Actual “real life” examples of set scenarios.
- Working on the final production!
- Understanding the culture of film making and of entertainment Industry
- Building a set along with the other trades involved was a unique experience
- Working with teams.

- Working with a variety of materials.
- Equipment set-up, usage and maintenance.
- Gaining a working knowledge of hand tools.

PRODUCTION ASSISTANT TRAINING

Program evaluations outlined that students valued:

- Knowledge of role and industry requirements.
 - Scenarios were great, enjoyed group chats and interaction.
 - Role playing a shoot on a set, radio work.
 - Valuable details and resources for obtaining a job within the Industry.
 - Having Instructors with real world experience.
 - The specialized industry required certifications.
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