

Career Development Subcommittee of D&I Working Group

Key Takeaways and Highlights – From Mtg of September 22, 2020

Career Development Focus

- Need substantial effort and support for mentoring talent – be it on set, in production houses, not just for above the line, but across production departments, and along the value chain to include casting directors, agencies and management
 - This mentoring needs to have clear objectives, and outcomes like a viable credit, and compensation
 - The mentoring needs to be made accessible and available (not token gestures)
 - Look at option of “reverse” mentoring where established and successful talent spend time to mentor and advise talent looking to establish themselves. The established talent also need to be compensated for their time. Need a real commitment, with clear outcomes established in advance. Talent being mentored should get the credit
 - Mentors should be from diverse communities, not only the “established” white community. We can look abroad as well, and again ensure talent being trained gets the credit
 - Can we look to ensure there are programs that lead to real work, i.e. job offers? Credit is excellent, but people need jobs, not only training
- These mentoring efforts to be done in partnership with experienced and knowledge industry partners who have the infrastructure and capabilities to help make these opportunities happen

Talent to Watch Program: challenges and benefits

- Provides talent opportunity to get first film made, a great calling card, however many feel it encourages talent to work at very low financial level that is not viable or sustainable. We need to move talent from working at low financial levels into more sustainable and fulsome financial budget levels
 - The preparation time by TTW partners is extensive. TTW partners spend countless hours/days helping talent prepare their pitch. Talent is unprepared to come to Telefilm. Could supporting partners get some compensation for their efforts? Especially now as festivals have become not only exhibitors, but networkers, financial advisors, career coaches
 - Current parameters of program need to be revised
 - Talent unprepared to deal with guideline requirements. The language of the guidelines can be confusing and intimidating for some

Larger Industry Focus on Issue

- Industry, especially English Canada, does not have a star system. We need support of broadcasters to promote and recognize talent
- Connect Talent to market: we need distributors, broadcasters to support new and emerging talent
 - Look at success of Indigenous talent with work of APTN. How can we get broadcasters involved?
- Coproduction treaties: what can be done to get Heritage to consider coproduction with other countries like Jamaica, etc.? Can we look at expanding it to other Caribbean countries, as well as Nigeria, and Ghana, etc.?
- Juries across the board need to be more diverse and inclusive
- For track record and the Success Index, could we look at updating the list of qualified festivals; and/or relaxing the requirement for films to premier at qualified festivals?
- Development: industry needs to look at improving support for Development of scripts. We need more resources in Development to make scripts stronger and more competitive, and talent need to be compensated for their efforts in development

Other

- Explore offering additional ways of communicating Telefilm guidelines or essential information – short-form, more user-friendly methods needed to engage additional/emerging creators

Next Steps

- Next meeting in October to be a practical working session where we will map out options and opportunities
- The ideas generated will then be presented to the larger Working Group