

ELAN

ENGLISH-LANGUAGE ARTS NETWORK

Appendix to Film and Television survey funded by Telefilm Canada 2010



APPENDIX A

Question 1. What role do you play in the Film/TV/Media industry?

Response

- 1 Director, Writer and Editor (online form did not allow for multiple selections)
- 2 composer
- 3 I never worked in industry film but I like make a sculptor for this
- 4 set photographer
- 5 All of the above, except actor.
- 6 Promoter
- 7 Actress/stuntperson/budding filmmaker
- 8 Actor, writer, director
- 9 Production coordinator & actor
- 10 narrator, dubber, subtitler
- 11 stunt performer
- 12 also producer and director

13 translator, adapter (for dubbing), voice director
14 actress, and producer
15 stunt person
16 background performer
17 ACTOR
18 Producer, writer and director
19 2nd Assistant Director
20 Production Designer
21 writer and actor
22 Actor and mostly background actor
23 ACCOUNTANT
24 dialect/dialogue coach
25 model actor
26 I'm also a writer and editor
27 Stunt Coordinator
28 accountant
29 Actress/Writer/Producer
30 Assistant accountant
31 Production Manager
32 background/stand In
33 artist
34 Writer/Director/Producer
35 model
36 Digital F/X
37 Director/Writer/Producer
38 Producer, Actor, Distributor
39 assistant director
40 Director and producer
41 sound recordist, sound editor, camera
42 media
43 Actor, producer, director, extra
44 Digital Artist
45 art director/production designer
46 Assistant Director
47 Accountant
48 scenic painter and illustrator
49 Director/Producer
50 Cinema director, doc filmmaker, film networking group director
51 Multiple roles: Director/Writer/Cinematographer/Editor/
52 Actor, score writer, soundtrack performer
53 art coordinator

54 producer
55 translator
56 Actor, director and writer
57 librarian
58 Host
59 director, teacher, programmer for festivals
60 Composer, Sound Designer

APPENDIX B

4. Are you a...?
Response
1 refugee artist
2 temporary visa work-holiday 6
months

APPENDIX C

5. What is your mother tongue?
Response
1 Bangla
2 Italiano
3 Italian
4 Russian
5 Mandarin
6 Polish
7 Czech
8 Greek
9 Spanish (Spain)
10bulgaria
11Italian
12English and Portuguese
13Italain
14Hindi and punjabi
15German
16Italian
17Urdu/Punjabi

- 18 Spanish
- 19 arabic
- 20
- 21 czech
- 22 Korean
- 23 German
- 24 Urdu
- 25 Hungarian
- 26 Italian
- 27 turkish
- 28 Czech
- 29 Persian
- 30 Tagalog
- 31 Russian
- 32
- 33 Spanish
- 34 italian
- 35 hungarian
- 36
- 37 italian
- 38 Dutch
- 39 Italian
- 40 Japanese

APPENDIX D

8. What language do you speak most often in your workplace?

Response

1 Italiano in Italy, English abroad

2

3 I work alone and do not talk to myself.

APPENDIX E

13. Do you belong to any professional associations? Please check all that apply.

Response

1 Ciné Aise creatives

2 MTLR.ca

3 Guild of Canadian Film composers

4 SACD

5 Main Film

6 uda

7 UDA

8 UDA

9 UDA

10UDA, CAEA

11Union Des Artistes

12UDA

13rqd

14CAEA, QDF,

15UDA

16Union des artistes

17Ordre des traducteurs, terminologues et interprètes agréés du Québec

18UDA, Equity

19L'Union de Artistes

20UdA Canadian Actors' Equity

21dga

22UDA & SAG

23uda

24Uda

25equity

26 UdA, CAEA

27 SACEM

28 CAEA, UdA

29 SCAM, Realisatrice Equitables

30 UDA

31 UdA, Actor's Equity
32 UdA, ACCT, CAEA
33 Union des Artistes
34 UDA
35 UDA
36 U.D.A.
37 U.D.A
38 UDA
39 CAEA
40 UDA< SAG
41 UDA (stagiaire)
42 UDA, SOCAN
43 caea
44 UDA,Equity
45 qwf
46 UDA
47 Equity, UDA
48 CFPTA
49 UDA
50 RPM

51 dga
52 U de A
53 54 UDA
55 uda
56 Equity
57 UdA, CAEA
58 Réalisatrice Équitable
59 Association des distributeurs indépendants du QC
60 UDA Equity
61 equity
62 CEAD
63 playwrights guild of canada equity
64 UDA, CAEA
65 union des producteurs agricole
66 CAEA, UDA
67 Main Film, Associated Designers of Canada
68 UDA
69 UDA, SOCAN, SODRAC
70 SIGGRAPH
71 CAEA, TWUC
72 SACD
73 SATW, SOCAN,
74 UDA - CAEA - Enpiste - QDF
75 FCTNM

76 FPGQ
77 Equity, QDF, UdA, SOCAN

78 cwc
79 OTTIAQ - Ordre des traducteurs
80 ACCT
81 Equity
82 ABQLA, CLA
83 uda
84 prim, cqam
85 AF of M, GCFC

APPENDIX F

15. If you answered the previous question with either more or fewer job opportunities in Montreal, briefly, please explain why.

Response

1 Montreal is a great city but it is so unorganized and dirty people will stay in other provinces to shoot. I've heard countless bad things from American friends who have shot here. The main complaint is the organization and sloppy time frames. This is not a problem in other provinces as you have to uphold a higher standard.

2 Not enough jobs for writers

3 The opportunities should be more as I heard that there are more films suppose to be in March 2010. My agent had me off as my contract had finished and because there had been no work I am on my own. Had been with him for four years(two year contract)

4 The English television and film industry has declined in Montreal over the past 10-15 years due to lack of Provincial support for non-francophone culture and media. As well, the continued exodus of english talent to other cities in Canada (Toronto/Vancouver) has reduced the talent pool for english productions as well.

5 Toronto and Vancouver are the media centres for English-language productions in Canada.

6 There is less production in English here. Less opportunities. Anglos living in Quebec contemplate heading to Toronto often for this reason. Francophones don't seek to hire anglophones if there are other choices.

7 fewer productions and few contacts on the french side

8 Because I am one of the few truly bilingual producers/writers who can work equally well in

both languages.

9 The Montreal media industry is very closed door.

10 Smaller market already divided along linguistic lines. Fewer broadcasters and producers based here.

11 It is limited because I mostly work in English in a predominantly french spoken city.

12 waddy think? It's French here man.

13 As an english speaking woman of color, it seems to me that there are more opportunities available to me in Toronto and Vancouver.

14 Anglo Montreal is a small town compared to Toronto or Vancouver. Not the same volume.

15 While I do get some work in French TV and film, I haven't had so much as an audition in English for anything other than a commercial in over 14 months

16 No domestic drama, local funding virtually excludes English production.

17 There seem to be more opportunities/productions in the other two major canadian cities.

18 productions have been down in montreal due to lower tax breaks than in other cities

Fewer productions, fewer auditions, fewer opportunities. But also a smaller talent pool, so it must balance somewhat. Very few Montreal student productions can count towards ACTRA credits.

20 Last year 95% of my work was done in Toronto. Casting people in Montreal do not want to see anything but Caucasian Francophones. I very often have to drive to Toronto to be seen for something that is auditioning in Montreal also, because the casting people in Toronto are more open to non-Caucasian Francophones.

21 I am not a member of UDA. Therefore I am not asked to work on many French shoots.

22 Less projects and they still hire actors from Toronto to shoot here in Montreal

23 not enough quality production being done. reality t.v. has killed the 'movie of the week' business. also there are too many other choices out there now to occupy the mind.

24 Toronto is The English Production Center.

25 Most english production is done in Toronto or Vancouver

26 peers working in other provinces besides quebec seem to audition more.

27 Less overall productions and opportunities.

28 In the French sector particularly, majority of activity seems to revolve around a very limited circle of artists; the same artists are seen in many different projects at the same time. As a result, there are few auditions since producers always tend to hire "names". In other words, I don't consider there's less work than in Toronto or Vancouver, I consider the work to be more difficult to access.

29 I can only imagine that Toronto has more English language productions than Montreal, I never worked in Toronto, but it's hard to imagine the opposite, it's hard to imagine things worse than in Montreal in any other comparable big city in North America.

30 Until recently, the Quebec government's tax credits were far behind.

31 I think that Vancouver has a lot more local productions and attract more U.S. productions

than Montreal does, probably in part due to the basin of actors and technical staff who speak fluent English

32 As an Asian actor (Chinese) there are much more roles available to me in Toronto than in Montreal. I know this as I work in both cities.

33 because I have an accent in french I miss out on Commercials and speaking role on TV

34 There is more local production in English in other, more English speaking, provinces.

35 Toronto and Vancouver seem to be busier

36 Less English film/television is produced here than in Toronto or Vancouver, and though there are a fair amount of francophone productions, one must not only be fluent in French but also a Francophone as an English accent is not generally considered "acceptable."

37 I feel most american productions get shunted to vancouver because it's in the same time zone as LA, while most english canadian productions are handed over to toronto because its an english speaking city.

38 Well, there are a lot less projects shot in Mtl than in other major cities in Canada.

39 being a montreal based anglophone performer provides less opportunities.

40 More production going on in those areas. Vancouver is in better time zone for L. A. Toronto has larger English talent pool than Montreal.

41 Separatism, Anglo flight, the Cinar debacle, APFTQ's arrogant navel-gazing, CBC and NFB underfunding and business-model restructuring (who in their right mind would close the versioning department in a bilingual country?? and why does every assistant to the assistant assistant sub co-ordinator of independent co-productions have to have a brand new plastic desk?)

42 tiny english production base in mtl., compared with toronto or vancouver.

43 Well my french is not good enough so I miss a lot of work opportunities.

44 Because I come from Vancouver and hear of many more roles there, and have even met with Stunt coordinators from Los Angeles who work in BC often and say there is more work for me there if I moved back!

45 Anglophone television production is mainly in Toronto. We need the work here.

46 I FEEL THAT US MONTREALERS ARE SECOND CHOICE, TO THE ENGLISH PROVINCE, CAUSE OF THE ACCENTS DUE TO THE CONSTANT FRENCH, ENGLISH AND SOME TIMES OTHER LANGUAGES TOO...

47 More canadian and foreign production in both those cities

48 less work in Montreal

49 There are less Anglophone productions and the French industry does not encourage Anglo performers to work in French.

50 Not as many productions come to Montreal due to the language barrier. Having said that, there is less competition and therefore more likelihood to be chosen for such a production when it DOES come to Montreal.

51 Less English Work

52 There is less production here.

53 There are A LOT less productions shot in Montreal, there are fewer jobs. Moreover, it is extremely difficult for an anglophone actor to work in the French industry, regardless of whether they are fluent and have a quebecois accent.

54 There is not enough English production in Montreal.

55 Fewer job opportunities for english language productions as they usually hire from outside the province or from a select few residents.

56 I'm not bilingual enough, so few movies are made here, (US or Canadian - as a matter of fact

one might argue that, consider the little amount of English Canadian work done here, that Quebec is not really part of Canada).

57 Few TV windows open in English television, less English production in general

58 I am not in the groove with most other collaborators in the industry.

59 Language

60 less service prod. in mtl due to language and time zone issues ... vancouver in best time zone ... toronto and vancouver have a much higher pool of acting talent that do not have french accents

61 Language issue

62 Simply because there is not enough production of any kind in Montreal.

63 fewer because i'm not francophone or perfectly bilingual

64 Quebec domestic French-language production has all paperwork in French.

65 Toronto and Vancouver are only english.

66 High taxes. Fewer talent. Smaller industry

67 I want to elaborate. I think there are more opportunities because for truly bilingual people, you can work in French production as well as English. But I think there may be more production work overall in Toronto.

68 Language Issues, Michel Trudel

69 more work and opportunities in Toronto

70 English language film production is nowhere near what it once was in this city. Likewise for Tv where it seems the federal government feels French language production fulfills their mandate here. English production is subsidized more elsewhere.

71 There are markedly less projects initiated in Montréal.

72 new people in business come with own crowd usually francophone fewer English productions being produced in Quebec

73 As a bilingual artist, I benefit from opportunities in both languages - a situation that only exists in Montreal.

74 The economy is slower here now as compared to Toronto and Vancouver , blame it on the PQ movement of 1976

75 Friend of mine moved to TO and she works more often than when she was in Mtl.

76 In English, most of the quality, high income work is done elsewhere

77 Yes I work by LIVING here in Montreal. but the fact is that there's MORE productions in Toronto & vancouver. If I lived in either one of these areas I would be working more.

Productions in Montreal has Largely DECREASED.

78 fewer other dialect coaches in Montreal

79 Because of health and age and ethnic community

80 Too local

81 My Race.

82 There are fewer English language features made in Montreal so there are fewer opportunities to work on productions

83 MORE AND MORE PEOPLE ARE LEAVING MONTREAL FOR THE OTHER CITIES AND THEY DONT COME BACK WHICH MUST MEAN THEY HAVE FOUND MORE WORK.

84 Montreal has a few problems with individuals which have a monopoly on services that has deterred US major studio's, and others.

85 The English market here is simply smaller in comparison, but the competition for local work

is often national.

86 In recent years, fewer foreign productions have filmed here.

87 Vancouver is closer to L.A.

88 many shows scout here but end up moving to another city.

89 There is now less production in Montreal.

90 the casting agencies seem to pick the same actors over and over. They are not diversified and probably overlook people over 55.

91 The flap over the technicians unions, and the association of Montreal producers pushed a lot of u.s. & foreign film producers to other provinces. As well, fox tv's calculated assassination of telescene and the collapse of cinar erased a large amount of english work from the montreal film and tv scene.

92 Not enough English productions

93 i have hard time finding audition, not a lot of films are being filmed in Montreal

94 We have fewer English productions here than in Toronto and Vancouver. I'm also a professional singer for over 30 years and there's not much t.v. work for an English artist, although I have done back-up work for many popular French artists on French t.v.

95 I hear about the jobs in Montreal and the jobs in Toronto. There is more in Toronto - but that's not counting the french productions in Montreal - I'm perfectly bilingual and still don't get seen by french casting directors in the city even though I used to be a recurring character in a french tv series. As soon as they find out you work in english, they work against you and opt for their favorite agents and clients, not opening the doors to new faces and talent. This absolutely needs to be talked about in the city, The racism regarding languages issues in our business is out of control. This includes Telefilm and Sodec's influence to finance films in this city. There are french/english issues there too.

96 Since there is much less funding available for English productions in Quebec (vs. in Toronto), all English language Quebec producers are competing for the same small amounts of development and production monies. Plus, we are all forced to work in French in order to pay the bills, since there is much more money available for French projects.

97 Limited financial resources in Québec for English language feature films especially through Telefilm Canada.

98 Speaking english it is very limited for me.

99 Less funding available and more competition.

100 no local english programming

101 It might be due to the language barrier. As well, Montreal is not well situated (geographically) compared to Toronto or Vancouver.

102 All the buyers are in Toronto and Montreal does not attract international buyers.

103 We're in a French province, i think its kind of natural that there be less English jobs here and way more in Toronto as it's the centre of corporate Canada or whatever, population etc...

104 english language production is almost non existent, and very often quebec english language producers have out of quebec above the line talent pressed on them from networks and investors from out of province

105 There are more English productions being produced in Toronto, or Vancouver.

106 too much politics, union interference

107 Fewer companies producing in Montreal, though things are starting to look up.

108 Almost no English Language productions coming out of Quebec anymore and the ones that appear are US service deals.

109 Smaller market, smaller budgets, smaller pay cheques

110 Domestic English language drama production has declined severely over the last five to seven year in Qc.

111 Language barrier is harder to break in Quebec

112 Less access to key players in broadcasting and production market

113 I work in both cities

114 the aqtis reaction to the opening of iatse 514 local prompted a stupid feud that resulted in montreal being a no shoot zone

115 English language productions in montreal are at a premium. There are fewer productions. There are no English language TV productions done in montreal.

116 Just take a quick look at the listings in the Casting Workbook. It's glaringly obvious.

117 There is very little TV or film work available in Montreal for my age group. No CBC for example.

118 There is less production, and fewer grants available to non-francophones. The English language producers in Montreal can take fewer risks and operate with much smaller budgets

119 More in French, less in English. English production has been down for years.

120 Our film office (QFTC) is a joke, and in spite of generous tax credits, the political will to actively attract more production pales in comparison to Ontario and BC in particular.

121 Access to network executives; access to talent both writing and acting.

122 It is important to us to do many of our projects bilingually and here we have access to completely bilingual actors.

123 I see the job postings available in my field in Vancouver and Toronto.. There are substantially more in those cities.

124 Fewer productions in English coming to town.

125 there are very productions in Montreal..i get most my work in

126 Productions only need to be written in English if dealing with English-language broadcasters, which seems increasingly rare in Quebec.

127 More competition in BC, Toronto

128 The english production market in Montreal is extremely small. As a result there are few opportunities for young producers.

129 Job postings requiring my skills are coming out of Toronto

130 QUEBEC IS THE LAST TO GET JOBS, COMPARED TOO VANCOUVER OR TORONTO. Also the french is a factor with english producers...

131 Production volume too low.

132 In the 20 or so years that I lived in Montreal I found my 'opportunities' to work extremely limiting. I found film work more readily available in Ontario & British Columbia; as a consequence, most of my income was from out of province income. Why not in Quebec? Good question! I have simplified the answer: "No room for another Anglo!" In other words, Anglophones -- born & raised in Quebec had filled the "void".

133 Because there are less productions in Montreal than Toronto and Vancouver. Add to that the studios who come to Montreal always bring a key accountant and then look 1st to Toronto for a Canadian key, leaving Montreal accountants out in the cold.

134 Because Montreal is a predominantly French city and I don't write scripts in French. Also the tax credit system prohibits many out of province producers from hiring a Quebecoise

135 The climate for industry support thanks to both the federal and provincial bean counters is less than inspired. Just today, I was introduced to the chief of animation for the Oscar-winning

UP feature film, who told me his first job after graduation was with the NFB in Montreal...AND THEN HE HAD TO LEAVE AND WORK IN LOS ANGELES.

136 Not enough productions happening in Montreal. Not enough casting for visible minorities.

137 language, racism, less open to new media.

138 Almost no shows shoot here, and those that do often crew out of Toronto. Toronto shows won't hire Montreal writers because no tax credits. And I don't go to all the parties in TO so people don't always think of me.

139 It is a limited opportunity if you are not fluently bilingual.

140 The Quebec and Canadian governments should offer better tax credits and other programmes to encourage English language production in Montreal. We have great locations and personnel and government measures would help bring more work to Montreal.

141 Because it's not enough to be 100% fluent in French to get work in Montreal. I've been told far too many times that my accent is "too French". And there really isn't much going on in English production.

142 I feel that the Anglo and Francophone industries operate quite distinctly here, and I am not known in French speaking circles as a professional. I feel my inability to cross over to the Francophone production world has really limited my work here.

143 I lived for 5 years in Toronto, and there seemed to be more opportunities.

144 I feel that local producers are not open to performers of visible minorities

145 There are fewer production companies in Montreal that make English shows.

146 because i'm a bloke and toronto is the centre of the bloke universe

147 English language production is a small percentage of the market here, and I specialize in English documentaries.

148 Language. Economy is shit here.

149 work mainly usa

150 Market here got smaller English market even smaller. Toronto and Vancouver feel like they have more work.

151 Less opportunities for non-francophones

152 Almost all of my work as a translator is for the audiovisual industry in Quebec (mainly for federal cultural agencies) but I don't know how relevant this is to your survey (e.g. is it really "production income"?). Some of it is actual scripts but much of it is administrative or marketing translation.

153 Pure laine discrimination

154 There are simply more tv and film projects being filmed in Toronto and Vancouver.

155 Because we work mostly in English, we find that the English broadcasters have a tendency to go with Toronto producers.

156 not enough english funding opportunities

157 we have the Sodec to compliment our federal funding where both Toronto & Vancouver do not, or at least not to the extent of Qc.

158 There is less consistency with projects coming to Montreal, particularly English productions

159 Far less English production in Montreal

160 Less money and production companies present in MTL. TO has a much wider pool and draw for productions both local and foreign.

161 There are very few english content producers in Montreal.

162 Less access to English broadcasters

163 Less money available for English speaking productions in Quebec through the QC/CA

governments and through corporate financed productions.

164 Language divide

165 There simply is less work in English in Montreal than in Toronto

APPENDIX G

21. If you applied for, or participated in either program, please answer this question. Otherwise, please skip this question and go on to Question 22. What do you think worked best in TELEFILM's "Feature It!" or "Multiplatform, Multi-Success!" programs, and what do you think could be improved?

Response

1 Feature it: It was great to have both writers and producers in the same program, getting to know each other. As a writer, this is one of the hardest connections to make. Multip, M-S: This program seems to still be finding its way. There were good guest speakers but activities such as the pitching session were decidedly stressful for participants I spoke to. Unfortunately as well, due to a large disparity in the level of online knowledge and experience in the participants most of the material presented was either over the heads of participants or far too elementary. Perhaps the program needs an entry level division and an advanced division.

2 Both needed follow up at more advanced levels so that the development of the industry is thorough and not just one offs.

3 If a writer must have a produced feature credit, it's only for a small gang.

4 Well I would like to know more about feature it. As for Multi-success, I didn't feel like anyone really knew how to create a mold for success.

5 skipped

6 Improve Telefilm's decision makers average age. It feels stuck in teh 80's

7 I would have liked to apply but only original scripts are being supported. The program should be expanded to include adaptations from books.

8 I JUST heard about the FEATURE IT program after the 2010 submissions. I will make sure to apply next time - I'm also a writer and a producer, who might be forced to take my productions elsewhere because I'm finding more support outside of the country, which truly saddens me - I have stood up for this city for over a decade and only got burned by staying here and trying to fight for it - I truly wish it could change.

9 The best part of the Feature It! program was the quality of training we received. The caliber of professionals brought in from across Canada to teach us was well worth it, and very encouraging. It is unfortunate, however, that as Quebec producers, we have to look outside the province for specialists and instructors. In Quebec, we are so rarely exposed to English-language training for Anglophone filmmakers. We need more!

10 Best: Good Speakers to improve: More sessions to deal with real-world problems faced by participants.

11 This is a tough one, i discussed F.I. with Kirwan Cox at length once. It's not great, i'm not sure

how to improve it. It tried pairing writers with producers (myself included) who were not eligible at Telefilm, so one finds themselves wondering what they are doing there if in the end they are not eligible. Telefilm is working on the eligibility issue...

12 open platform for exchange, geared towards emerging media

it was a terrific opportunity - I thought the range of experience was a bit of a problem - some
13 people there had no experience in film and television and so asked very naive questions
halting the process. the consultants were great - very informative

14 I think that there might be more exposure to producers from other parts of the country. One
might consider a bigger investment in television and film production in English in Quebec.

I don't think Feature It works well at all. It was designed to create more calling card work for
artisans and should have involved producing for networks such that the combined effect would
15 be to create local programming by local artists for local audiences. Telefilm simply chose not
to listen to the advisory group, even though it was the same advisory group that got the
programme funded in the first place.

16 More feedback on reasons for rejection and what they are looking for.

17 there are very few english productions in Montreal. i get most my work in Toronto.

The speakers were good, and some could be better. It would be great if participants/producers
18 were encouraged to work collaboratively, rather than everyone competing for the same limited
funding.

I participated in MPMS. I found it extremely enlightening in terms of learning about what is
happening in the online world. I would have appreciated some follow up and possible
19 matchmaking between we producers and the companies that were brought in to talk to us. I
felt that the lecturers and reps from those companies had a lot to say about 'opportunities for
content producers', but that the conference led to no real world work.

Multi-platform Multi-Success was an excellent professional development opportunity -
20 especially at this point in time in the media industry landscape. The only thing I might change
is to offer it over 5 days instead of 3. It was a very intense program!

all i know, the media in Quebec control everything for Quebecois. they don't say that. they
21 don't talk about it but when you want to start your project you just figure out they isolate you
in somehow.

22 Feature it pretends to be for commercial stories, but actually only greenlights mostly art films.

23 Apart from the intensive knowledge transmission, it was an excellent way of meeting other
people. I connected with several other women that I have kept contact with since.

24 The Networking was great, however I would have liked to see more integration of the French
and English markets, as opposed to reinforcement of their divide.

25 Creative Women's workshop gave a great script workshop. Gave confidence and structure to
write script.

26 The opportunity to network was good and J.Belisle was a particularly good speaker. More
concrete exercises would have been helpful as well as concrete opportunities to meet decision
makers and practice pitches would have been helpful.

27 n/a

28 Content was great at 80% but time allowed to absorb during the few days were not sufficient.

29 they were really good and helpful and would be happy to do them every year. great way to further my career and meet other anglophone filmmakers in Qc

30 I feel that the follow up should be more inclusive - in other words it should not be a one off in three days but an ongoing project that allows you to experiment with the knowledge that is offered in the Multiplatform Multisuccess program.

31 Networking opportunities were the best part. However, I felt the program was too genre-driven and ultimately not suited to the creation of high-quality scripts.

32 I already filed out a survey for this.

33 The workshops were valuable. It was an opportunity to learn and to network.

34 Worked best: The quality of the guests the and excellent networking opportunity with everyone there. Room for improvement: finding out specifically what people were interested in in advance and offering more event options

35 multiplatform, multi-success program inspired me and some lectures were very interesting, though some were too much redundant.

APPENDIX H

22. What other kind of support could TELEFILM, or any other Federal agency, provide to assist your production career?

Response

1 Funding for early productions with commercial merit.

2 Lower the requirements for screenwriting grants/loans.

I do not have an answer for this question. But I believe Telefilm is moving in the right direction by keeping up with changing technologies. Perhaps Telefilm or the appropriate agency should look into helping establish new, innovative, distributors who are more forward thinking than the current distributors out there who seem to be in a collective denial over the spiraling decline of their business model.

3 I worked in french tv a couple of years ago. Was good experience but need more practice.

4 Working volunteer on the board of directors has me getting my french in a much better state.

5 Producer who believes in good work weel done

6 Screenwriting grants

7 Grants.

8 Internship opportunities

9 Support for short films.

10more support for emerging filmmakers

11Broaden the criteria for project admissibility

Give more short film grants, free workshops and mentors to help bring a project to completion... Discount card that is recognized by local retailers that would help with equipment rental or editing costs.

- 13 Some sort of electronic billboard to advertise editing jobs. It's very hard to find contracts, due to the "word of mouth" nature of the business.
- 14 Helping me to build my reputation/network with English language producers/casting directors in Montreal
- 15 Base decisions on project worthiness, not politics or favouritism to insiders.
- 16 promote handicapped actors more vigorously
- Encourage and protect Canadian content in the medias, made with local Canadian talent.
Require that some Canadian TV productions be showcased during prime time. Continue to give tax breaks to draw more film production. Campaigns to make the public aware of the high quality of talent and production coming from Canada, to change the perception that only big American productions are worthwhile. Financial assistance to allow such quality production to happen.
- 17
- 18 A member of ACTRA or UDA should have membership in both Unions.
- 19- better facilitate people developing material to connect with producers and interested parties.
- 20 I'm not sure...
- 21 produce more films
- 22 Start putting money into the hands of artists, and not accountants pretending or attempting to be producers
- 23 Promote more what their mandate is, what they do and help visible minorities be more visible.
- 24 I would like to not only have more opportunities for English work, but would like to have the opportunity to work in French.
- 25 I'm not sure. The incentives are more for a production team rather than an actor, but it all trickles down in the end I suppose.
- 26 I'm not a production person. As an actor, more attractive incentives for foreign and domestic production.
- 27 money
- 28 Huge tax breaks for film production companies, up-front budgeting for English versions of French documentaries
- 29 Clearer notion of the level of English language production support in Quebec.
- 30 Give me more workshops in English.
- 31 Not sure, just heard about it from the above questions ...so
- 32 Production managers workshops would be appropriate.
- 33 Insist on local production other than variety and reality tv.
- 34 More English t.v. or film Dramas.
- 35 Make Montreal a more appealing market for the entertainment industry; perhaps more (positive) promotion would lead to more productions coming this way.
- 36 Financial
- 37 More grants for English media.
- 38 more drama and documentary TV series in English, so Montreal directors can work.
- 39 I don't know. If I did, I would be running Telefilm.
- 40 More funds for English production in Quebec, offer tax advantages to Producers for English

language production

41 Help me to finance my next project with some funding.

42 MORE FUNDING ... AND SPREAD IT AROUND THE COUNTRY ... ALSO WORK WITH PROVINCES TO ABOLISH PROVINCIAL TAX CREDITS THAT RELY ON WHERE THE DIRECTOR PAYS TAX ... MOBILITY IS A HUGE ISSUE.

43 Not really sure about this...but most definitely something and anything would help us all out.

44 training programs, better protection laws, french courses,

45 Any opportunities to help travel costs and market entry costs to film markets in Canada and internationally would be a huge help.

46 Create more ongoing productions, instead of single event movies.

47 Money for scripts development.

48 Encourage more English production in Quebec by declaring the Montreal area regional status for new productions in English

49 As I did not participate in "Feature It" or "Multiplatform etc.." I cannot comment. That said, any information communicated via ACTRA would be helpful.

50 Getting this information out more making it the public more knowlegable by means of publiciations commercials.

51 More auditions and work

52 Be less provincial

53 more OBVIOUS and precise programs, more advertising.

54 support adaptations. provide more funding for English filmmakers from Quebec to make films set in Quebec as well as abroad and in other parts of Canada. Allow to hire actors from outside of Quebec as the talent pool of English actors in Quebec is extremely limited. Some goes for writers.

55 ANYTHING MORE THAT WHAT THEIR DOING NOW.

56 Clean up bad business in Montreal

57 Writing and production grants aimed at actor's who are making their own work?

58 Strong, aggressive tax incentives for foreign productions to shoot in Quebec.

59 Bring more shows

60 Well, for one thing, they could reverse their funding policies so that more projects can be funded instead of the tawdry "Commercial Hit" policy, which has given us such great art house films such as Men With Brooms.

61 More funding for smaller projects for english productions in Montreal.

62 don't know

63 I have no idea

64 A serious talk with CASTING DIRECTORS in this city to respect bilingual artist - specially the french ones.

65 Not necessarily having to make an OLA program in order to get access to development and production funding. The feature film funding at the Montreal regional office needs to be increased so that more English films can be made out of Quebec.

66 Greater financial support during development and provide more funding to the producer for promotion and publicity. These funds should be outside and in addition to the production budget allocation.

67 English language funding should be earmarked for english filmmakers. More funding for original web production.

68 Create a development fund for creators without need for market approval or money.

- 69 I'm getting into fiction, I've successfully produced 7 documentaries, with all the funding partners and administered tax credits. My books are crystal clean, I think producers in my situation should be able to get Telefilm CFFF eligibility. I'm able to get development, which is new and a step forward. At the same time i get their point of view, so i'm working my way through the system and we'll see what happens.
- 70 To continue to support the English speaking actors by having more English productions being shot in the province of Quebec.
- 71 More support for feature documentary without prime time license.
- 72 more work
- 73 Helping promote Montreal as a shooting destination and work towards greater tax credits for production companies.
- 74 At present established Producers have the monopoly on Telefilm and other Federal agency monies. Many apply for funds with projects they know will never get made but use the monies received to cover their overhead. This should be prevented from happening.
- 75 Offering actors hands on media,TV,film & voice animation workshops to improve their skills in relation to today's markets
- 76 More funding support for Eng drama production in Qc
- 77 Provide the resources to promote our films. Create an incentive for exhibitors to show our films.
- 78 More contact with schools
- 79 development funding that is not tied to broadcasters single system for paperwork and accounting requirements allowing tax shelters for investors permanent level of funding for the arts and film creation of financial incentive for women directors & writers
- 80 don't know
- 81 international co-production treaties Cannes FF stand
- 82 Create more english language productions.
- 83 Fund local production.
- 84 they should change the production guidelines for financial assistance to match those for French production - at this time they are too high and so too restrictive, particularly in Montreal.
- 85 provide French lessons for English actors.
- 86 Our first co-production feature film project, Tele-Film, arranged us meetings with European companies and included to publish our project in their European promotional catalog. This is the first time that we have Tele-Film's input for our first co-production project.
- 87 There might be abundance of ways to pitch our work outside the province.
- 88 ENGLISH FUNDING
- 89 more support for independent community and niche oriented documentaries not tied to television
- 90 It is too late for me. the question is what could be done for the community and my answer to #21 is applicable here. the fact is that there is precious little original Canadian drama/comedy on Canadian TV. Eminating from Montreal, even less. That's the target, programmes to create shows to be SEEN. Global and CBC and CTV all have requirements to show some locally produced material but ehy have managed to weasel their way out of it.
- 91 Earmark percentage of funding to go to support English language productions.
- 92 Simply pump more money into the number of productions. We need more money for independents to grow and develop.
- 93 open up auditions so not always the same people are seen all the time..its a big problem in

Montreal..

94 incentives to English language broadcasters in Quebec to support locally produced English language documentaries

95 Distribution support not just support existing distributors that want their percentage (50-70%) on gross. In the existing way producers are not encouraged to work with distributors and suffer a lack of sales from production.

96 The number one thing Telefilm could do is to commit to replying to every email and phone call they receive, and following through on meetings they themselves ask for, especially from young and 'emerging' producers. Despite their best efforts, this is still a major failure on their part. This is by far the greatest hurdle to effective business progress in my opinion, and has resulted in weeks, if not months of delays on projects.

97 More awareness that these programs exist.

98 Easier access to development money for screenplay writing.

99 I have never expected TELEFILM, or any other Federal agency, to help me with my career. When I count my income dollars, over the many years of being "available" for work in Canada -- over 69% of my Canadian income was earned on foreign/US projects! However to answer the question: "Increase the opportunities for Canadian television networks to broadcast independent drama ie series, feature length.

100 abolish the provincial tax credit system so that ON companies can work equally with QC and ON writers

101 To be much more flexible in their ability to recognize and nurture great ideas, not mediocre ones, and to insist that the creative community focus on raising the bar of excellence for all of us. The francophone marketplace has typically insulated the creatives in Montreal into a cozy corner of the international industry, but it really only creates a false sense of worth.

102 They could help to fund educational video and media for children. Help in marketing the products.

103 dedicated development financing for minority English in Quebec

104 it's better to select the committee from non Quebecois artists.

105 Reinstate Writers First.

106 As I am not familiar with the existing programs, it is difficult to say exactly what kind of support would assist my career.

107 We need a better aid systems for hiring assistants, f.ex. Most of us work in very small companies are always overwhelmed with work. If we could afford to hire assistants we could train new people AND get help with basic stuff which would free up our time to do better business. More access to development money to keep our companies going.

108 Collaboration with the Montreal Film Group to help support its popular networking events and workshops.

109 They need to make sure that Canadian broadcasters have to produce Canadian programming.

110 Increase funding for documentary film that is not destined for television. Television is killing real documentary filmmaking, because it ultimately caters to advertisers and ratings.

111 none

112 Funding for more projects.

113 More low budget, documentary, and international co-production opportunities would help as well as distribution opportunities.

114 More funding for translation

115 none

- 116 a wider range of smaller funding opportunities for independent productions as opposed to the funding of larger productions that consume the majority of telefilm funds
- 117 Help with trip costs in other countries to find co-producers.
- 118 more money in english in quebec. remove envelopes for producers who have had mediocre success. or develop envelopes for young film makers who have a chance at making international hits.
- 119 ongoing support geared towards mentorship from past recipients of development & production financing from Telefilm to OLA participants. If they accept Telefilm money it should be in their contract that upon accepting the funds, they have to also volunteer time to mentor and help the new generation learn how they accomplished their success..
- 120 Increase funding for young emerging film makers and producers.
- 121 Telefilm should take a more active role in pairing up young talent (directors, producers, writers) with experienced industry players (especially producers).
- 122 Initiative for director/producers who do not yet have theatrical or broadcast credits.
- 123 more music soundtrack and prop design grants
- 124 -Facilitate relationship building with broadcasters since they are key to getting anything produced in Canada. -Facilitate the understanding of all the programs out there under which one could theoretically produce in Canada. There are many programs whose mandate and procedures keep changing year to year. The landscape feels like a battlefield.
- 125 Continue to offer workshops and seminars on various topics. Try to involve SODEC in some of the workshops, so participants have the opportunity to build up a relationship with SODEC as well. (Since we need to obtain financing from both organizations in order to realize our projects.)
- 126 training workshops ie director/actor workshops, script writing, producing
- 127 more investment in documentaries, with or without TV; create a program to replace the CIFVF that was abolished last year, for independent educational films and videos.
- 128 Lobby to get rid of the country-dividing provincial tax credit rules that prevent residents of one province from working in another.
- 129 Reinstate "Writer's First" with additional incentives for producers who take these projects to production.
- 130 Funding for the development and production of non-feature content, including webisodic series and television pilots
- 131 as an artist, I think that there should be more focus on creativity and artistic exploration than just about money. There is no formula for creating an art, yet I find that the mandate and regulations for applying grant from Telefilm seem to be too much business oriented.

APPENDIX I

24. What is the biggest challenge that you face pursuing your career in Quebec, and what would you recommend to solve this challenge?

Response

1 language barrier, but to integrate in the society ,i believe today & tomorrow i can overcome this barrier.

2 I used to see it as a huge hurdle working here but it has forced me to branch out and focus on International opportunities rather than looking here for work.

3 n

4 Meeting producers is the greatest challenge in starting new projects. Marketing and finding Canadian audience support is the greatest challenge for already produced projects.

5 My french is not bilingual and now with no agent I have to work extra hard in getting more work for myself.

6 I am a primarily english speaking Quebec Canadian - living in a highly nationalistic quasi-country/province that sees english culture and language as a threat to its existence and that all anglophones should be linguistically and culturally absorbed over time. As long as this nationalistic vision exists, english media and culture will be increasingly marginalized in Quebec.

7 I am here with skills, and believe in myself. In same way I want attractive the owner of industry with my skills and work well, for a period of contract.

8 Provide tax credits to producers to stimulate productions. Encourage local broadcasters to air English Quebec productions.

9 Income. Incentives to hire anglos via grant application or funding agencies to encourage a cross pollination of sorts.

10 technological changes, need union support which does not exist.

11 French language issues.

12 n/a

13 Increasing funding so that I can focus on projects rather than trying to pay rent and eat food

14 A lot of competition for few positions and language barriers.

15 Not being French

16 My biggest challenge is to promote my services to the appropriate networks. It's a who knows who environment and it's difficult to get noticed when you are not a big player. I would recommend more cocktail schmoozer events as well as a Visit Pass Shadowing an industry expert. In other words, an invitation to spend a couple of hours in the life of...a producer, writer, TV executive, etc...Connecting people together so that ideas can become reality!

17 duh? more English

Discrimination. Misogyny, lack of work for those who are not 'pur laine', isolation from the best educational services as they serve the french community primarily. Lack of access to loans and grants to sustain me financially as I pursue my career.

19 The widespread competition that comes as a result of digital editing systems being so inexpensive and widely available. This wasn't the case 5 or 10 years ago.

Other than the above mentioned lack of auditions, increasing the visibility of Anglophones in French language productions to represent the vital role Anglophones play in Montreal/Quebec society

21 As an actor, access to substantial roles. As a writer, access to producers. As a director, dry fundng. I chose to stay, and work in both languages. There has been a slowness to act on an industry-wide basis, which has crippled the industry. We don't support our own, and get caught in a squeeze between outside and internal forces.

22 The biggest challenge for me is lack of production. The casting agents tend to use their regulars on their projects, and there isn't enough going on for them to need to see newer people.

23 that this is a who you know business and unless you have connections even though I'm unionized then it is very hard to get work

24 The biggest challenge is breaking down the "Caucasian Francophones only" barrier. I have no recommendations, since I know that prejudices die hard and slowly..

25 The biggest challenge is trying to get jobs in French

26 More English Production

27 little funding for english productions, therefore little work for anglo actors.

28 - Opportunity - Network with facilitators

29 Main challenge: see comments above. Other challenge regarding working in English: Being that I'm of French descent, I have a French name and it is widely assumed in English circles that I speak English with a French accent (which isn't the case given that I grew up in Ontario). It's an extra hoop to jump through in order to land auditions. (I realise this challenge is very specific to me and may not represent those of others in this sector).

30 Very few productions in English in Quebec. Make them more. More domestic and more from outside of QC

31 Having very little or no support from the industry itself. No star system as there is in French and the Monopoly that Mel's has created. We must put a leash on Michel Trudel!!!!!!!!!!!!!!!!!!!!!!

32 Speaking French with a slight English accent (although I went to school in French) and being Chinese extremely limits the roles I am considered for. Plus there is an underlying racism present being Chinese and a lack of knowledge regarding the look and culture of being Chinese

33 Not enough options in English in Quebec. Also, I would love to find a way into French film/TV/media productions but feel the doors are closed. I speak and understand French, but don't sound like a born Québécoise and there aren't enough roles that represent that.

34 get a better agent??

35 As I stated in question 15, there are less Anglophone productions in Quebec than Francophone, and there is a far harsher criteria to be met when an Anglophone is hired for a Francophone production versus a Francophone in an Anglophone production. The incentives offered by TELEFILM seem to be a very good "jump-start" approach to the problem, but as I am

not on the "production" end of things, I don't know if/how well these incentives have actually worked.

36 There just isn't as many English language productions coming to Montreal as Van and Tor.

37 Lack of work. English language advertising being more and more done out of Toronto or U.S. Less series being made (where the real work is for actors). Reality TV probably the greatest culprit. Lack of investment by networks and cable companies in domestic dramatic or comedic content.

38 Funding - challenge in no way limited to Quebec. Solve challenge? Imaginative perseverance I suppose.

39 job opportunities more English production

40 Most of my work is outside Quebec, because I make films in English.

41 Level playing field at the agency funding levels.

42 Right now I'm under employed. So sometimes I have to think if I want to stay in film or just get out and study something else.

43 Don't know how to connect to the production companies to get my skills noticed and hired for a gig. I know more people in LA and Vancouver who know about my skill level. Not here for some reason...too small a tight group here!!

44 Production Managers are at the core of film and television production but they are not recognized as workers by the APFTQ. They have no training in the legal obligations of the producers but have to administer them. Telefilm Canada is missing the ball here.

45 I FEEL THE BIGGEST CHALLENGE IS THE ACCENT SO JUST KEEP WORKING HARD AT IMPROVING IT.

46 Not enough TV drama shot in Montreal which creates more stable jobs than film does.

47 Not being welcome by the French industry. Not being represented in the French Film and Television portrayals as English/French speaking Quebec characters. French Actors are welcome in ACTRA, only needing 6 credits to become full members. While UDA is unwelcoming to Anglos, demanding 32 credits, even though it is known that most French actors get there credits doing theatre and that is absolutely closed to Anglo performers. Why not let ACTRA members in for a fee or less credits?

48 To be honest, not enough job opportunities come this way. In order to solve this challenge I, like most people, plan on moving west then/or south.

49 I have an accent when speaking French

50 We need more English films to be shot here.

51 We need more English-language productions here and it would be wonderful if there could be more opportunities for anglophones to work or at least be able to audition for French-language productions.

52 not enough opportunities in English. Most drama TV series filmed here arrive with their directors already chosen; mostly from USA.

53 There are less opportunities here to work in my mother tongue. While I have been relatively successful working in French, I feel that I'm not considered for the more interesting and important jobs.

54 Well, starting with theatre as a basis, and going from there, there is little or no incentive to hire actors from Montreal. Almost as though the thinking is, "Toronto is where the real actors are".

55 Producers need to be able to finance and support independent English language production. Media creators need broadcast windows, as well as stronger arts councils and the NFB. We need

financial support for independent production - as opposed to TV "in house" formulaic production.

56 Well, when I applied for a grant to go to a premier of my documentary at a recognised documentary film festival in Greece. I asked the French Art Council, if the results were in yet so I could prepare for the festival, and that I was also Lithuanian one of the oldest Cultures in Europe besides the oldest Language in Europe plus I was financially broke. She just laughed at me.

57 LACK OF MOBILITY TO WORK IN OTHER PROVINCES DUE TO PROVINCIAL TAX CREDIT RULES THAT REQUIRE I AM A TAX PAYING CITIZEN OF ANY OTHER PROVINCE OTHER THAN QUEBEC.

58 We need more film, TV commercials.....What else can I say?

59 getting technical training in french and/or english. providing technical training in both languages

60 Speak the english without an accent.

61 We need more work. Period.

62 Would be great to do more partnerships/ events/ anything to get to know production companies and people working in French media. Many of them would like to produce more in English and we'd like to work with them!

63 Shrinking talent pool. I direct voices for video games and the talent pool here is small - and getting smaller, producers don't want to hear the same actors over and over again, and so some are going elsewhere. We need to keep Montreal talent in Montreal.

64 Re-Start major federal investments in film and TV production of Canadian projects created in the province of Québec.

65 Get an agent from out of province. Try to break into french production...

66 Too much to do, not enough time: a problem that will vanish when my heart stops beating. But not before, I hope.

67 More \$ for local productions whether in English or French.

68 Age and English as a first language. It would be helpful if more accented anglophones appeared in francophone productions. It would, in fact, more accurately represent the reality of living in Quebec.

69 Lack of productions, Programs, government fundings/help here in Montreal. Expensive courses available and difficulty into getting in an "Acting Program" especially at the "Conservatoire d'art Dramatique" which gives priority to the younger people. Also in order to take improvement classes I must have a good amount of money set aside because the duration of time it takes therefore making it difficult to keep a regular job. Unable to KEEP a job because I constantly get fired the moment I get a "GIG" I need to get replaced and within time I get fired because of TOO MANY absences. Making it more easily accessible for someone to get into the Acting Program in Concordia (always a problem because of lack of places or therefore creating more recognized Workshops of the same level as those recognized at Concordia and "Le Conservatoire Dramatique".

70 more american film production better tax breaks

71 age and ethnic background

72 as I am fluent, I think the challenges are similar as those faced by other anglophone candidates

73 Recast Fidec et al and Telefilm

74 my race.

75 Limited access to funding and talent. Solutions: more funding and more flexibility when it comes to hiring cast and writers

76 LACK OF FILM SHOOTS , MORE FILM SHOOTS

77 Language. I must learn the language better

78 Long periods of unemployment, non-productivity. I think public funding agencies should insist that productions hire Canadian actors. As it is we are competing with Americans to work on films funded by the government. And I understand it may soon get worse. Personally, I do plan to take a class soon to improve my french, to work more in french- though I doubt I'll ever be able to lose my accent.

79 Lack of productions - Offer better tax incentives. Few roles for older women - Change society?

80 Wildly fluctuating income from sources in TV and Film. Ideally, the work would be consistent enough to give me an idea from year to year how much I would be making. Don't have any solutions on how to make this happen, though. Although I can say that Union squabbles, exorbitant rates for permits within the city, and the Gov't raising taxes on foreign production certainly didn't help matters. Now, the gov't has initiated a more interesting tax scheme, so we shall see if that helps.

81 Quebec film industry should offer a complete package including dubbing in french to any of the Major to shhot their movies here in Quebec

82 There are not enough productions and very few roles also they tend to pick the same actors.

83 The digital age has put affordable prosumer tools in the hands of many creators. Many of us are shooting and cutting really fine works. However, getting any kind of distribution or theatrical release seems impossible. I am coming to believe that if we can set up some small venues specifically for the exhibition of our works, we may be able to create a new audience, start a new trend in the creation of cinema. (Not so new, really, as this is how it was done back in the old days.)

84 speaking french, give free french classes.

85 language and racial profiling

86 as an English actress and singer there simply aren't many English productions going on here. I have no idea how to solve the problem

87 Not enough English language productions in Montreal - some American films but they come already almost fully cast. There is no star-system on the English side in this city nor publicity for English actors (unless we've gone to "make" it in L.A.) Star-system only exists in French (we see the same 12 actors all the time) and a HUGE problem is that french casting directors DON'T open up doors to all professional bilingual actors for all projects. That has not been respected since I've been in the business since 1996. ACTRA forces producers to see as much talent as possible, why not UDA?

88 As producers of small independently-owned companies, we have a very hard time sustaining ourselves financially. Because each film can take up to 5 years from development to production, producers aren't able to devote 100% of their time to their own projects. We all have to work on other projects, sometimes for other people, in related fields. I personally feel like I'm constantly working 2 jobs. One where I work for someone else from 9-5, and the second, on mornings, evenings and weekends for myself. If production companies were given small base allowances, it would allow us to work 100% of the time on our projects, and bring them to fruition sooner. And then English Canada could benefit from the quality and successful filmmaking that comes out of Quebec, but in English.

89 Im going to study french

90 Challenges: Insufficient funding earmarked for english-speaking new media/tv/filmmakers. Insufficient networking opportunities with english producers in Quebec and across the country. Recommend: New incentives for inter-provincial co-production. More inter-provincial networking opportunities. More contact with producers from other provinces. More funding to support english filmmakers in Quebec, especially in development.

91 Lack of productions being made in Quebec and lack of productions coming to Quebec. Recommendation: our unions and politicians need to create more productions in Quebec and lure other productions companies to come to Quebec to produce productions.

92 The talent pool can feel very small and often too competitive as everyone is a filmmaker.

93 See 22

94 small market, old boys club

95 Quebec english language production needs to have extra tax credits as a minority language production. Quebec productions must have sort of quota or resident requirement for above the line talent, especially directors.

96 My biggest challenge is that there are less and less English productions being shot in Quebec. My challenge would be to try to conquer my limited ability speaking in French, and to try to aim for a minor role in the French language.

97 Difficulty interesting broadcasters (in both English and French) with projects that don't fit their mainstream priorities.

98 enough work

99 Not enough opportunity to audition for all casting houses

100 Lack of English language production. Many companies I've worked for have either been dissolved or moved to Toronto. The CRTC's CanCon requirement seems to be fading. Quebec supports French programming and the Broadcasters support US programming. English language programming in Canada (except for Youth programming coming out of Toronto mostly and some poorly made MOW's) is fading. And English language programming in Quebec is non-existent.

101 Same casting agents in english making us ping-pong back and forth between them, little to no vision or risk taking so actors are quickly categorised, never any feed back on ones auditions, leaving little room on improving auditioning skills. Animation voice world exclusive, poses same problems.

102 Finding work in drama which is now close to non-existent. Regional status for Eng lang production in Qc A one tier tax provincial credit system regardless of the language of production

103 I think we need to make our presence know more loudly. We have a strong and experienced infrastructure. Productions should be represented by the CFTPA and not the APFTQ (Conflict of interest re English language production)

104 Language. More collaborative projects between French and English. Bilingual projects.

105 Biggest challenges: Federal government's complicity with cable industry, the commercialisation of media and a complete lack of meaningful dialogue with the independent production community. The solution is an end to the collusion of federal government with the cable industry, the full disclosure of cabinet mandates and a meaningful effort to accommodate the needs of the independent production community, but I am not hopeful that the present government is wise enough to see the long-term benefits of a more culturally supportive policy.

106 The lack of indigenous productions in the city. The lack of funds for original work - short and full length fiction features.

107 Independently produced films cannot find a Canadian distributor. Reason? The devil invention of 'Eligibility' of producers and distributors. It is a shame of the industry in Canada - nobody told you that many good or outstanding films are coming from the most unexpected places and talents? To condition the national distribution only for the movies having Telefilm Canada investment participation is anti democratic measure. That is a clear censorship. You can have a gem, no distributor will touch it if it was not produced with Telefilm Canada Funds. The Distributor is avoiding now "low" budget films -we understand that Telefilm wants to produce with high cost mostly. Telefilm Canada acts as a "major studio", but not having any financial success with its productions. The chain Telefilm Canada development - Telefilm Canada Production Funds - Telefilm Canada Distribution Support has to be broken. These programs have to exist independently. It is first step to take.

108 not being a quebecer

109 Making ends meet, paying the bills. How about funding long term projects. French actors here work in radio, television, film, theatre... Since radio work is out and there are no TV production that leaves film and theatre. Not much left

110 The lack of production is the biggest problem. Change the CRTC rules that removed Canadian content minimums.

111 My inability to speak French well.

112 Networking in the milieu, government grants program information and supervision to make proposal suitably. French. I have known ELAN's some of directors on board but I was never told or heard about this organization... Lack of sharing information between and among English art organizations and individuals even do not share information. A problem lies here...

113 The biggest challenge is the lack of t.v. production in English and the lack of access to producers outside the province, and the lack of production money in English film production.

114 The biggest challenge is perhaps no Star System, no respect and support for the amazing English talent we have in Quebec

115 federal gov't selling off Canada culture industries

116 whatever problems have been mostly my own fault

117 More 'Indies' in English that relate to what the world market needs & wants, followed by an aggressive PR strategy. WE HAVE the TALENT--it can be done. We're never (Allowed) able to practise to perfect.

118 My own energy.

119 While funding would always be welcome, the application process always seems prohibitive and we are often on too short a timeline to await funding - so we just go ahead and do it on our own.

120 Little support. More mentorship programs, internships, funding.

121 Not enough small to mid level productions. Don't use a huge piece of the pie on the big ones. Save a good percentage for smaller independents. We need to do and develop our own stories, not just play Nurse #2 in US MOWs & movies.

122 same as #22. its even worst for french productions as there are no auditions. only offers. which makes it impossible to be seen.

123 lack of adequate funding for documentary film production in both languages question 23 above - Yes I will be working in Quebec in both languages as I do now

124 A writer needs to diversify. A lot of multimedia production, especially for museums and international expositions, is created from Quebec and needs to be written in English.

125 Working as a solo independent Producer/director is very difficult. And as a visible minority actor/extra, opportunities are limited especially on the french side. Very low ceiling.

126 The greatest challenge I face is getting into meetings with the production agencies and companies that are holding the keys to financing. I have the experience to manage a team, the connections to excellent creative talent, and the network of production capacity to create film, television, and online content. The major missing component is the opportunity to approach financing regarding these projects.

127 Discrimination base on language and age. Serious sanctions against employers who discriminate on these grounds

128 The biggest challenge is finding work in Canadian productions, and not depending on American work. I recommend more government funding.....

129 Currently I am non-union and I find developing my talents has been easier in Montreal. I can't really speak on behalf of someone who is unionized. However, I do want to mention that the reason why I am non-union is because I felt it provided more jobs and flexibility as opposed to being a part of ACTRA. I do want to join the union but if I have as much of a chance at getting numerous jobs like I am getting now.

130 Too many unions

131 Isolationism

132 Unstable income. I believe this could be a personal issue, although there have been periods of serious work shortage for the entire industry work force. There are opportunities if one worked hard for them. Having more government funding would help aspiring filmmakers.

133 There is not enough 'independent English language production' produced in Montreal. There should be more incentive for the "trade syndicates" to want to work on English language projects. This would entail a huge effort, but a greater portion of the working majority need adopt a more "open" policy as to English language production.

134 Limited work options, ZERO union support, years of bad publicity by Toronto payroll companies have lead to my job being practically eliminated from Studio consideration.

135 the provincial tax credit system prevents me from writing for many ON production co.s I would recommend it be abolished.

136 Trying to bridge the period from creative conceptualization to full production. While making the effort to sell people on any given idea, one must survive, and the general arts business grid in Quebec does nothing to make that period liveable.

137 Not enough work. I recommend we have more opportunities.

138 Marketing my projects once they are completed. I would like to have help with this.

139 dwindling funding sources for documentary film, lack of commitment from broadcasters to the documentary genre

140 The union conflict between IATSE and AQTIS are a sore point. Contributing to both unions in order to access work on US productions is counterproductive. Two insurance schemes, and therefore a diluted protection plus two annual membership fees are nonsensical.

141 i thought its French language but i think it's not about language. it's about race even if you speak French.

142 The money is in Toronto. I have to go there a lot.

143 More opportunities to multicultural talents from diverse languages.

144 Probably the biggest challenge is not being a member of UDA. I used to work in French production but when the UDA rules changed, I could not longer work in French and now it appears almost impossible to get into UDA. Belonging to Actra and UDA would be a huge boost

to my career. If it is impossible to work in French, then an increase in English production would definitely be beneficial. More incentives are needed to bring more English production to Montreal.

145 Biggest challenge - The Quebecers. Keeping talented people in Montreal. Most people I know have given up and moved elsewhere and lived much more successful careers than those of us who stayed on for our love of Montreal. It's a high price to pay so I'm joining the exodus this spring.

146 More grants needed to support young filmmakers to help them get started and stay in Montreal.

147 Language, definitely. I need to work harder at improving my french language skills, but have so often been discouraged by the discrimination I've encountered.

148 language politics. More open minds needed.

149 There is definitely a challenge convincing French production companies to hire an English speaking director.

150 Communication to various communities.

151 The small amount of English language production in the province.

152 my biggest challenge is my own lack of enthusiasm for the business; that's why i'll be doing something else.

153 My written french is inadequate, which makes written communicate very difficult. Written French courses

154 The very difficult challenge of financing projects. Taking power out of the hands of the broadcasters would be a major step forward. Clearly, their strategy of prioritizing ratings is not working for documentary films.

155 getting funding

156 My biggest challenge right now is finding stable income producing jobs in directing and producing since I am independent. I would like to get a break into the quebec tv and film scene as a director maybe through more mentoring with other directors and producers.

157 Opportunites to work on projects which do not require television networks to trigger funds would help as would more development & distribution funding in general.

158 Quebec is the ideal place for me to pursue my career as a French-English translator in the cultural sector.

159 Worked for 3 French productions in over 35 yeas despite going to French schools and finishing university in French literature and film. For integration you need opportunities to work. I could not have survived in the French milieu. Without work in French, one had to find work in the English side. A more open society.

160 That there are not enough productions shooting here

161 Access to English Broadcasters. Quebec should be treated as a Region for english programs as other provinces are treated as Regions for French programs.

162 accessing the french funders as they have a chip on their shoulders for english speaking producers. it's a very negative environment in general, being an english producer in quebec.

163 not enough funds for English language films like there is for the rest of Canada, not motivating at all. I also don't think that producers who have performance envelopes should be allowed to apply to the comparative side of funding. I find this very unfair.

164 Many production teams are already formed with familiar crews, and they avoid hiring new crew members for positions other than P.A.'s.. Being English, I feel I am more valuable to working with foreign/American producers/crew who come to Montreal to film, as I posses better

communication skills with them.

165 I think that Telefilm needs to nurture blossoming careers by taking risks and respecting the local voice. I also think that they should be more involved with the distribution stream so that local content is supported, promoted and nurtured so that it finds its audience. I think that the Australian industry is comparable to ours and their choices of English language projects are very savvy in terms of understanding the need to cater to a local auteur voice and satisfy audience demand for entertaining and engagingly told stories.

166 The biggest challenge is that Telefilm (the primary funder of feature films) is not in step with the production climate in Quebec (French or English). It has a top-down mentality that is not present in more successful agencies like SODEC who are more responsive to the kind of films producers and directors want to make. Telefilm should not act like a film studio, but rather a transparent, flexible agency for creativity. Unfortunately, right now Telefilm has the reputation of being a more a roadblock than a facilitator.

167 Very little English production. To solve this I think I'd need to leave the Province.

168 Making enough money to survive. More opportunities for funding, not only for alternative platforms but also for straightforward fiction for television, and theatrical and web with lower budgets for people who are not minorities and who need support to get going.

169 limited network of trusted colleagues, this is helped by ELAN

170 The feeling that the old boys club gets all the money for development and production. The feeling that you have to be inside friends with Telefilm to get a project off the ground. The feeling that for all their talk, these agencies are not really interested in developing a fresh, robust industry based on ideas, inspiration and risk.

171 not enough English/American productions

172 Biggest challenge: find financing for my English-speaking productions in Quebec. I would like to see networking opportunities between English-speaking producers and Quebec governmental granting or cultural organizations.

173 limited work, more and more people applying for the same funding.

174 Lack of funds for independent, creative/innovative, politically challenging documentaries.

175 Lack of English language work

176 Development financing

177 Funding

178 The major production companies and distributors serve a French market, and there is little place for English-language content. The OLA is obviously a help, but integration programs where Quebec Anglophones are given opportunities to work with/collaborate with various French companies could be good for both rapprochement and language improvement on both ends as well as bridging the social networks of the often separate English and French cultures, networks on which most employment opportunities rely.

179 Quebec agencies such as Sodec and calq seem to focus on French language, I think that Telefilm, NFB and the Canada Council for the Arts are the places perhaps able to help English projects in Quebec.