

PROFESSIONAL DEVELOPMENT FOR MEDIA PRODUCERS IN CANADA

What's out there

What producers need

Where to go from here

A message from our CEO

If you've spent any time in the Canadian media production industry – as a producer or any other stakeholder – you've likely come to appreciate the truism that the only constant is change.

New platforms, new technologies, new regulations, and new challenges of every sort seem to be always arriving. In response, producers must constantly adapt.

While Canada's independent producers have certainly proven themselves remarkably adept at adaptation, the CMPA remains committed to supporting their growth through every tremor and shift in the screen sector. One of the major ways we provide ongoing support in a turbulent industry is by offering a suite of professional development programs to help producers accelerate their careers and build their businesses. Our STAR Producer Program, for example, offers training modules to our producer members throughout the year, on topics ranging from acquiring IP to sustainable production practices. And, since 1995, we've been providing a leg up to the next generation of independent producers through our National Mentorship Program, placing them in leading production companies to learn all the facets of the trade.

We are far from the only organization offering professional development programs to producers; indeed, I don't believe there's ever been a broader assortment of training opportunities available to producers in Canada. The breadth of offerings is a wonderful testament to the hard work of many stakeholder organizations, and to their continued investment in independent media producers.

On the flip side, such a wealth of options can be difficult for producers to navigate, and they may struggle to make well-informed decisions about how and where to allocate their limited time for training. In addition, for organizations that provide professional development programs, it is unclear where there is overlap and where there are gaps in the offerings. Thus, it can be challenging to develop and deliver programs that make a meaningful addition to the training landscape.



Against this backdrop, and with an eye to providing industry partners with information that may help them build future professional development programs, we decided to undertake an extensive examination of the offerings available to producers in Canada. This report is the result of our research, which involved both a scan of current professional development and skills training opportunities for Canadian producers, as well as a survey of CMPA members around their experiences accessing and participating in such training. We've included a summary of our raw findings and our analysis of the data, and we raise a number of considerations for both the CMPA and like-minded stakeholder organizations to keep in mind moving forward, in order to make our professional development training the best it can be.

The CMPA's goal with this project, as with all of our endeavours, is a thriving Canadian screen industry populated with producers who are the masters of their destiny – and their businesses. It's our hope that this report will help us and our industry partners continue to develop and offer world-class professional programming, build new partnerships and strengthen existing ones, and make meaningful improvements to increase inclusivity. After all, confronting change is much easier when we're facing it together.

Reynolds Mastin
President and CEO, CMPA

About this report

This report is the result of research undertaken by the CMPA in late 2022, which explored professional development opportunities currently available to producers.

This research was intended both to help producers navigate the wide range of training programs available, and to signal to the organizations providing these programs where there is room to expand existing offerings and establish new ones.

We hope that this report identifies areas of opportunity for future program development and raises discussions about the possibility of future partnerships.



About the research

The research for this report, conducted by consultants Linda Hay and Lindsay Valve (Quilin), included a **scan of current professional development offerings** for producers, both emerging and established, in English Canada.

Data on over 200 programs was collected (see Appendix A) and categorized based on standard sectoral segments and easily identifiable sources, as follows:



- Colleges and universities
- Conferences and conventions
- Continuing education
- Crossover industry programs
- EDI-focused programs
- Federal government programs
- Film festivals
- Film schools
- Funding agencies
- Industry-focused professional development programs
- Industry-specific programs
- International/trade
- Member organizations
- Mentorships
- Network building
- Provincial agencies
- Task-specific programs

Some programs could be identified across more than one category (e.g., a mentorship program offered by a member organization).

In addition to the type of program and/or organization, **data was also tagged by the following criteria:**

- Learning objectives
- Outcomes/outputs
- Eligibility requirements
- Admissions process
- Duration (one-time or ongoing)
- Location/delivery method
- Time commitment

For the purposes of this project, **some programs were not included** in the final inventory of programs on which the findings in this report are based. These include:

- Entry-level programs, aimed at individuals not yet working in the industry (e.g., undergraduate film programs, introductory programs, etc.)
- Programs that are focused exclusively on funding content
- Producer-adjacent programs (e.g., programs specifically for directors, screenwriters, etc.)
- Programs that list featured events such as “focus sessions” and “networking,” but do not specify what these will entail or offer tangible or intended outcomes and/or benefits
- Out-of-country programs, offered to a global audience

To build on this research, a **survey on skills development** was sent to CMPA members, to help us understand producers’ current needs for professional development. Survey participants were asked about the types and formats of programs they prefer, their experiences with programs, and topics or areas of development that they felt were beneficial to their careers.



What's out there?



After collecting data on over 200 professional and skills development programs, it's clear that these programs are as varied as producers themselves.

Still, they can be categorized based on six key questions, outlined below. Breaking them down in this way helps us appreciate the breadth of the professional development programs currently on offer for Canadian independent producers, and raises interesting questions about their delivery.

1

Who is the target audience?

2

What type of program is it?

3

What does the program cover?

4

How is the program delivered?

5

Who is offering the program?

6

Does the program follow a larger pattern or theme?

1

Who is the target audience?

Firstly, we've excluded from our analysis any programs clearly targeting members of the industry trying to "break in" – for example, undergraduate programs or diplomas, or programs specifically designed as "beginner" or "introductory." The programs we're analyzing are for individuals already working as producers.

For most of these programs, career stage is the default means of categorizing and segmenting participants.



This often involves asking applicants to self-identify their career stage, but program descriptions tend not to include a definition of career stage to help applicants with that self-identification.

There are known limitations to using career stage as a guide to target program participants (see page 20). Definitions of "established track record," "emerging" and "mid-level" vary in the industry. Also, recent studies conducted by the Black Screen Office and POV reveal that using career stage to determine participant eligibility can create systemic barriers to access.

Another challenge with identifying key target audiences is that a significant share of programming focuses on the roles of director, producer and screenwriter together, either in various combinations or as a partnership/team.

Universities and colleges focus on "breaking in" and "early career" training (e.g., bachelor's degrees and diplomas), and offer very limited support for experienced professionals. Indeed, even continuing education schools direct their courses at individuals looking to change careers or learn about the sector.

On the whole, we found minimal offerings targeting seasoned producers with deep experience, and those that did often combine this audience with a "mid-level" audience that, as previously noted, has not been consistently defined in program descriptions across offerings.

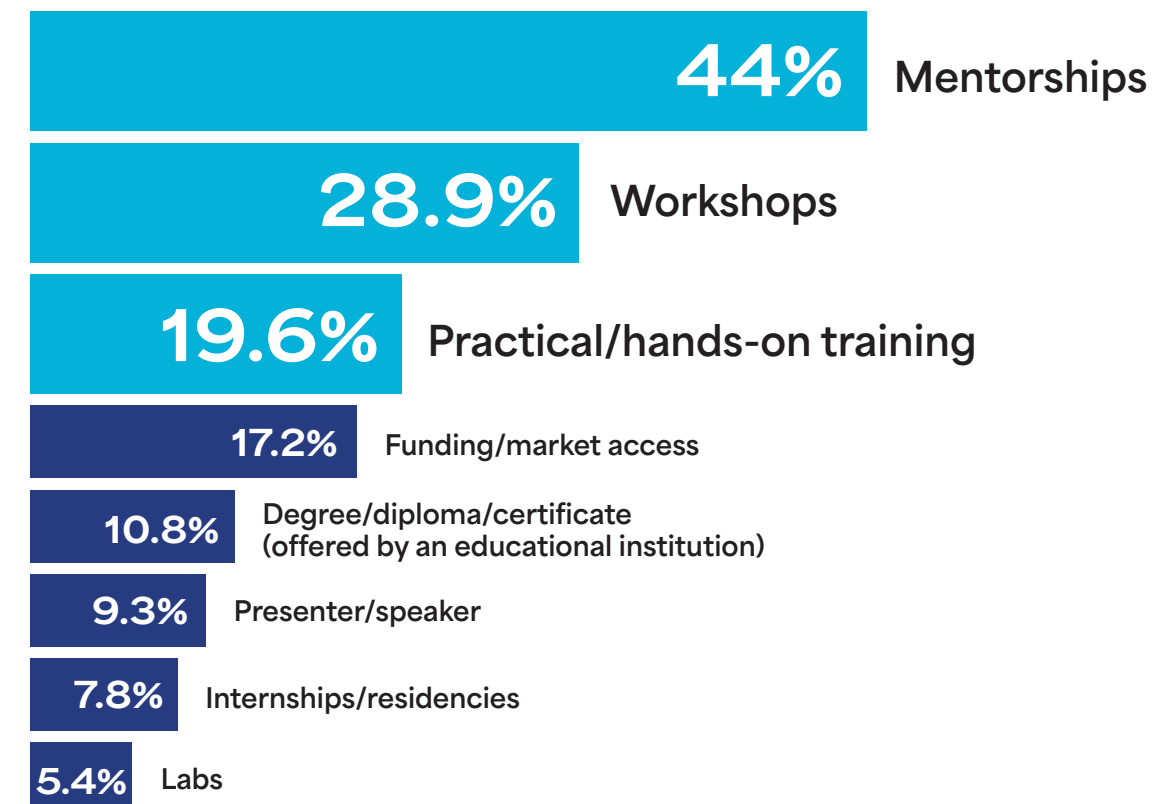
2

What type of program is it?

By "type of program," we are referring to the kind of professional development opportunity offered – examples include a **presenter/speaker event, workshop, mentorship and internship.**

For this research, programs were categorized according to the way the sponsoring organization defined them (e.g., if the organization marketed the program as a "workshop") and by evaluating the program description and outcomes. If the program description and its design/outcomes did not match, we allowed the design/outcomes to determine the category. For example, a program called a "workshop" that consisted of a speaker without any interactivity would be classified as a "presenter/speaker."

The most common types of programs currently offered are:



Note: Some programs overlap more than one type, putting the total distribution of programs over 100 per cent.

3

What does the program cover?

The content of most programs covers a wide range of skills and topics relevant to producers, which prevents us from easily segmenting programs based on discrete content categories. However, we noticed patterns emerging in which content areas are covered – and how they are covered – in professional development programs.

Skills/content areas addressed include:



Business affairs



Producing as a craft



Directing



Writing



Accounting



Tax credits



Intellectual property



Pitching

Most of these programs focus on the early-career stages of producing. They offer general information about funding, development, production and related activities. Most of the time, these programs target multiple audiences (e.g., producers, directors, writers), rather than targeting producers specifically.

Programs offered via education institutions – such as master’s and doctoral degrees – tend to move away from the craft of production, toward theory and analysis.

4

How is the program delivered?

In this case, we are discussing the format – the platform or delivery method – of the program. Options include in-person, virtual, hybrid, synchronous and asynchronous programs.

It’s difficult to land on firm conclusions around how programs are being delivered, with delivery methods clearly still in a state of flux following the pandemic.

Some programs have been suspended or cancelled, others have moved online, and still others are in a fluctuating or hybrid state. It’s highly likely that this situation will continue for some time.



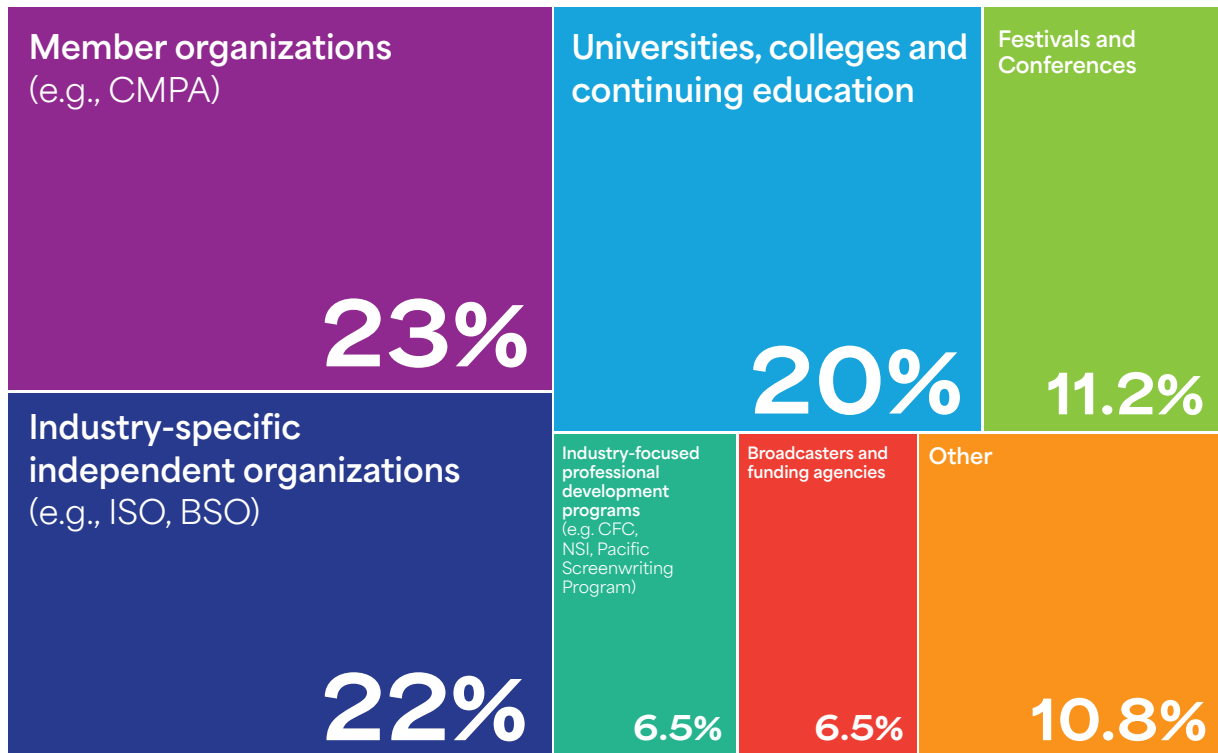


Who is offering the program?

When it comes to the source of professional development offerings for producers in Canada, member-based organizations offer the greatest number of programs. These make up slightly less than one quarter of all programs in our final inventory.

This is closely followed by industry-specific organizations, which include groups like the Black Screen Office, the Indigenous Screen office, and Women in Film & Television. Universities and colleges make up the next largest category of program offerings, followed by a wide and disparate range of organizations that includes festivals and conferences, industry-focused professional development programs (such as the Canadian Film Centre and the National Screen Institute), and broadcasters and funding agencies, among others.

For the latter group, it should be noted that, in addition to offering their own specific programs, funding agencies are often involved in providing financial support for the professional development programs offered by groups in the other categories listed.



Does the program follow a larger pattern or theme?

Through this research, one pattern we observed was that a large proportion of programs require producers to apply with existing projects that are already underway to some extent, and that the projects themselves are a significant element of the selection process – often outweighing the applicants themselves.

Another pattern that emerged was that diversity, equity and inclusion commitments have increased the number and focus of many new professional development programs, and have also provided impetus for changing existing programs.

Overall, program offerings have become increasingly specific, as program providers aim to target distinct underrepresented groups.

“Accelerator” programs are also an emerging trend. These programs promise to aid career advancement, and often target specific groups.

Program accessibility is also a growing concern of many organizations. Many are making their programs available at reduced or no cost, allowing participants to access recordings for free, or leveraging funding for scholarships and bursaries.





What do producers need?



What follows are the results of our 2023 survey of CMPA members regarding their experience with industry training.

We sought to learn more about the types of learning producers find valuable, the knowledge and skills they are most interested in developing, and the challenges they face accessing the “right” kinds of training (including difficulties finding training that addresses their topics of interest, and barriers to accessing available programs).

The insights provided by producers here are instructive, and can be a useful tool in determining directions for future professional development opportunities. The following is a summary of the input from 76 individuals who completed the survey.

76%

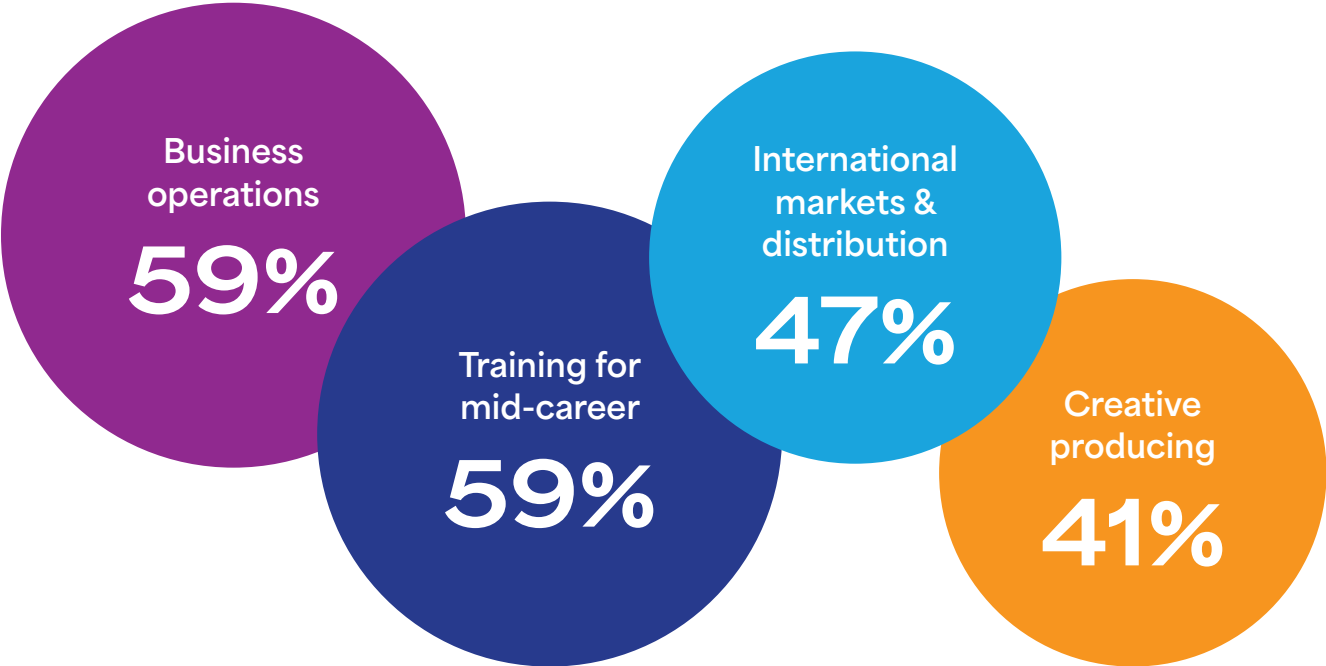
of producers reported that training and professional development are important to their career development.



47% essential
29% very important

What do producers want to learn about?

Survey participants were invited to share their professional development interests and priorities, which revealed four key areas of focus:



What do producers find critical for their development?

Survey participants consistently identified three topics as among the most necessary for them to develop – and the least available among current training offerings. Interestingly, all three are heavily skewed to the “business” of production:



What program format do producers find most useful?

In terms of training formats – how training is delivered – participants revealed a clear preference for hands-on, practical training that helps them learn new skills and knowledge and apply them to the workplace.



Hands-on workshops were reported as the most useful program format, although they comprise a minority of the training currently offered.

Workforce opportunities tied to training (e.g., post-program work placements, internships) were reported as a high priority.



What do producers say keeps them from participating?

Although most survey participants identified professional development as important to their success, accessing and participating in it have often proved difficult for many.

What are the barriers? Time and cost.

Participants reported not having enough time to participate in training because of heavy workloads, and the fact that the timing of training often conflicts with work priorities or work demands.

As for cost, some participants reported that the fees required to attend training did present a barrier. But, in many cases, it’s more complex than that (and tied to the time barrier): due to time constraints, choosing to attend training can mean sacrificing work opportunities and missing out on income.



Insights and opportunities



How can producers get the most out of professional development programs and use them to propel their careers and projects forward?

Using our research as a springboard, we're offering some considerations for ourselves at the CMPA and other industry organizations to keep in mind as we assess and shape our future professional development offerings.


A photograph showing the silhouettes of a film crew on a rooftop at sunset. One person is operating a boom microphone, while others stand nearby. The sky is a mix of blue and orange.

Defining “career stage”

As mentioned earlier in this report, one difficulty with the sector’s use of this variable is inconsistency: different stakeholders use different criteria to define career stages. As well, the use of career stages can systemically exclude equity- and sovereignty-seeking creatives.

It’s critical that we examine and standardize the use of career stage as the principal criteria to develop talent and access resources, so that producers don’t need to self-identify their career stage without the aid of a clear definition.

Our member survey specifically invited producer feedback around the sector’s use of career stage to guide program development and determine target audiences. This gave us an opportunity to understand how producers think about career stage, which was revealing. Rather than a static framework, as typically conceived by sector stakeholders (that is, an individual “reaches” a career stage based on years and/ or breadth of experience), producers offered a more dynamic view of career stage. They suggested that a producer’s career stage can vary depending on the project or opportunity presented.

A photograph of a man with dark hair wearing large headphones, sitting on a concrete ledge outdoors. He is focused on his laptop, which is resting on his lap. A white coffee cup sits on the ledge next to him. The background shows a railing and some distant buildings under a clear sky.

Boosting training for established producers

Notwithstanding the challenges of using career stage to categorize program participants, the majority of programs we reviewed targeted emerging and early-career producers. A minority focused on mid-career or established producers, either in name (that is, programs explicitly did not focus on these career stages) or in content (that is, even if “mid-” or “established” was listed in the program description, the level of content was for newer producers).

This view may offer a more flexible, inclusive approach to defining (and using) career stage as a means of segmenting target audiences.

Another possibility is to target training based on project budgets. In many ways, after a producer no longer identifies as “emerging,” the use of career stage as a definition of professional experience becomes less meaningful; however, project budgets continue to have a significant impact on a producer’s work and on their needs.

Furthermore, the type of work a producer engages in may also be a meaningful way to categorize training programs. For example, while a producer with 20 years of work history is certainly “experienced,” that experience will vary widely between a producer who has worked in the feature documentary space and a producer who has worked for the same period of time in episodic television production.

Laddering existing programs

Given the multitude of programs offered by multiple organizations, it can be difficult for producers to understand how different programs “fit together” in a way that supports their career development.

To date, training in the screen sector has not explicitly provided “laddering” in its program offerings – that is, offering sequential programs based on completion of previous programs.

Using this approach more often could help clear up some of the confusion around target audiences.

With this in mind, the CMPA and other stakeholder organizations may want to consider how to support participants beyond the parameters of their own programs – for example, by partnering with other organizations to offer a curriculum of interconnected programs, which could also help distinguish their programs in an increasingly saturated landscape of similar-looking offerings.

It might also be worth considering designations and accreditations, which are rarely used in the creative sector, as a way to help standardize learning.



While there are extensive programs for writers and writing, programs for creative producers are fairly thin on the ground. This means that, unless a producer identifies as a writer, they are mostly unable to access programs that help them hone their creative skills – such as drafting synopses, analyzing scripts, giving notes to writers and creating development materials.

That said, it should be noted that programs that teach pitching skills are widely available to producers, and this training often offers insights into the creative side of a producer’s role.



Increasing hands-on training

Based on producer feedback, as well as trends and gaps observed in our research, we understand that hands-on, practical training is in demand. This kind of training comprises a small percentage of all current professional development offerings, which leaves a considerable opportunity to be addressed.

Further training on how to operate a business

While there are programs that focus on business affairs (business-related skills relevant to production, such as finance and budgeting), programs that focus on how to stabilize a company and operate a business are rare.

Such programs are a critical way to help producers (particularly equity- and sovereignty-seeking producers) advance their careers in Canada, and there is a high level of interest from producers in receiving this type of training.





Making mentorships meaningful

Our research revealed that mentorships and accelerator-type programming are a major focus in the screen industry. Twenty-six per cent of member survey respondents indicated that mentorship is something they want more of or find useful.

The mentorship concept is certainly appealing; however, mentorships can be inconsistent in their quality and impact. Particularly where there's a lack of mentoring guidelines or accountability, the mentoring relationship has been a cause for some concern.

In some cases, mentorship can be unproductive because it fails to create genuine opportunities for the mentee, or because there's a mismatch between what the mentor can offer and what the mentee needs. In other cases, mentoring relationships can reproduce dynamics in which producers from equity- and sovereignty-seeking groups face racism, sexism and other forms of harm.

The best option? Research points to the need for loosely structured mentorships characterized by mutual accountability and anti-oppression, with both parties aligned on the expectations and possibilities for the relationship.

Fitting in networking

What's the state of networking today? While it's integrated into some programs and conferences, it's been minimized in recent years (likely due to health reasons), which could open opportunities for organizations looking for innovative ways to offer engagement.



While networking has long been considered an important part of career advancement, it can be an ambiguous term, meaning everything from “putting people into contact” to “brokering relationships.” Ultimately, the term could be better defined within program descriptions.

Furthermore, as a producer's career progresses, it is possible that the acquisition of new skills become less important, and the ability to identify and connect with key industry counterparts, both in Canada and globally, takes on greater importance. Networking could be one way to engage producers who are further along in their careers (and generally underserved by current professional development offerings).

Upping international opportunities

The pandemic put a stop to many long-running international professional development programs. Some have still not recovered, or have been reworked significantly. However, Canada's content financing landscape still often requires cross-border partnerships.



Continued research and partnering with non-Canadian producer organizations, government organizations, conferences and training bodies is certainly worth including in any strategic plans – not only to bolster partnerships and co-financing opportunities, but also to expand existing programs.



Deepening diversity- and equity-related programming

In recent years, the sector has seen a welcome influx of funds and programs that target equity-seeking and sovereignty-seeking groups. However, our scan of current industry training offerings revealed that only a small portion of these programs have survived beyond the first year of delivery (that is, they were not repeated the following year, or another set of dates remains “TBD”).

Another observation is that many of these programs tend to be “diversity-focused” versions of existing programs (that is, existing programs that have been targeted to an underrepresented group or groups).

There is certainly an opportunity here for organizations to partner with one another – particularly with organizations whose core mandate is serving underrepresented groups in the industry – to ensure that the structure and staffing of programs targeting such groups prioritizes participants’ perspectives and experiences.

Enhancing anti-oppression training

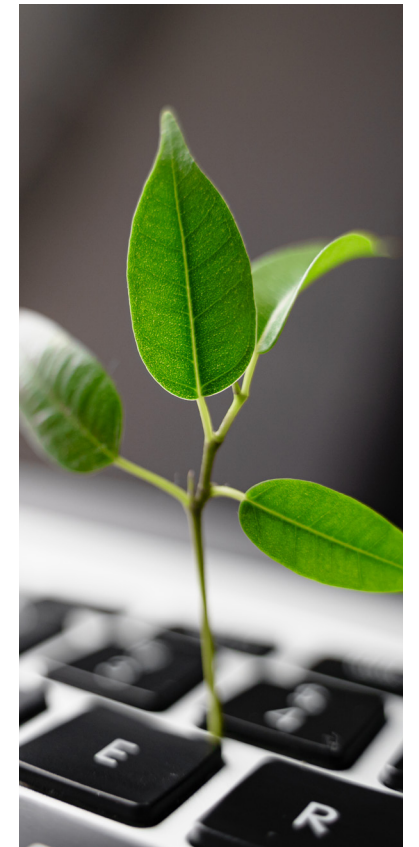
In our research, we identified some gaps in anti-racism and anti-oppression training, in terms of a practical application or “how to” in the context of a workplace or a project. Creating training opportunities that are applicable for producers, particularly those who own and operate their own production companies, appears to be an area that should be explored and expanded.

Teaching environmentally sustainable production practices

Awareness and implementation of environmental sustainability, including sustainable production practices, is a growing trend in Canada’s screen industry, now attracting attention from national broadcasters and other large organizations.

Best practices have been in place for some time in BC, the US and overseas, and are now being picked up across the country.

Producer education in these best practices will likely continue to be in demand for the near future.



Tracking new technologies

From virtual production to AI, technology in the screen-based sector continues to evolve. As interest in these technologies grows, professional development opportunities will need to keep up, sharing learnings in these areas with production personnel eager to know more.



Moving forward



The CMPA believes that professional development and skills training are a crucial means of helping producers further their careers and grow their businesses. Producers in our industry are fortunate to have many organizations working to offer high-quality professional development options. We welcome the chance to help producers navigate the field of programs on offer, as well as to share trends and opportunities uncovered in our research with other organizations that offer training to Canadian producers.

The CMPA is committed to continuing to develop and deliver professional development programs for our members and the industry, from one-off webinars to our well-subscribed mentorship program. That said, we also recognize that there are a wealth of organizations that are well positioned, with both the expertise and resources, to best deliver training for producers.

When we consider how our members have benefited from our symbiotic partnerships with these organizations, it's clear to us that communication and collaboration is the best way to continue enhancing professional development for producers. One of our significant takeaways from this research is that there are significant opportunities for the CMPA to partner with other groups to develop robust training opportunities for independent producers. Working together will allow us to address gaps and develop programs that add value rather than duplicating it.

It's in this collaborative spirit that we offer this research report to the wider industry. We will be grateful for any discussions it may raise, and we hope that its insights will serve to deepen our own partnerships, as well as plant the seed for new ones.

Appendix A: List of programs reviewed

Organization	Program offering
Academy of Canadian Cinema & Television	Academy Talks
Academy of Canadian Cinema & Television	Executive Residency
Academy of Canadian Cinema & Television	Members Lounge
Academy of Canadian Cinema & Television	Women in Post
Actsafes Safety Association	Courses & Workshops
AMPIA	Workshops and Networking
Atlantic Film Cooperative	Workshops
Atlantic International Film Festival	FIN Partners
Banff Centre for Arts and Creativity	Adventure Filmmakers Workshop
Banff World Media Festival	Banff Diversity of Voices Initiative
Banff World Media Festival	BANFF Spark
BIPOC TV & Film	Content Canada – Unscripted delegation
BIPOC TV & Film	Finishing Fund for BIPOC Filmmakers
BIPOC TV & Film	Unscripted Producers Lab
Black Screen Office	Black Creators Festival Initiative
Black Screen Office	Career Accelerator
Black Women Film!	Big Up Producers Residency
Black Women Film!	TIFF Cohort
Blue Mountain Film Festival	Creative Forum
Brunico Communications Ltd.	Banff World Media Festival
Brunico Communications Ltd.	Indigenous Screen Summit
Brunico Communications Ltd.	Playback Film Summit
C21 Media Ltd.	Content Canada
Calgary Film Centre, Edmonton Screen Industries Office, the Calgary Film Commission, Alberta Film Commission & the Alberta Media Production Industries Association in partnership with Access Canada	Alberta Producer Accelerator Program
Calgary Society of Independent Filmmakers (CSIF)	Filmmaking Workshops
Canada Council for the Arts	The Creation Accelerator
Canada Media Fund	Accelerator Partnership Program

Organization	Program offering
Canada Media Fund	Directory - Overview of Existing Canadian Export Support Programs
Canada Media Fund	EFM Doc Toolbox Programme
Canada Media Fund	Resources to Improve Workplace Inclusion and Diversity
Canadian Centre for Diversity and Inclusion	CCDI Webinar Series
Canadian Independent Screen Fund	Bespoke Business Clinics
Canadian Independent Screen Fund	Business Affairs Basics Series
Canadian Independent Screen Fund	Learn by Doing Series
Canadian Media Producers Association	CMPA British Columbia Production Mentorship Program
Canadian Media Producers Association	CMPA Production Mentorship Program
Canadian Media Producers Association	International Co-Production Accelerator Program
Canadian Media Producers Association	Prime Time
Canadian Media Producers Association	The CMPA STAR Producer Program
Canadian Trade Commission	Canadian Creative Accelerator
Capilano University	Advanced Arts & Entertainment Management Certificate
Capilano University	Indigenous Digital Filmmaking Diploma
Caribbeantales Media Group (Creators of Colour)	Caribbeantales Micro-Credentials For Black Media Professionals: BROADCASTER COURSE
Caribbeantales Media Group (Creators of Colour)	Caribbeantales Micro-Credentials For Black Media Professionals: MARKETING & PUBLIC RELATIONS COURSE
Caribbeantales Media Group (Creators of Colour)	Caribbeantales Micro-Credentials For Black Media Professionals: PRODUCTION MANAGER COURSE
Carlton University	Certificate in IP Strategy
CBC	One Stop Workshops
Centennial College	Micro-credential – Film and Television Production Accounting Basic Skills

Organization	Program offering
Centre for Race and Culture	Building Inclusive Workplaces and Practices
Centre for Race and Culture	Micro-Inequities in the Workplace
CFC (Canadian Film Centre)	Bell Media Prime Time TV Program
CFC (Canadian Film Centre)	Fifth Wave Initiative
CFC (Canadian Film Centre)	Netflix Global Project
CFC (Canadian Film Centre)	Norman Jewison Film Program – Producer’s Lab
CFC (Canadian Film Centre)	Producer’s Lab
CFC (Canadian Film Centre)	UK-Canada Immersive Exchange
Concordia University	Quantitative Business Studies Graduate Certificate
Creative BC	Passport to Markets
Creative Saskatchewan	Business Capacity
Creators of Colour Incubator	Creators of Colour Incubator
DigiBC	Creative Technology Micro-Credential Programs
Elevate Inclusion Strategies	Building Inclusive Organizations
Elevate Inclusion Strategies	Building Inclusive Productions for Supervisors and Key Personnel
Elevate Inclusion Strategies	Inclusive Leadership for Film and Television
Elevate Inclusion Strategies	Intensive Conflict Resolution for Supervisors and Leadership
Fabienne Colas Foundation’s Youth and Diversity Program	Being Black in Canada
Festival Nouveau Cinema	Nouveau Marché
Field & Post Vancouver	Factual West
Film and Video Arts Society of Alberta (FAVA)	Workshops and Classes
Film PEI	Film4Ward Program
Film PEI	Producing Workshop Series
Film Training Manitoba, Inc.	Introduction to Post-Production: Online Course
The Forum	Financial Fundamentals
The Forum	Forum Mentor Program by Scotiabank Women Initiative
Game Theory Films	Black, Indigenous, People of Colour Filmmaker Initiative

Organization	Program offering
GEMS	Emerging TV Producer Program
GEMS	Mentorships
GEMS	Producer’s Panel Series
GEMS	Virtual Coffee Chats
GEMS & Whistler Film Festival	Market Preparation Mentorship
Hamilton School of Media Arts	Filmmaking Lessons
Hot Docs	Doc Ignite Labs
Humber College	Accessibility for Digital Content Creators
Humber College	Business Marketing
Humber College	Social Media
imagineNATIVE	imagineNATIVE Institute
imagineNATIVE	Producers Lab
Indigenous Screen Office	CBC-APTN Early Stage Scripted Development Program
Indigenous Screen Office	Cultural Mentorships
Indigenous Screen Office	Delegation to Content London
Indigenous Screen Office	Native Filmmakers Lab in partnership with Sundance Institute
Indigenous Screen Office	ISO Talks
Indigenous Screen Office	ISO Indigenous Immersive Incubator at MIT
Indigenous Screen Office	Sector Development
Indigenous Screen Office	Legal Clinic
Indigenous Screen Office	Travel Funding
infocus film school	Film Production Program
Interactive Ontario	Indie Superboost
Interactive Ontario	Keynotes
Interactive Ontario	Masterclass
Liaison of Independent Filmmakers of Toronto (LIFT)	Workshops
Macgregor Communications	The Canadian Telecom Summit
Main Film	Mentoring Film Production
McGill University	Professional Development Certificate in Executive Production in Creative Industries

Organization	Program offering
Mohawk College	Virtual Reality Multimedia Production
Montreal International Documentary Film Festival	Talent Lab
Music Publishers Canada	Music Rights 101 for Film and Television
National Film Board & Indigenous Screen Office	Immersive/Interactive Producer Fellowship at NFB
National Institute of Image and Sound	Accounting in co-production
National Institute of Image and Sound	Accounting practices for collective agreements in the audiovisual sector
National Institute of Image and Sound	Film funding requests - Project development
National Institute of Image and Sound	Funding Requests: Television
National Institute of Image and Sound	Microprogram Production coordination for television and cinema
National Institute of Image and Sound	Production Accounting
National Institute of Image and Sound	Production Accounting Firmware
National Institute of Image and Sound	Production management for television and cinema
National Institute of Image and Sound	SAGE 50 software for audiovisual production accounting
National Institute of Image and Sound	Television production accounting
National Institute of Image and Sound	Television production management
National Institute of Image and Sound	TRT software for audiovisual production accounting
National Screen Institute	Art of Business Management
National Screen Institute	Business for Producers
National Screen Institute	Digital Marketing for Media
National Screen Institute	Access BIPOC Producers
National Screen Institute	Series Incubator
National Screen Institute (NSI)	CBC New Indigenous Voices
Niagara College	Broadcasting: Radio, Television, and Film Production
Niagara College	Broadcasting: Radio, Television, and Film Production (Television)
NLFDC/Screen Nova Scotia	Producer Mission to EFM/Berlinale
OCAD	Digital Futures (MA, MDES, MFA)
On Screen Manitoba	All Access
On Screen Manitoba	Industry Sessions

Organization	Program offering
Ontario Creates	Digital Dialogue Series
Ontario Creates	From Page To Screen
Ontario Creates	International Financing Forum
Open University / Future Learn	Essentials in Arts Fundraising
OYA Media Group	Scale Up Immersive
Queens University	Arts Leadership and Arts Management (Graduate Diploma)
Reelasian International Film Festival	Telefilm's Talent to Watch: Industry Partner Stream
Reelworld Screen Institute	Producer Program
Reelworld Screen Institute	Reelworld Black Entrepreneurs Program
Reelworld Screen Institute	Reelworld Hollywood Connector
Regent Park Film Festival	Live It to Learn It
Rotman School of Management	Negotiations
Rotman School of Management	Rotman Financial Literacy and Analysis
Screen Nova Scotia	Nova Scotia Content Market
Screen Production Yukon Association (SPYA), Northwest Territories Professional Media Association, Yukon Media Development & the Northwest Territories Film Commission	Northern Canada Producer Accelerator
Sheridan College	Advanced Television and Film
Sheridan College x Warner Brothers Access Canada	Virtual Production Micro-Credential Program
Shine Network Institute & CMF	Producer Accelerator (Indigenous Lens)
Shine Network Institute & NSI	PACT (Pledge Activate Cultivate Thrive) Online Learning Course
Simon Fraser University	Master of Digital Media
SMPIA	Workshops and Networking
St. John's International Women's Film Festival	Framed Spirit Song / Framed Filmmaking Camps
Sustainable Production Forum (Conference)	Sustainable Production Forum
Telefilm Canada	Canada-France Series Lab
Telefilm Canada	EAVE Producers Workshop
Telefilm Canada	JETS
Telefilm Canada	Rotterdam Lab

Organization	Program offering
Telefilm Canada	Talent to Watch
Toronto Film School (TFS)	Film Production Diploma
Toronto Metropolitan University	Certificate in Business Management
Toronto Metropolitan University	Master of Arts in Media Production
Toronto Metropolitan University	Master of Fine Arts in Documentary Media
Toronto Metropolitan University	Media Production MBA Pathway
Toronto Screenwriting Conference	Toronto Screenwriting Conference
Trent University	Accounting Post-Graduate Certificate
University of British Columbia (Vancouver Campus)	Master of Fine Arts in Film Production (MFA)
University of Regina	Master of Arts in Media Studies
University of Regina	Master of Fine Arts in Media Production
Vancouver Film School	Film Production
Vancouver International Film Festival	Labs & Talks
Various	DM@X
Warner Brothers Discovery Access	Warner Bros. Discovery Access Festivals
Weengushk Film Institute	Indigenous Governance
Whistler Film Festival	Doc Lab
Whistler Film Festival	Power Pitch
Whistler Film Festival	Producer's Lab
Whistler Film Festival	Women in Focus Mentorship
Whistler Film Festival / Women in Film and Television Vancouver	WIFTV WFF Mentorship
WIFT-AT	Mentor Match
Women in Animation	Animation Career Excellerator (ACE) Program
Women in Film and Television Atlantic	Women Making Waves
Women in Film Toronto	Banff World Media Festival Scholarship
Women in Film Toronto	Business Booster
Women in Film Toronto	Business of Budgeting
Women in Film Toronto	CBC Business of Broadcasting Mentorship
Women in Film Toronto	Corus Media Management Accelerator

Organization	Program offering
Women in Film Toronto	Demystifying Financing
Women in Film Toronto	Intermediate Production Accounting & Tax Credits
Women in Film Toronto	Introduction to Entertainment Law
Women in Film Toronto	Media Business Essentials
Women in Film Toronto	Media Leadership Program
Women in Film Toronto	Ontario Creates IDM Fund Futures Program
Women in Film Toronto	Pitch Perfect
Women in Film Toronto	Scripted Digital Series Incubator
Women in Film Toronto	WIFT Leadership Development Series
York University	Certificate in Intellectual Property (IP) Licensing
York University	MBA/MA MBA/MFA Joint Program
York University	MFA in Film Production
York University	Osgoode Certificate in Entertainment Law
Yukon Film Society	Available Light Film Festival Industry Series



For more information

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