

Business Skills for Film and Television Producers Workshop Outline

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Disclaimer

Many representatives of Canada's cultural sector have contributed their time and effort to create the *Business Skills for Film and Television Producers Workshop*. The Cultural Human Resources Council hopes that you will find the information helpful and easy to use, but it provides the information "as is" and makes no representations or warranties of any kind regarding it. CHRC disclaims all liability of any kind whatsoever arising out of your use of, or inability to use, the information offered in this guide.

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Canada⁺

WORKSHOP OVERVIEW

An intensive workshop designed for business owners and operators in film and television who are seeking business and management training. Many small to medium sized Canadian media companies have been founded by 'creative' people who through a process of growth find themselves managing a small to medium sized company. This workshop will provide participants with an understanding of basic business concepts applicable to their sector, with an added focus on exploring strategies to capitalize on cross platform opportunities. The program also provides an excellent opportunity for digital media producers who want to learn how to engage with the film and television industry as it enters an era of unprecedented transformation.

This workshop is intended to be offered over three consecutive days (recommended) however, the workshop could be offered over three consecutive weeks (ie: three Saturdays) and/or specific modules can be offered individually as required.

KEY AREAS OF FOCUS FOR PRODUCERS

- Developing the tools to analyze their business
- Thinking laterally about project and corporate financing and strategies to support sustainability
- Learning about financial assessment models used by financial institutions
- Short and long term goals for business planning
- Positioning companies to seek corporate investment and private financing

WORKSHOP OBJECTIVES

- Assist producers in developing their businesses into stable, sustainable, growing enterprises
- Assist producers in avoiding the practice of pushing projects into production prematurely in order to address cash flow demands

WORKSHOP TOPIC MODULES

- Planning Your Business
- The Basics of Marketing
- Financing for Creative Companies
- The Distribution Environment
 - Theatrical Distribution
 - Broadcast Distribution
 - Online Distribution
- Finding Your Business Model for the 21st Century
- Group Breakout Working Sessions
- Marketing Through New Media
- The Truth in Online Revenue
- Who Owns What – New Issues with IP
- Negotiation Skills
- Leadership for Creative Companies

PARTICIPANT PROFILE

This workshop is designed for experienced producers who are owners/managers of a film, television and/or digital production company. Due to limited space, it is recommended that only one representative per production company participate in the workshop.

RECOMMENDED EXPERIENCE OF PARTICIPANTS

At minimum, applicants must have at least two production credits in the following:

- Television drama series, MOW, Mini-series
- Theatrical feature film
- Broadcast documentary
- Broadcast animation

NOTE: These credits should be attributable to the production company.

RECOMMENDED APPLICATION REQUIREMENTS

Applications must include:

- List of produced projects including year and type of production (minimum of two) and those in development;
- History of the production company;
- Resume of producer;
- Statement from applicant outlining the production company's business objectives and reason for wanting to attend the workshop

RECOMMENDED FACILITATOR AND SPEAKER PROFILES

The workshop facilitator and speakers should be experienced in the film, television and digital media sectors. While some modules (ie: Leadership, Negotiation) can be offered by a content expert who may not be well versed in these sectors, it is recommended that they should work with the facilitator to develop industry specific examples.

The content provided in this package is designed to form the foundation of the workshop and will it is expected that facilitators / speakers will bring their own expertise and teaching style. It is assumed that all speakers will be of an experiential level where the majority of what is in the module deliverables will be familiar ground. Should any future instructor not understand a reference, the resource material provided should help guide the speaker to a more in depth understanding.

Time and relevance will need to be considered as each potential speaker reviews the materials. It is recommended that they feel free to adapt materials to reflect the most up to date activity in the sector.

NOTE: Provincial Film Agencies, the CFTPA and Telefilm Canada are all excellent sources for facilitator and speaker recommendations.

LOGISTICS

Workshop Size – While the number of participants can vary, the workshop works best with 12 – 15 participants.

Meeting Space – The room should be large enough so that participants don't feel claustrophobic as they will be spending 3 days in the same space. If possible, natural light from windows is important, but the windows must have curtains or a shade for media / power point presentations.

Computer and Projector - A laptop computer and projector are required for power point presentations and accessing web references.

Participant Laptop Computers & Internet Access – Participants should be encouraged to bring their own laptop computers to check emails and/or resources and references on the web when appropriate. It might be useful to provide additional extension cords and power bars to facilitate a safe space (no taut cords). Ideally the location has wireless internet or the ability to access the internet during the workshop.

Paperless Resources - To create useful resources and to minimize environmental impact, all the presentations and handouts can be downloaded onto flash drives/memory keys for the participants.

Prior to the workshop, participants should be provided with the following information:

- Full workshop schedule and location
- Instructor/speaker information with headshots
- Participant bios / information

PARTICIPANT FEEDBACK QUESTIONNAIRE

Organizations may want to provide a feedback survey to workshop participants to gather information about the effectiveness and relevance of the workshop. Several online services are now available (including “Survey Monkey”) that make distribution to participants and compilation of results much easier.

WORKSHOP CONTRIBUTORS

This workshop was developed by Sue Biely and Liz Shorten of Media Skillset Consulting for the Cultural Human Resources Council (CHRC), with the participation of British Columbia Film and CFTPA – BC Producers Branch. A number of industry professionals contributed to the workshop content including: Steve Bocska (Planning Your Business), John Bain (Basics of Marketing and Theatrical Distribution), Joan Rafter (Financing for Creative Companies), Sudha Krishna (On-line Video Distribution), Marilyn Kynaston (Broadcast Distribution), Kirk Marsh (Marketing Through New Media and The Truth in On-line Revenue), Norm Bolen (Finding Your Business Model), Jeff Young (New Issues with Rights), Kyle Fogden & Lori Massini (Negotiation Skills), and Ken Ashdown (Leadership for Creative Companies).

SAMPLE WORKSHOP SCHEDULE

Day 1

9:00AM – 9:30AM	Welcome, Intros & Review Agenda
9:30AM –12:00PM	Planning Your Business
12:00PM –12:45PM	Lunch
12:45PM – 2:45PM	The Basics of Marketing
2:45PM – 3:00PM	Break
3:00PM – 5:00PM	Financing for Creative Companies
6:00PM – 8:00PM	OPTIONAL: Panel Discussion – Open to Public

Day 2

9:00AM -10:00AM	The Distribution Environment:
10:00AM -11:00AM	Theatrical Distribution
11:00AM - 12:00PM	Broadcast Distribution
12:00PM -1:00PM	Online Video Distribution
1:00PM - 3:00PM	Lunch
3:00PM – 3:15PM	Finding YOUR Business Model
3:15PM - 5:30PM	For The 21st Century
5:30PM – 7:00PM	Break
	Group Breakout Exercise
	OPTIONAL: Networking Reception

Day 3

9:00AM - 10:15AM	Marketing Through New Media
10:15AM - 11:30AM	The Truth in Online Revenue
11:45AM - 12:45PM	Who Owns What – New Issues with IP
12:45PM - 1:30PM	Lunch
1:30PM - 3:00PM	Negotiation Skills
3:15PM - 5:00PM	Leadership for Creative Companies

WORKSHOP CONTENT

DAY 1

PLANNING YOUR BUSINESS

Objective

To provide participants with the fundamentals tools necessary to plan the business activities of their company.

This section will focus on the need for media companies to develop an organizing plan/philosophy for the company rather than the company existing solely to produce a series of projects.

Creating a traditional business plan allows a business owner a tool to 'test' a concept for a business, however, business plans are time consuming to develop and update in a constantly changing environment. In this section, a variety of tools and techniques are offered to provide participants with analytical approaches to decision-making and planning and the ability to test decisions and reframe plans to reach business goals.

Outline

Basic Business Planning Concepts

"Planning for your business" vs. "Creating a business plan"

Why does your business exist? Is it a real company or just a series of projects? Why is this important?

"Strategy" versus "Tactics"

Strategic Planning

Risk Profiles and the Real Options Approach

Blue Ocean Strategy

The Innovator's Dilemma/Disruptive Innovation

Addressing Your Target Markets

Diffusion Theory/Crossing the Chasm

Digital Distribution, Online Micropayment Systems, and the Demand Curve

The Real Story Behind the Long Tail

Services Roadmap

Reaching an Online Audience (handout)

Financials

Financial Statements

Fixed vs. Variable Costs

Importance of Managing Cashflow

Management

Unskilled and Unaware
Perfecting Cross Pollination
Stage-Gate Decision Making
Wisdom of Crowds
The Exit Plan (Sell, List, or Hold)
The Start Up Checklist
The Business Plan (see resource list)
Small Business (see resource list)

Resource Materials

- Planning & Strategizing Your Business Outline (with resource list)
- Powerpoint presentation with tools for discussion
- Factsheet – Reaching an Online Audience

Speaker/Instructor

Ideally this section would be offered by a MBA trained media professional working in the entertainment sector who can explain these principles and how they can be applied in the creative sector.

THE BASICS OF MARKETING

Objective

For participants to gain insight into the marketing of their content, their companies and themselves.

This session provides the basics of marketing to connect the content participants produce and the companies they own/manage within a market context. By understanding where companies 'fit' (marketing to financiers, marketing to consumers, marketing their company, marketing themselves), participants can better leverage decision-making and product development.

Outline

- The Basics of Marketing
- Marketing for film sales
- Marketing a finished film
- Describing the market
 - Demographics
 - Target Markets
 - Psychographics
- Audience Consumption Behaviour
- Advertising
 - Television
 - Radio
 - Newspapers
 - Magazines
 - In Cinema
 - Outdoor advertising
 - Out of Home Media
 - Internet
 - Mobile
- Promotions
- Social Media
- Trends
- Publicity
- Marketing Your Company
 - Perceptual Mapping
- Personal Marketing
 - Five P's of Personal Marketing
- Steps in the Sales Process

Resource Materials

- The Basics of Marketing power point presentation
- Distribution Release Plan for 'Young People F**king'

Speaker/Instructor

Ideally this section would be offered by a MBA trained media professional working in the entertainment sector well versed in marketing principles and how they can be applied in the creative sector.

FINANCING FOR CREATIVE COMPANIES

Objective

The goal of this session is to provide participants with an understanding of how businesses are assessed by financiers and provide financial tools to strengthen their business.

Outline

- To review current economic conditions
- To provide perspective on working with bankers
- To outline the requirements of an interim financing proposal
- Tips on closing the deal
- Review of corporate financial statements
- How to analyze corporate financial statements
- Overview of corporate financing sources
- Pros and cons of each financing source
- Steps to raising capital

Resource Materials

- Financing for Creative Companies power point presentation
- Business Financial Models document
- Financial Analysis Handout

Speaker/Instructor

This module should be taught by someone who is very familiar with reviewing entertainment companies' financials and who understands what opportunities that may be available for financing in this sector. Interim financing bankers or a member of an accounting firm specialized in entertainment companies would be ideal.

DAY 2

THE DISTRIBUTION ENVIRONMENT

Objective:

This session will provide a review of the current landscape and trends in the distribution of creative content.

This section will provide participants with a snapshot of what is happening in the ever changing distribution environment so that they can better understand and determine what content should go where.

Considerations need to include viewing platform, territories/international reach and release strategies.

Part 1:

THEATRICAL DISTRIBUTION

This section explains how theatrical distribution works including what traditional distributor consider when choosing a project for theatrical release. Examples also include self-distribution of longer form content.

Outline

- What does a distributor do?
- Distribution breakdown
- The Release Food Chain
- Who are the players?
- Exhibitors
- Types of Theatrical Release Strategies
- New World vs. Old World Distribution
- Control
- The Shape of Things to Come
- Case studies:
 - Iraq for Sale
 - Four Eyed Monsters
 - The Secret

Resource Materials

- Traditional Film Distribution power point presentation
- Whatever – pro forma (excel doc)
- Theatrical Distribution Resources & Articles

Speaker/Instructor

To address theatrical distribution in Canada, a speaker from one of the major Canadian theatrical (not television) distributors is appropriate to teach this module. An experienced feature film producer who has released several features theatrically would be another good option.

Part 2:

BROADCAST DISTRIBUTION

This session provides an overview of how television distribution works, what broadcast distributors look for and what is required to work with a broadcast distributor. Material includes how to set realistic expectations and reviews genre trends that are emerging and the effects of technological change in the sector.

Outline

The Distributor's Role, or "why can't I do this myself?"

The business relationship between producer & distributor

Positioning programs for global sales

Understanding the marketplace

How a distributor takes a show to market

Marketing

How a distributor sells a program

Advertisements

Research on buyers

Online promotion

Traditional editorial in trades

Catalogues

DVD promos

Direct buyer contact

Market attendance

The Sales Cycle

Pitching

Follow up

Offers

Negotiating

Closing

Delivery

Follow up

Delivery materials

Buyers

Who are they?
What do they need?
What is selling?
Popular content cycles

Challenges

Current challenges
Multiple formats
Economic factors
Competition
Shifting distribution platforms

Producers International Distribution Strategy
How to create an international strategy

Resource Materials

- Broadcast Distribution Outline
- Program Masters checklist
- Producer Check List
- Technical Specifications Standard Definition
- One Sheet Guidelines
- Case Studies:
 - This is Daniel Cook One Sheet
 - X-Weighted One Sheet

Speaker/Instructor

A member of a Broadcast Distribution company would be an ideal speaker for this section. Ideally the person attends several markets annually (ie. MIPTV, Banff, KidsScreen and other non-North American markets) and can speak to international trends and access to a variety of territories.

Part 3:

ONLINE VIDEO DISTRIBUTION

Part of the design of this course is to assist traditional media companies in doing what they do best while starting to visualize how they can survive or leverage the technological changes in the media space. This module is designed to provide an overview of recent changes and provide online

tools to enable content creators to better participate in the online environment. The case studies in this section have been chosen to provide three very different examples of how filmmakers have leveraged the internet to promote and monetize their content.

Outline

- How distribution has changed
- Broadband studios for financing content
- Tools for existing content
- You Tube partnerships
- Key Takeaways
- Case Studies:
 - The Tribe
 - Kate Modern
 - 10 mph
- The Full D.I.Y. Solution
- Flags to be aware of
- What you can do
- What the networks are doing
- Summary

Resource Materials

- Online Video Distribution power point presentation
- Online Distribution Resources & Articles
- Online Distribution Web Glossary of Terms

Speaker/Instructor

Ideally this section would be taught by someone who is entrenched in new media with an interest in video content. Several of the small to medium digital media houses have experts who can speak to these trends and changes. New Media Associations would also be an ideal place to source candidates for this module.

FINDING YOUR BUSINESS MODEL IN THE 21ST CENTURY

Objective

To provide an overview of business models in place today. Encourage participants to adopt a model that is customized to both their company goals and the ever changing marketplace.

This section takes into consideration the theory discussed to date and applies it to a variety of business models. It is very important that all kinds of models to be discussed from the small one project a year company to the company that has multiple levels of revenue.

Outline

- Business Models Are Infinite
- Good Business Models Fit Reality
- What to consider when determining your Business Model
 - What do you have to offer?
 - What does the marketplace need?
 - What are you passionate about?
- The Process of Creating and Assessing Your Business Plan Using Measurement
- Adaptability
- Understanding the Marketplace
- The Digital Media Trap

Resource Materials

- Business Models power point presentation

Speaker/Instructor

A Senior Broadcast or Industry Executive would be able to present this material. The CFTPA or Telefilm would be ideal places to source such expertise for this section.

GROUP BREAKOUT EXERCISES

Objective

To provide participants with an opportunity to apply some of the analytic tools and principles discussed and to help each other solve business problems. At this point in the workshop, participants are beginning to assess their current situations and are identifying strengths and weaknesses. This working session allows for participants to work in a group setting on focused problem solving.

Participants should be split into small groups (minimum of 2). Ideally the facilitator will assign group participants to spread out skills and competencies evenly in each group. Speakers can be asked to participate in this session so each group has 1 or 2 external listeners/contributors in their group.

Each participant receives 15 minutes where their whole group assists them with a specific business problem. Two structures for group exercises are provided and as each participant can chose which structure they would like to follow.

OPTION 1:

Board of Directors Exercise

Each participant has 15 minutes to use the other members of the group as their personal Board of Directors where they can discuss issues or a business situation they want to work on. The following format is to be used:

- **2 minutes** for the Subject to explain their issue
- **3 minutes** for the Board of Directors to ask clarifying questions
- **6 minutes** for the Board of Directors to discuss and potentially come up with possible problem solving tactics and strategies. During this time the **SUBJECT CANNOT TALK OR PARTICIPATE**. The Subject actively and passively listens to their Board of Directors 'work' on the issue
- **4 minutes** for the Subject and the Board of Directors to dialogue together about the issues

OPTION 2:

Strategic Questions Exercise

15 minutes are spent allowing each participant to work on the following questions with the support and feedback of their small group.

Questions:

- What are your/your company's strengths and weaknesses?
- What's working?
- What's not working?
- What do you want to achieve?
- What company do you want to be?
- Where do you fit in the market? (Perceptual mapping)
- What do you have to offer?
- What does the marketplace need?
- What are you passionate about?
- What is your philosophy?
- How would you define success in 1 year, 3 years & 5 years?

DAY 3

ONLINE MARKETING

Objective

To demystify the basics of online marketing and provide an overview of how the internet is currently working.

The goal is to help participants understand how the internet works and how they can drive more traffic or reach a niche audience to market their content and company. Through the basic tools of Search Engine Optimization (SEO) and a basic understanding of viral marketing and social networks, creators can be more involved in the marketing of their content. Through understanding and looking at the analytics of internet traffic, producers can test ideas, define their audience and learn how audiences consume different product offerings.

Outline

- Online marketing myths
- Marketing objectives
- Understanding your audience online
- Capturing Audiences
- SEO – Search Engine Optimization
 - The need to be technically friendly
 - Content & Keywords
 - Linking
- Viral Marketing
- Leveraging Social Networks
- Looking at Analytics
- Extra Resources

Resource Materials

- Marketing Through New Media power point presentation
- Glossary of Interactive Terms

Speaker/Instructor

When sourcing for an instructor for this module ideal places to check are online marketing companies or local contractors who do SEO (Search Engine Optimization) work for any type of website.

THE TRUTH IN ONLINE REVENUE

Objective

To provide participants with an understanding of how revenue works on the web with a focus on advertising - the easiest and most common way to start to monetize traffic and content.

With many panel discussions on 'monetizing content' and 'business models for online content' being offered today, it is crucial to be able to understand how the actual monetization systems work. This session is designed to outline the options available, explain how they work and explore the kinds of revenue you can anticipate from various models of advertising and monetization. This will enable business owners to make realistic predictions based on their specific products and strategies.

Outline

- Myths about online revenue
- Good news
- Online Ad Market Projections for 2009
- Terminology
- How online advertising works
- Advertising Metrics
- Three Primary Pricing Models
- Ad Formats
 - Display/Banner
 - Text
 - Video-in-stream
 - Video Companion & Overlay
- The Ecosystem
 - Ad Networks
 - Affiliate Networks
- Monetization Strategy
- Prioritizing for Revenue
- Sponsorship
- Syndication
- Key Performance Indicators
- Resources

Resource Materials

- The Truth in Online Revenue powerpoint presentation
- Prioritizing for Revenue (excel spreadsheet)
- Metric Models (excel spreadsheet)

- Glossary of Interactive Advertising Terms

Speaker/Instructor

Like the Online Marketing section, the fundamentals of online revenue can be taught by anyone who understands these systems and the structures that are in place for monetization on the web. The speaker does not have to be a specialist in entertainment or video, but they must be able to speak to how advertising is currently inserted in video streams.

WHO OWNS WHAT – NEW ISSUES WITH RIGHTS

Objective

An overview of copyright and other areas of legal concern with respect to convergence activity.

As content lives on multiple platforms and between multiple territories, new legal issues have presented themselves. This section addresses some of the 'hot buttons' where rights and union agreements are being challenged as policy tries to keep up with technological developments.

Outline

- Differences between new media and traditional media
 - Content and usage by minors
 - Digital Rights Management Issues
 - New Financing Models Issues
- Distributors, Broadcasters and Others
- Chain of Title in the Digital World
- Downloads – Legal Realities
- Digital Branding and Merchandising

Deliverables:

- Who Owns What – New Issues with Rights Outline

Speaker/Instructor

Many Entertainment and Intellectual Property lawyers are well versed in convergence issues. Some experts are leading the way publically to create new policy and challenge old paradigms (ie. Creative Commons as an alternative to traditional copyright). The local new media association should be able to identify an Entertainment lawyer who is comfortable explaining this key issues.

NEGOTIATION SKILLS

Objective

This section provides a basic understanding of the skills required for negotiation. Participants will be able to apply the concepts in role play in negotiating an option agreement involving a rights acquisition in new media.

This session will break down the theories behind Principled Negotiation - maintaining a good working relationship, understanding core interests and results in a win-win situation. These concepts will be discussed and then applied in an actual role play negotiation. Through analyzing the interests of both parties and the value of the negotiation opportunity, participants will achieve better outcomes by applying these skills to any business negotiation.

Outline

Importance of negotiations in achieving objectives

Preparation for negotiation:

Assessing your adversary

Analysis of hot points of both parties

Identification of all deal points involved in the negotiations

Strategy regarding process of negotiations

Analysis of negotiations involved in acquiring the television rights for a digital media property:

Participants will break into small groups to prepare for

negotiations, will regroup to discuss the approach to

negotiation, utilizing information they've acquired during the

first portion of the workshop

Resource Materials

- Negotiation Skills – Outline
- Negotiation Skills – Handout 1 – Problem Solving Chart
- Negotiation Skills – Handout 2 – Option
- Negotiation Skills – Handout 3 – Writer and Producer Opinion
- Negotiation Skills Resources & Articles

Speaker/Instructor

Most lawyers are very skilled in Principled Negotiation and can break down the process to get to win-win solutions between parties.

LEADERSHIP SKILLS FOR CREATIVE COMPANIES

Objective

This section provides a definition of leadership (differentiates leadership & management), explains the importance of creativity in the development of a company strategy and identifies tools for effective leadership.

Outline

- Definition of Leadership & Management
- Management and Creativity
- Prevailing Organizational Mental Models
- Empowering Creativity
- Leadership toolkit: 'win-win' agreements
 - Specify desired results
 - Set guidelines
 - Identify available resources
 - Define accountability
 - Determine consequences
- The Law of Leverage
- Management, creativity & strategy
 - Deliberate Strategy
 - Emergent Strategy
- Strategy: Position or Process?
- Looking at Leaders
- Meet Your Brain
- Intrapersonal Intelligence
- Interpersonal Intelligence
- Leadership Toolkit: Emotional Intelligence
- 5 Domains of Emotional Intelligence
 - Self-awareness
 - Managing Emotions
 - Motivating Self
 - Empathy
 - Handling Relationships
- Emotional Learning
- Skill areas for self-assessment
 - Interpersonal
 - Leadership
 - Self-management
 - Intrapersonal
- Conflict Management

Resource Materials

- Leadership for Creative Companies power point presentation
- Bringing out the Best in Others
- Effective Communication Strategies
- Leadership for Creative Companies – Resources & Articles

Speaker/Instructor

MBA programs are an ideal place to source speakers for this module, especially people who focus on Organizational Behaviour or Leadership Skills within their MBA experience. The candidate should also have some experience working with creative companies, but need not specifically in film and television.

APPENDIX A

RECOMMENDED FACILITATORS AND SPEAKERS

Overall Workshop Facilitators

- Sue Biely, Media Consultant (Vancouver)
- Liz Shorten, Industry Consultant (Vancouver)

Planning Your Business

- Rob Balfour, President, CEO, Co-Founder, Trapezee (Toronto)
- Steve Bocska, Strategus Canada
- A MBA trained media professional working in the entertainment sector

Basics of Marketing

- Tom Fitzgerald, MBA, Mongrel Media (Toronto)
- John Bain, MBA, Maple Pictures (Toronto)
- A MBA specializing in marketing in the cultural industries
- Publicists who specialize in film, television and digital media

Financing for Creative Companies

- Financiers, Bankers, Chartered Accountants who specialize in film, television, digital media
- Angel investors or Venture Capitalists active in the sector

Theatrical Distribution

- Tom Fitzgerald, Mongrel Media (Toronto)
- John Bain, Maple Pictures (Toronto)
- Representative from any of the following Canadian companies: Alliance Atlantis, Maple Pictures, Entertainment 1, Mongrel Media or TVA Films.
- A Producer with experience releasing feature films theatrically

Broadcast Distribution

- Marilyn Kynaston, Picture Box Distribution (Vancouver)
- Any Senior Representative from a Broadcast Distribution Company

Online Video Distribution

- Sudha Krishna (Toronto)
- Brian Chirls, Three Eyed Labs (New York)

Co-Ventures

- Pierre Sarrazin, Sarrazin Couture Entertainment
- Bill Mustos, Avamar Entertainment
- Don Carmody, Don Carmody Productions Inc.
- John Morayniss, Blueprint Entertainment (LA)
- Jamie Brown, Frantic Films (Winnipeg)
- Marc B. Lorber, MarVista Entertainment (LA, Boston)
- Ira Levy, Breakthrough Entertainment (Toronto)
- Nicholas Tabarock, Darium Films (LA)

Finding Your Business Model for the 21st Century

- Norm Bolen, Media Consultant (Toronto)
- Any Senior Executive who can speak to the market at large and how companies position themselves within the sector

Online Marketing

- Kirk Marsh, RallyAd (Vancouver)
- Mike Kaspro, Trapez (Toronto)
- Chris Thilk, Director of Marketing at Spout.com (Chicago)
- Peter Broderick, Paradigm Consulting (Santa Monica)
- A SEO expert (there are many companies who specialize in Online Marketing and SEO all over the country)

The Truth in Online Revenue

- Kirk Marsh, RallyAd (Vancouver)
- A SEO expert (there are many companies who specialize in Online Marketing and SEO all over the country)

Who Owns What – New Issues in IP

- Darren Wershler, Author, Assistant Professor of Communication Studies at Wilfrid Laurier University, Faculty - CFC Media Lab TELUS Interactive Art & Entertainment Program. (Toronto)
- Marcus Bornfreund, provides legal advice, representation and research/writing in the areas of intellectual property and technology law (Toronto)
- Greg Goodfried, Entertainment Attorney, Co-Founder, President, and COO, EQAL (LA)

- An IP lawyer who specialized in media with some experience of cross-platform assets
- New Media associations are a good place to source local contacts

Negotiation

- Kim Roberts, Roberts & Stahl (Vancouver)
- Peter Eastwood, Borden Ladner Gervais LLP (Vancouver)
- An Entertainment Lawyer

Leadership

- Rick Colbourne, Executive Director, Learning Strategies Group, Simon Fraser University (Vancouver)
- Ken Ashdown, Consultant (Vancouver)
- Instructors in a Post Secondary MBA Program

APPENDIX B

ADDITIONAL TOPIC IDEAS & SUGGESTED SPEAKERS

Participatory Culture & Transmedia

- Greg Goodfried, Entertainment Attorney, Co-Founder, President, and COO, EQAL (LA)
- Brian Chirls, Three Eyed Labs (New York)

Contract Law

- Andrea Zwack, Employment and Contract Law (Vancouver)
- A lawyer who specializes in Employment and Contract Law

Time Management

- Check with your local MBA school
- Organizational Behaviour Consultants

International Co-Productions

- Check with Telefilm or the CFTPA for a local expert