



Canadian Cinema Editors

Seeking Advancement for Canadian Editors

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*This report was prepared by the Global Opportunities Committee and is fully endorsed
by the Board of the Canadian Cinema Editors (CCE)*



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Global Opportunities Committee*

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INTRODUCTION

We are fortunate in Canada to have a consistently growing film and television industry. Our creative artists have developed their skills on both domestically and internationally-funded films and television series. When productions choose to travel to Canada to shoot, they do so as result of attractive tax incentives as well as the knowledge that Canadian crews are both talented and experienced.

We consistently celebrate how many foreign productions film in Canada, yet it is rarely mentioned that a significant percentage of those productions are not edited by Canadians.

Currently, it is unreasonably difficult for Canadian editors to be recognized by foreign producers and directors as candidates that merit serious consideration. We aim to generate discussion around barriers to employment and encourage change in the policies that have kept Canadian editors from being considered by prominent foreign production companies.

This report is intended as a constructive tool to address these serious issues facing Canadian editors, and we hope it encourages further discussion on the matter.

MISSION STATEMENT

The Global Opportunities Committee seeks fair access to opportunities for Canadian picture editors in Canada and the world. With the recommendations contained within this document, we aspire to create an environment that will allow Canadian editors to flourish.



REPORT OVERVIEW

The Canadian Cinema Editors (C.C.E.), an organization of post-production professionals dedicated to promoting Canadian editors, recently commissioned a survey to determine:

- whether its membership would like to encourage government agencies and unions that represent editors (the DGC in Ontario, Alberta, Saskatchewan, Manitoba, and Atlantic Canada, IATSE in B.C. and Quebec, ACFC in BC, and AQTIS in Quebec) to take a more active role in promoting Canadian editors to foreign producers, directors, and showrunners who film here.
- whether its membership was interested in pursuing opportunities in foreign markets such as the U.S.

The answer to both questions was an overwhelming *yes*. **While Canada has enjoyed a production boom in major centres, this boom has not extended to Canada's picture editors. Many of the foreign shows that shoot in Canada choose to edit in Los Angeles or abroad, resulting in lost opportunities for Canadian editors.** The survey reflects a strong desire amongst Canadian editors to access those lost opportunities and overcome the many barriers to working on foreign productions.

"It's weird that productions from the U.S. will shoot in Toronto, go back to LA or NY for picture editing but then come back to Toronto for post sound. We need to find a way to keep them in the city for the full post production package."

—Respondent #67, Editor, Female, 25 – 34, 10 – 15 years in industry

"I feel there is a bias against Canadian Editors. We need to be promoted. There is a lot of wasted talent!"

—Respondent #43, Editor, Female, 35 – 44, 10 – 15 years in industry.

To address the concerns of the picture editing community, this report will:

1. recommend ways to better promote Canadian editors (and other key creatives) to foreign producers who film in Canada;
2. outline the barriers Canadian editors face accessing international opportunities; and



3. make the case that creating a world-class film industry in Canada is contingent on clearing pathways of opportunity for all of our key creative talent.

CURRENT STATE OF POST PRODUCTION IN CANADA

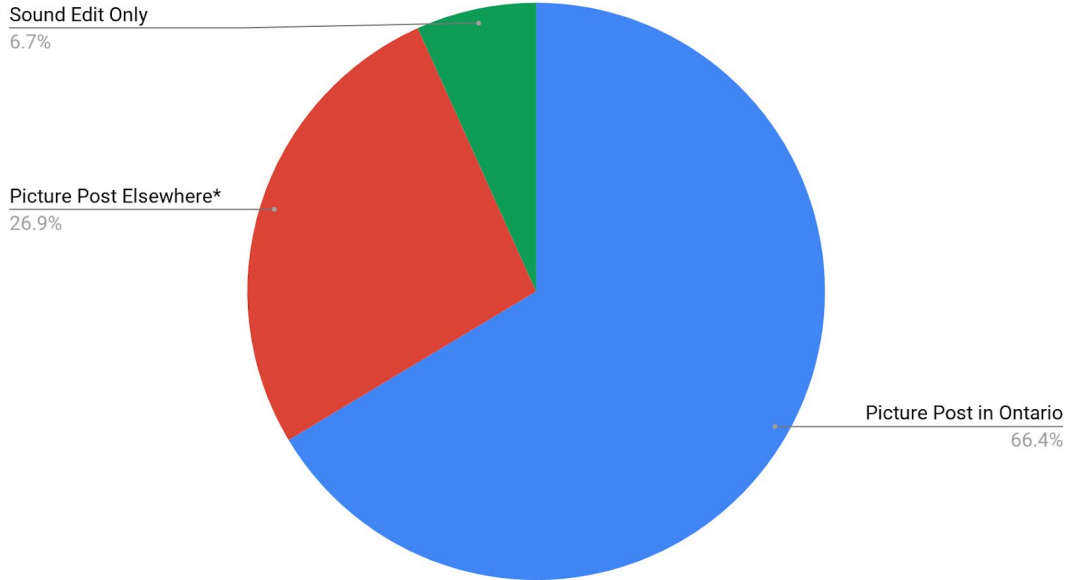
Canadians edited such critically-acclaimed series as *The Handmaid's Tale*, *American Gods*, *Hannibal*, *Orphan Black*, *Anne with an E*, *The Expanse*, and *Vikings*. In 2018, Canadian editors Wendy Hallam Martin and Julian Clarke won ACE's (American Cinema Editors) Eddie award for their stellar work on *The Handmaid's Tale*. Clarke was nominated for both an Academy Award and a BAFTA for *District 9* in 2009. Quebec editors Maxime Lahaie-Denis, Sylvain Lebel, Véronique Barbe, and Justin Lachance were nominated for an Emmy, and an Eddie for their work on *Big Little Lies*. In 2012, Toronto editor Don Cassidy won an Emmy for his work on the miniseries *Hatfields & McCoys*. Ron Sanders has been celebrated for his work on such films as *A History of Violence* and *Eastern Promises*, Richard Comeau for such films as the Oscar-nominated *War Witch*, and Mike Munn for the internationally-praised *Stories We Tell*. Yet despite these successes, the statistics show that more needs to be done. While other below-the-line departments have flourished, this has not translated to comparable opportunities for editors.



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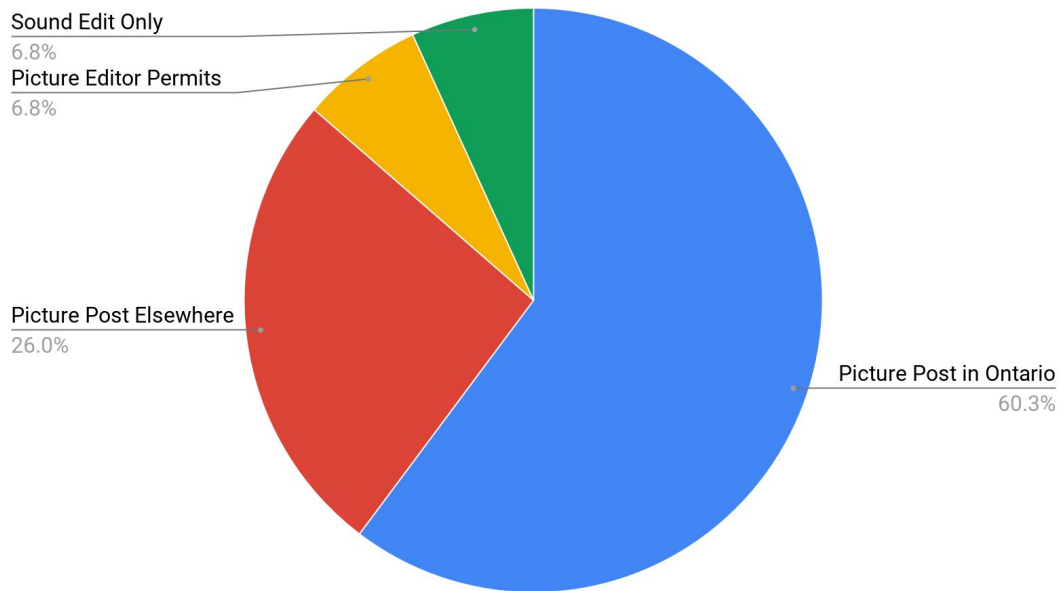
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2015 Productions in Ontario (Including Post-Only Productions)**



* Includes 3 Picture-Editor permits for assembly-only in Ontario.

2016 Productions in Ontario (Including Post-Only Productions)**



** Data compiled from the DGC database for 2015-2016, at the request of this committee.



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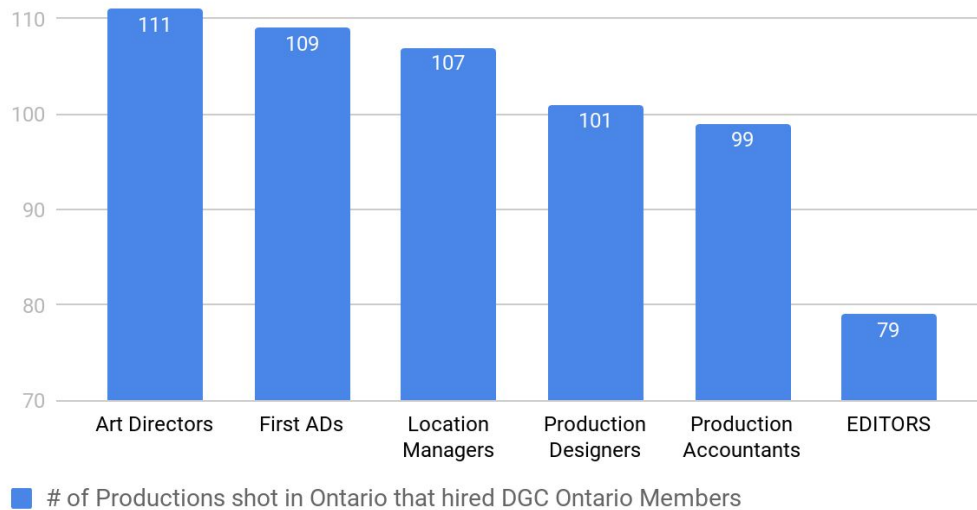
In 2015, 33% of the productions in Ontario did not picture edit in Canada. In 2016, 40% of the productions in Ontario edited elsewhere or were edited by permitted editors from other unions (numbers supplied by the DGC).

“True story: Someone from an IATSE office in California called the production I was working on in BC (We had shot two days of exteriors down there). Shooting had wrapped, so only editing was left. When I explained that, she responded with astonishment; “You have Editors up in Canada?”

—Respondent #64, Assistant Editor, Male, 55 – 64, 30+ years in industry.

To put these numbers in perspective, here’s how they compare to other departments:

2015: 111 Productions Shot in Ontario

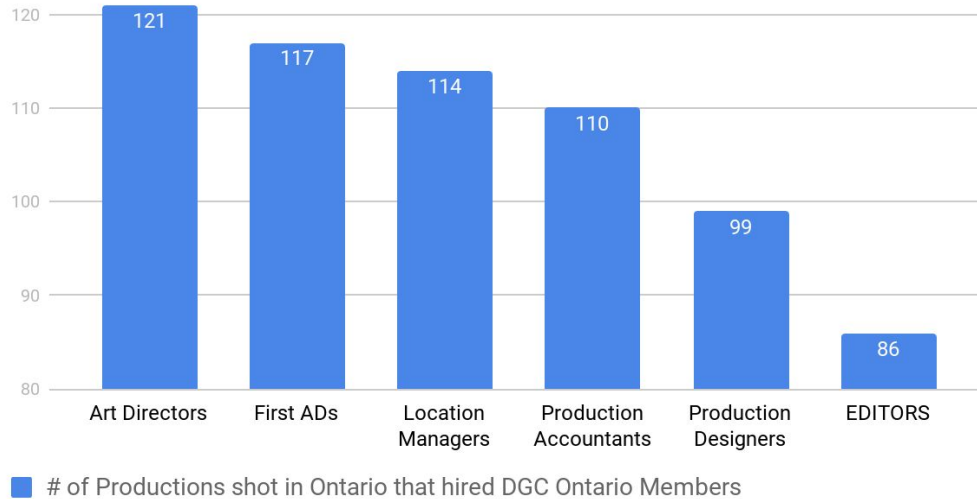




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2016: 122 Productions Shot in Ontario



A substantial number of foreign and “big-budget” productions do not consider hiring Canadian editors, with the common excuse given that Canadian editors do not have the “relevant” experience for these projects. However, when offered job opportunities in LA to work on productions that would broaden their experience, IATSE MPEG West Coast blocks Canadian editors from accepting those positions.

“I’ve been denied twice by MPEG West Coast; once for a TV series, and once for a pilot. In both cases the studio and producers fought the union’s decision, but couldn’t get them to budge. This was particularly frustrating in the case of the pilot, given that one argument the studio/producers put forward was that they had interviewed several LA editors, and none of them were available for the position. Since it was during pilot season, the city was incredibly busy, and all the LA editors they felt were qualified for the job were unavailable. In addition, the pilot had an extremely fast turnaround, and the showrunner felt he needed someone he had a shorthand with that he felt confident in. Someone who could get it right quickly. Even given these reasonable arguments, the union still denied the request.”

—Respondent #4, Editor, Female, 35 – 44, 16 – 20 years in industry



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“Lost a gig once because I was not on Contract Services Administration Trust Fund in Los Angeles.”

—Respondent #71, Editor, Male, 55 – 64, 30+ years in industry

Our research indicates that other key creative positions such as writers do not face the same obstacles. The Writers Guild of America, for example, has a reciprocal agreement with the Writers Guild of Canada, to allow WGC Members to join the WGA and work under its jurisdiction.

From the WRITERS GUILD OF AMERICA WEST website:

Wherever members are located, the WGAW is here to help you navigate the Minimum Basic Agreement (MBA) requirements to ensure your writing work is WGA-covered.

In recent years the Guild has stepped up our outreach efforts to non-U.S. members, particularly those who write for English-language markets.

From the WRITERS GUILD OF CANADA website:

If you are a current member in good standing with the Writers Guild of America, SARTEC or one of the other guilds affiliated with the IAWG, then the initiation fee is waived when you join the WGC for the first time.

In order for Canada to have a world-class entertainment industry, Canadian picture editors must be able to accept job opportunities outside their region, just like other key creatives. The valuable experience gained by our editors would lead to more productions hiring Canadian editors in Canada, instead of automatically deciding to post elsewhere.

We believe more needs to be done to promote the hiring of Canadian editors on international productions, and the bureaucratic obstacles preventing Canadian editors from taking those positions must be cleared.

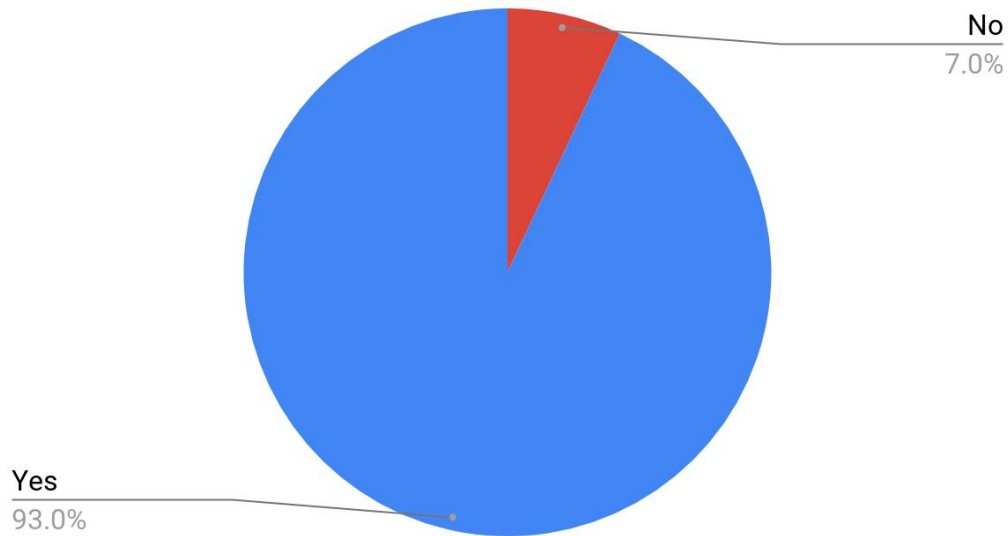


RESULTS AND MANDATE OF CCE SURVEY: WHAT EDITORS THINK

To find out how working editors and assistant editors feel about these issues, we commissioned a survey for the CCE membership (See appendix for more information).

Across all age groups, genres, and experience levels, Canadian editors showed an overwhelming interest in working outside their current region.

Are you interested in working outside your region?



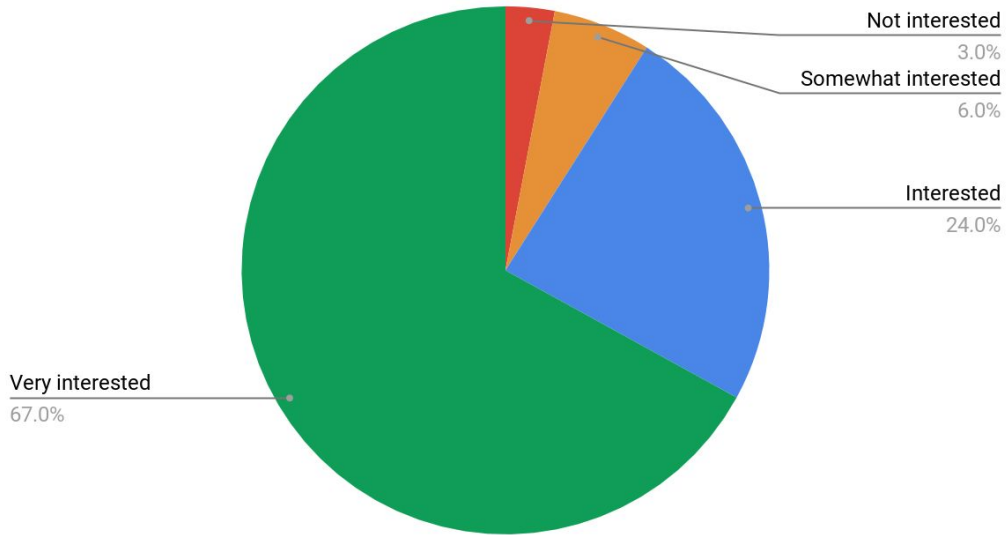
Regions of interest were Los Angeles (92% interested or very interested), New York (90% interested or very interested), all other countries (84% interested or very interested) and other provinces (78% interested or very interested).



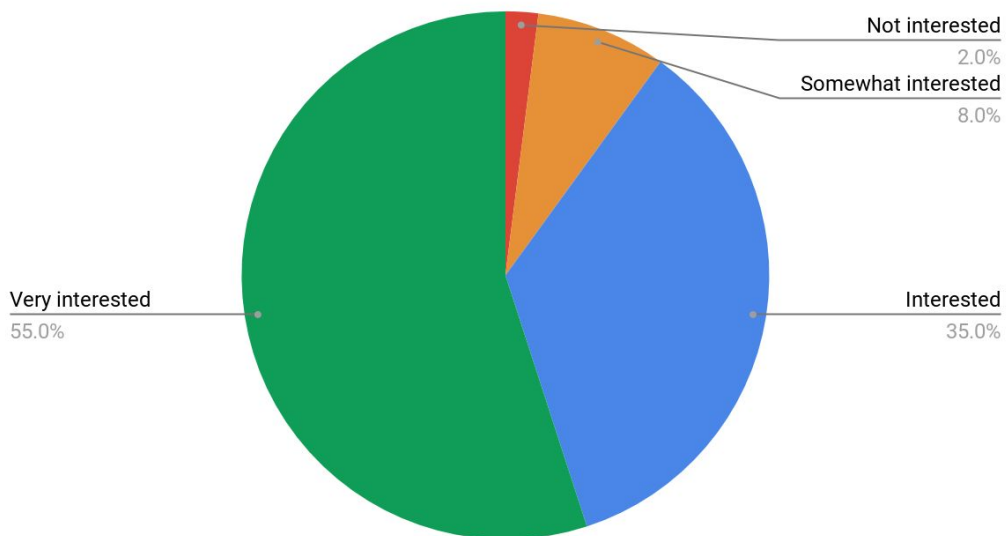
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Interested in working in Los Angeles



Interested in working in New York

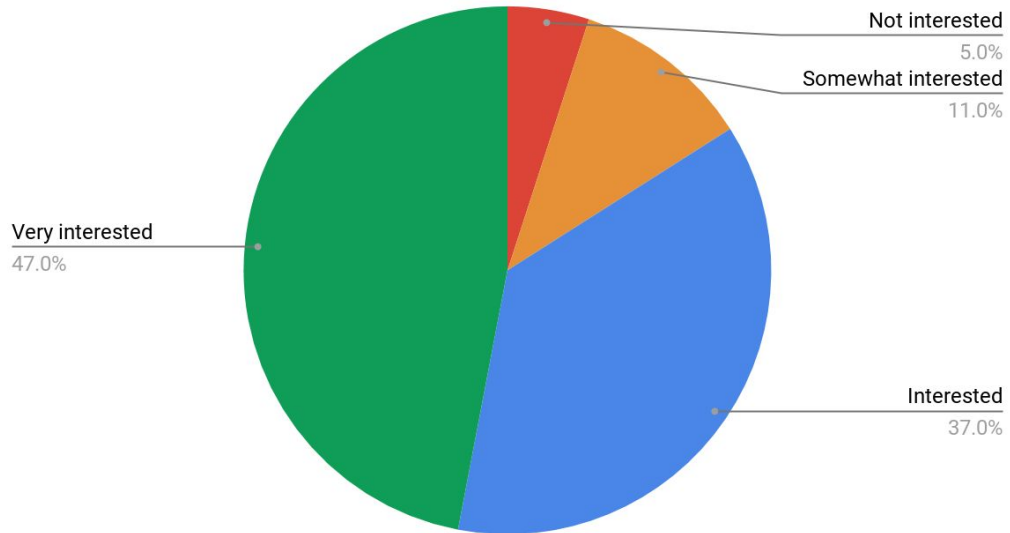




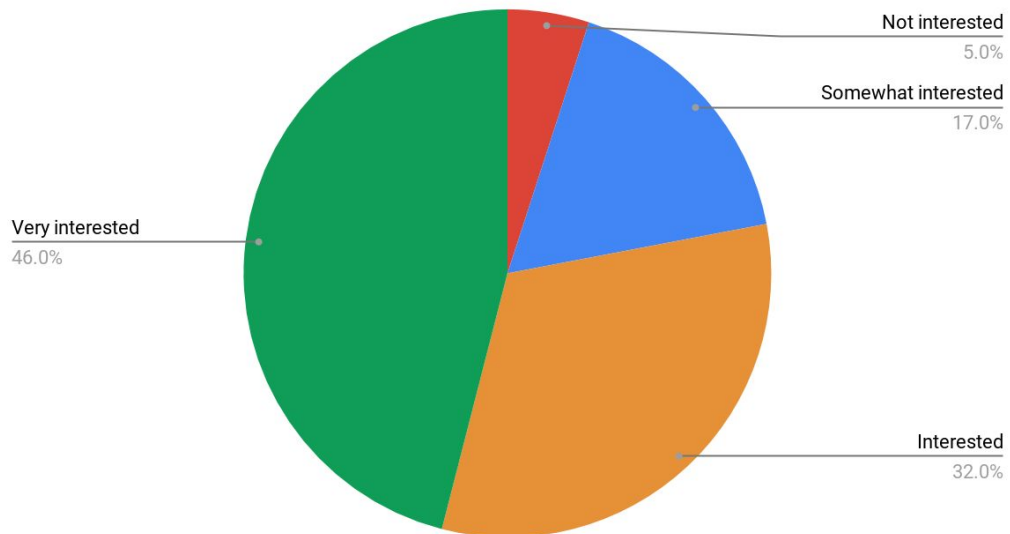
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Interested in working in other countries



Interested in working in other provinces





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57 respondents indicated they had been offered a job outside their jurisdiction. Of those, 27 indicated they could not accept the job for reasons other than preventative union rules (such as the inability to qualify for tax credits and inability to acquire a work visa), and **18 indicated that union opposition prevented them from accepting the job.** Only 12 people were able to access the opportunity.

Provincial tax credits by definition have regional requirements for economic reasons. About 78% of survey respondents indicated that they were interested or very interested in working outside their province. Although targeted provincial tax credits may impede them from doing so, this is a provincial government issue over which editors unfortunately have little control. Conversely, what editors can influence is union opposition to interprovincial and international movement.

Some respondents worried that editors from other areas would take jobs available in their local jurisdiction.

“My concern is that a side-effect of this cooperation between unions might result in an influx of editors from other jurisdictions coming into Toronto and narrowing the job market here.”

—Respondent #41, Editor, Male, 25 – 34, Less than 3 years in industry

It is important to note that in many Canadian jurisdictions, editors from other regions and jurisdictions already take editing jobs on productions shooting in Canada. For example, permits are generally approved by Canadian unions to allow U.S. editors to work in Canada.

Other survey respondents expressed no such concerns and made a point to support a lessening of restrictions:

“Editors are an important part of the creative team, and like other keys, should be open to recruitment from outside their home province/territory.”

—Respondent #54, Editor, Female, 35 – 44, 10 – 15 years in industry

“We work in a business with international outreach and the more that we can work with people from other countries the stronger our industry will become. I’ve been editing in Toronto since 1970 and our standards were vastly improved when British editors started working here in the mid 70s.



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They brought with them a depth of experience that we simply didn't have at the time. If the industry becomes too insular and refuses entry to people across borders you will never get to work with the best from other countries."

—Respondent #34, Editor, Male, 65+, 30+ years in industry

Many people said they would like to see more productions remain in Canada for post:

"It's frustrating to see so many amazing shows filming in Toronto and know that most of them will be posting in LA. I really have no clue how to get these productions to post here (other than tax incentives?), but I'm very happy to see someone looking into possible solutions. Thank you!"

—Respondent #3, Assistant Editor, Female, 35 – 44, 10 – 15 years in industry

The idea of promotion of talent was also raised:

"Unions should be promoting and assisting their members to obtain work at home and abroad to ensure the best candidate is available to be hired, regardless of their location."

—Respondent #65, Editor, Male, 35 – 44, 10 – 15 years in industry

In summary, our survey revealed a very strong interest amongst Canadian editors to find work outside their region and very strong support for reducing policies instituted by professional unions that prevent access to those work opportunities. We feel the survey was representative of editors working in Canada today, and speaks for editors of varying experience levels and across many genres.



CASE STUDY

CANADIAN EDITING TALENT UTILIZED AT TAKE 5 PRODUCTIONS

Take 5 productions has a long history of hiring Canadian editors on international and U.S. funded film and television projects. These include, and are not limited to: *The Handmaid's Tale*, *Vikings*, *Penny Dreadful*, *The Borgias*, *Camelot*, *The Tudors*, and *Condor*.

An almost fully Canadian roster of editors cut these shows. The ability of Take 5's success in hiring Canadian editors comes down to long-standing studio and network relationships as well as earned trust in Canadian talent.

Bill Goddard, Executive in charge of Post Production at Take 5 said that “one way that U.S.-based productions will take on a group of Canadian edit talent is if there is an established history of success between a Canadian production company and a U.S. network or studio. The key is for them to be comfortable enough with the talent and workflow. In the case of Take 5, editors sometimes work remotely with U.S. show runners and sometimes editors are required to fly out part time to L.A.” This example demonstrates that when producers or studio executives of U.S.-based production are able to experience the editing talent in Canada, it opens up incredible opportunities for long lasting future collaborations.

Bill reports that despite long-standing relationships with producers, it can still be challenging to approve Canadian editors on U.S.-produced shows. Often a credit on a high profile Canadian show is not given the same weight as a credit on an American show of similar budget level and success. Bill keeps a talent file with all pertinent info like credits, awards, and agents. From this well-informed position, Bill is able to present editors he is putting forward with maximum effectiveness. With his familiarity of both editors and producers, Bill is able to ‘cast’ the right people for the job – finding good personality matches; a key element of success in the edit suite.

In summary, Take 5 is a good example of a success story where one company has proven that a Canadian post team is capable of handling high profile large-scale drama shows where many of the stakeholders (showrunners, network execs, producers) are American.



RECOMMENDATIONS

SECTION 1: PROMOTING CANADIAN EDITORS

The work produced by Canadian film and television editors rivals any work created on a worldwide stage. Yet the film industry outside our country seems largely unaware of the tremendous talent of Canadian editors.

According to research conducted by the marketing company hired by BC-based union IATSE 891, on behalf of their Editorial Advisory Committee, American producers have been known to have negative views of Canadian editors. They don't believe that Canadian editors have worked on 'big' shows, so don't want to hire them for 'big' shows. An additional barrier is that showrunners say they want to edit where they live.

Traditionally, when Canadian unions, and the Film Offices have promoted the Canadian film and TV industry, they have focused on production, and in particular, our excellent crews. However, post has very different needs and therefore requires a far different marketing effort.

In order to bring the prodigious talent of our editors to the attention of international producers, directors, and showrunners, we recommend the following:

- taking out ads in Variety, Hollywood Reporter, and other trade publications, promoting and detailing the excellent editing that takes place in Canada, and highlight the successful productions that have posted here. These ads could also congratulate Canadian editors who have won awards at major Canadian, American and International ceremonies and festivals.
- hiring of a third-party marketing agency to build a strategy to convince more non-Canadian productions to post here, as IATSE 891 has done. This strategy could be coordinated nationally with all the unions representing editors. In addition, the plan could:
 - involve a strategy to generate more post-only work (picture editing, not only sound post).
 - showcase the talent of our members by greatly increasing our online presence, using prevailing marketing techniques to promote Canadian editors as unique



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artists with a diverse range of creative talents and interests. It would also highlight success achieved locally and on the international stage.

- include meeting with foreign producers to provide insight into:
 - the financial benefits of posting here.
 - the technologies that allow creatives to participate in the edit by working remotely. If it's essential to the director to work with the editor(s) in the same room, informing them they can hire editors on a Canadian union contract, have them assemble in Canada during the production, and bring them to a different city to complete post.
 - If work must be completed in the U.S., provide information on how to secure an O-1 work visa for the editor.
- Our unions could consider hiring a marketing professional with expertise in Post-Production.
 - This individual would preferably be from L.A., with established relationships with the studios.
 - His/her duties would include:
 - taking meetings with the Post departments of the major U.S. studios and production companies and provide them with the information indicated above; and
 - attending the major film markets (AFM, EFM, etc.) to promote Post-Production in Canada.
- When a production requests a permit for a non-Canadian editor, an in-person meeting between the Canadian union and a Studio/Producer representative could first be required as a promotional tool before a permit is granted.
 - The purpose of the meeting would be to highlight the benefits of posting in Canada.



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- This meeting would provide a great opportunity to showcase our Canadian post talent in addition to marketing our post-production infrastructure.
- The meeting would also demonstrate the cost benefit of posting in Canada by providing reflective budgets for cost comparisons between posting in Canada vs. posting abroad.
- Canadian unions could consider creating more bridging events between themselves and ACE/CCE/other Canadian unions, as well as training and screening opportunities.
- Awards for Canadian editors such as the Canadian Screen Awards and the Prix Gémeaux could be expanded to recognize Canadians achieving success on foreign productions. Currently, editors are only eligible to receive CSAs on Canadian productions and co-pros, yet many Canadian editors are cutting excellent foreign shows that are filmed and edited in Canada under local union contracts, but aren't eligible for recognition (recent examples include *The Handmaid's Tale*, *The Expanse*, and *American Gods*). Rewarding Canadian success on foreign productions reminds foreign producers that Canadians have the talent and skills necessary to edit the many prestigious productions that shoot in Canada. It brings more international attention to the Canadian film industry and fosters a sense of pride amongst Canadian artists. While specific eligibility requirements need to be determined (for example, should Canadian citizenship be the only requirement, or should residency be required?), we believe that expanding the CSAs to recognize the international success of our craftspeople sends the message that our industry has an exceptional talent pool.



SECTION 2: TRAINING

Anecdotally we've been told that foreign producers sometimes complain that during busy production periods, it can be difficult to find Canadian assistant editors with the skills necessary to handle large-scale productions, especially films and television series with extensive visual effects.

While Canada has excellent film schools for entry-level editors, such as Ryerson University, York University, Sheridan College, and the Canadian Film Centre, mid-career artists need more training opportunities to upgrade skills and keep pace with rapidly-changing technology.

While other jurisdictions have extensive opportunities for training and skills-building, this Committee feels that Canada could do better.

In the Los Angeles area, for example, the CSATF (Contract Services Administration Trust Fund) offers a full complement of specialized workshops, MPEG (IATSE Motion Picture Editors Guild) offers low-cost training seminars and practice suites, and the ACE (American Cinema Editors) offers training fellowships and an excellent mentorship program.

The International Cinematographers Guild, IATSE 667, offers a Camera Trainee program that places trainees on signatory productions on a rotational basis so they become familiar with all professional camera systems. Upon graduation, each trainee has received the technical background to secure employment on their own merits. During each rotation, the trainee is paid minimum wage by the production, as well as Vacation pay and Health & Welfare Benefits.

In recent years, the CCE and Canadian unions have made great strides in the introduction of new courses and training opportunities. We feel low-fee training opportunities could be expanded so that members may upgrade their skills and keep them current, both creatively and technically.

- We recommend implementing a program similar to the CSATF in LA. Each fiscal year, the Board of Trustees allocates monies to fund job-related skills training programs.



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The courses offered are requested by local unions or recommended by industry employers. The union reimburses two-thirds of the cost for eligible members.

- MPEG West Coast also has five Avid workstations available to book for practice or training events. A technician is available to answer questions.
- A mentorship program could be implemented by the unions or the CCE to match emerging editors with more experienced mentors, and formalize activities such as job-shadowing and face-to-face meetings. This program could also target talented and experienced mid-career editors who may want to cross genres, or upgrade their skills by working with a master.
- For Assistant Editors entering the industry, we recommend implementing a program similar to the IATSE 667 Training Program for Camera Trainees, to facilitate learning through apprenticeship. It could be modelled after the excellent ACE Mentorship Program, which blends seminars with a formal matching program to match Mentees with Mentors in the industry. If foreign editors are permitted, they could be encouraged or even required to mentor local talent.

“Union members/editors should have the opportunity to shadow professional editors or mentor emerging editors outside Canada. I believe that making these connections can expand the knowledge and the skills of a Canadian editor and could be given the opportunity to work with that company or production in the future.”

—Respondent #102, Assistant Editor, Female, 18 – 24, 4 – 9 years in industry



SECTION 3: TAX INCENTIVES

Another way to encourage non-Canadian productions to hire more Canadian editors would be through an adjustment to our tax incentives, both provincially and federally.

The current system of tax incentives, while essential to bringing productions to Canada, does not go far enough to encourage non-Canadian productions to hire Canadians in key creative positions.

For example, currently 6 Canadian content points are required for a production to qualify for the Ontario Film and Television Tax Credit (OFTTC). These six points must be made up of the list below:

- Director (2 points)
- Screenwriter (2 points)
- First and Second Lead Performers (1 point each)
- Production Designer (1 point)
- Director of Photography (1 point)
- Music Composer (1 point)
- Picture Editor (1 point)

There are several possible ways that the tax incentives could be adjusted:

- In *addition* to the current OFTTC's 6-point system, an *enhanced* tax incentive based on a production reaching a higher level of Canadian content points could be offered. Additional tax credit percentages could be given for every additional Canadian-Content point, excluding extra points achieved through acting categories.
 - This idea is similar to the OFTTC's enhanced credit given to first-time producers (additional 5%) and to productions that film 85% of their location days in Ontario outside the GTA (additional 10% on all Ontario labour expenditures).
 - This approach would have the added benefit of helping all key creatives, not just Picture Editors.
- Instead of requiring only 6 Canadian content points, the requirements could be increased to 8 Canadian content points for the same level of tax credit.



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- In addition to an enhanced Production/Post-Production tax credit, the provincial and federal governments could introduce a Post-Production-only tax incentive that encourages non-Canadian productions that shoot outside of Canada, to do their picture editing here. This could be similar to the DAVE (Digital Animation, Visual Effects and Post-Production) Tax Credit in BC that was amended in 2015 to include picture editing. This 16% tax credit is open to foreign and domestic production companies and is designed to promote British Columbia as a location of choice for productions employing talented Canadians in the fields of digital animation, visual effects and post-production.
 - For this program to help freelance picture editors, additional incentive must be specifically offered to foreign productions that hire local editors.
 - The Albertan government, for example, recently introduced the Post-Production, Visual Effects, and Digital Animation grant that provides up to 18% of labour expenses for companies that hire Albertans, with the stated goal of increasing post production service work in Alberta.

While Provincial tax credit systems vary, we recommend that all provinces acknowledge the importance of incentivizing the hiring of Canadian department heads in addition to Canadian crew.

This committee recommends that the film unions lobby for adjustments to be made to the tax incentives that would benefit all key creatives.



SECTION 4: PERMITTING OF EDITORS

We live in an increasingly global work environment. Co-productions bring artists of different nationalities together on one project. The modern workforce of today is geographically fluid.

The creative relationships between the director/producer/showrunner and editor are key to the success of a project. When editors are prevented from accepting excellent work opportunities simply because of where they live, it sends the wrong message to the film community; that all editors are indistinguishable from one another, and that another editor who lives closer will produce equally good work, regardless of ability or prior working relationship. Editors are artists, not technicians.

Canadian film industry unions allow members of other unions to work under their jurisdictions. Non-Canadian editors, particularly from Los Angeles, are regularly granted permits to work under a Canadian union's jurisdiction if that editor has a prior working relationship with the producer or director.

Unfortunately, this reasonable permitting policy is not reciprocated by IATSE Motion Picture Editors Guild (MPEG) West Coast. When Canadian editors are offered editing work in LA, MPEG often prevents Canadian editors from accepting it. They also place unreasonable barriers to talented, highly-experienced Canadian editors joining their union by requiring them to work 175 days on local non-union productions, even if they have worked extensively on U.S.-based productions outside of Los Angeles.

If highly successful Canadian directors such as Jean-Marc Vallee (*Big Little Lies*, *Dallas Buyers Club*), Jeremy Podeswa (*Game of Thrones*, *True Detective*), Denis Villeneuve (*Blade Runner 2049*, *Arrival*), Kari Skogland (*The Walking Dead*, *House of Cards*, *The Handmaid's Tale*), Vincenzo Natali (*Westworld*, *Hannibal*), and writers David Shore (*House M.D.*), Paul Haggis (*Million Dollar Baby*, *Casino Royale*, *Quantum of Solace*), and Semi Chellas (*Mad Men*), had faced similar barriers, it is possible they would have been prevented from achieving what they have.

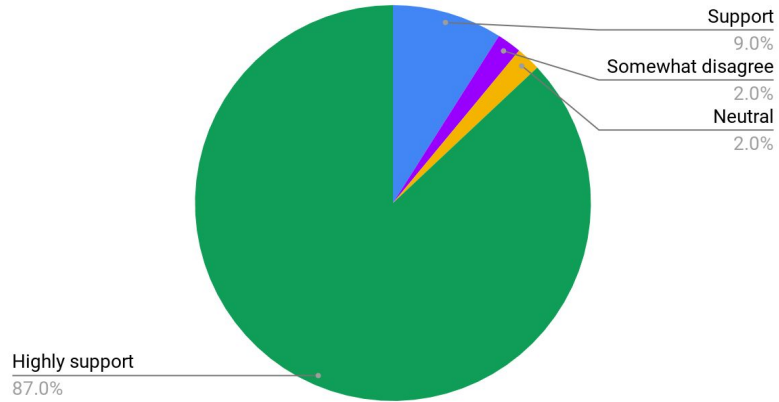
Our survey results show there is very strong support by Canadian editors for more cooperation between editors' unions in order to promote more inter-jurisdictional opportunities.



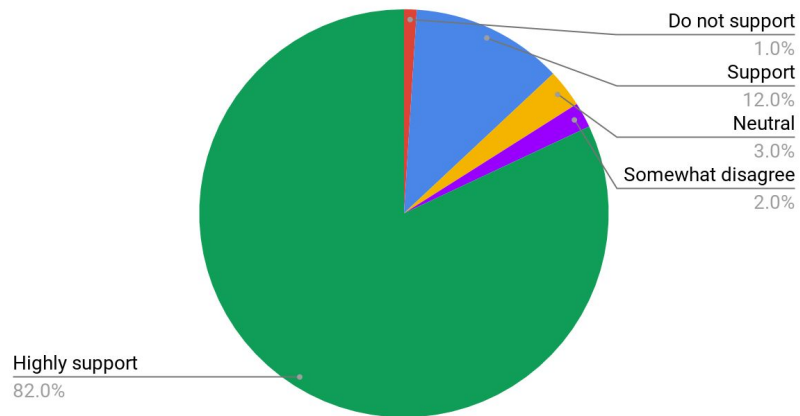
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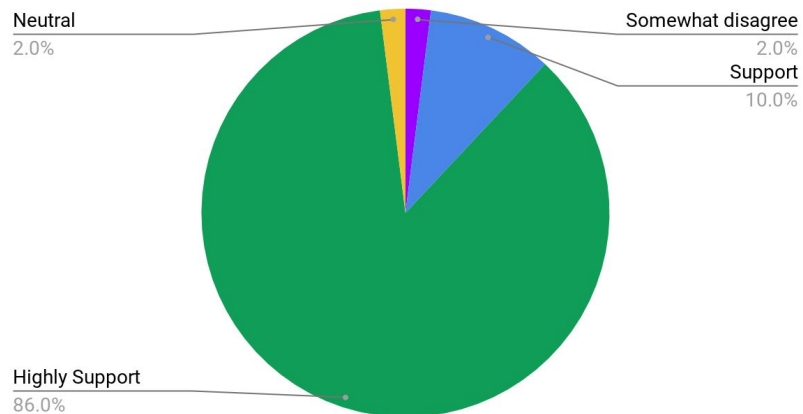
Support for co-operating with unions in U.S.



Support for co-operating with unions in other provinces



Support for co-operating with international unions





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We would like a mutually beneficial reciprocal agreement negotiated between the Canadian unions and MPEG LA/Contract Services Trust Fund ('Contract Services'). This agreement ideally would:

- have MPEG West Coast implement a permitting policy allowing experienced Canadian editors to work under their jurisdiction when offered the opportunity.

MPEG West Coast currently requires all editors to be on the Industry Experience Roster ('The Roster'), which is administered by Contract Services. However, they have issued waivers for "off-Roster" hires in the past. We would like to see a reasonable policy towards issuing waivers put into effect.

- harmonize qualifications to join the Roster.
 - Relevant experience should not be restricted to LA County. High calibre shows edited in Canada should be counted as relevant experience to qualify for the Roster. At the very least, shows that are majority American but shot in Canada should count towards the 175 workdays required to join the Roster.

Under the current Roster rules, an experienced Canadian editor would be required to take a major step back for a significant period of time in order to fulfill the requirements. Therefore, reasonable exceptions should be made to having to work 175 days on non-union projects in order to join the Roster. These exceptions should transparently become part of Contract Services' policy. For example, if an editor is nominated for or wins an Oscar, a BAFTA, a Golden Globe, an Emmy, or a CSA, they should not be required to work 175 days on non-union projects in order to join the Roster.

Because there may be apprehension on both sides as to the repercussions of enacting a permitting agreement, we suggest a trial period of two years (or a trial period acceptable to both parties).

After careful consideration, we do not see how an agreement would negatively impact Canadian editors. Under Canadian unions' current permitting policies, LA editors *already* enjoy the freedom to accept editing work in Canada. We believe that Canadian editors should enjoy the same rights in Los Angeles.

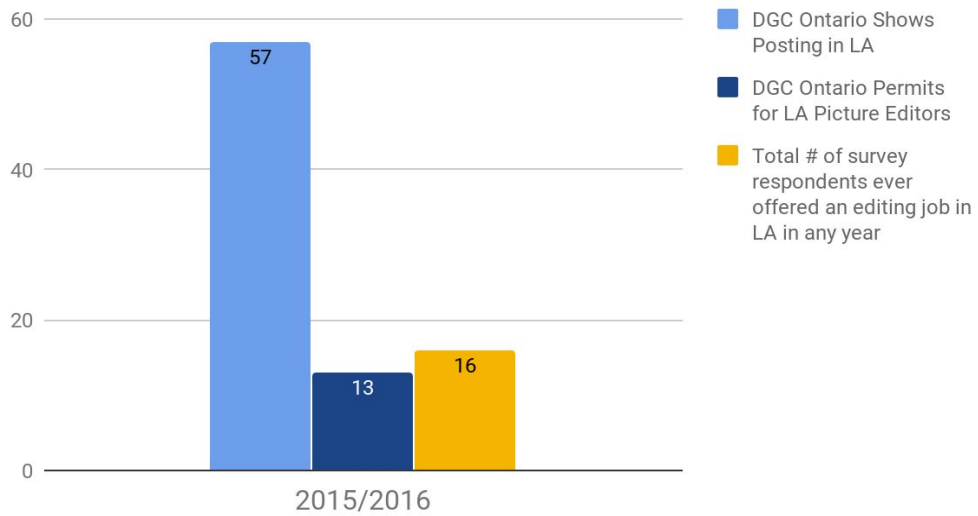


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It should also be noted that MPEG West Coast has made the argument that they do not permit editors because they feel there is too much 'runaway **production.**' However, statistics prove that most LA-originating productions that shoot in Canada *still post in LA.*

'Runaway' Post-Production





SUMMARY

We are confident in the urgent need to better support Canadian picture editors in reaching their fullest potential. The overwhelming interest from the editing community in seeking greater work opportunities, demonstrated in the results of the CCE survey, clearly indicate room for improvement in how the industry approaches issues affecting post-production professionals. We hope the Committee's recommendations are **carefully** considered and lead to **quantifiable** changes in policy. We believe that implementation of our recommendations will lead to reduced barriers to accessing global opportunities, further promotion of Canadian editors to the international community and an overall strengthening of skills and talent.

We also hope that this report sparks further ideas as to how to ensure the Canadian film industry continues to **flourish** in the years to come. We thank you for your time in reading this report and look forward to continuing to build on the great achievements that have been made by Canadian editors.



APPENDIX

ABOUT THE SURVEY

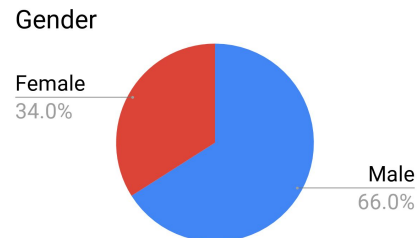
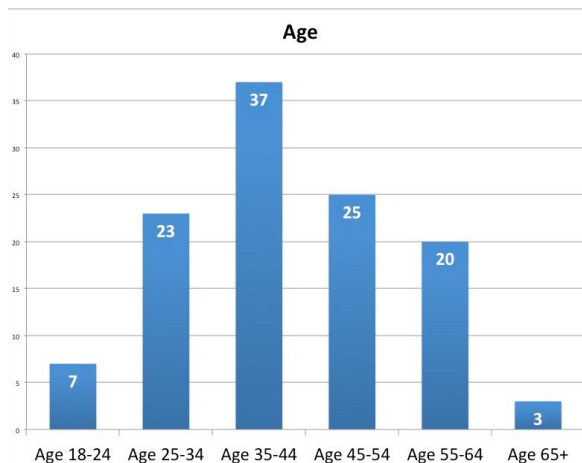
On February 13th, 2017 the CCE made the online survey available to its members. Submissions were closed on March 6th, 2017. In the survey period, the GOC committee received 115 submissions from across Canada. At the time the survey was conducted, this represented about one third of all members of the CCE.

Respondents had the option to provide their name or to remain anonymous, but 97% chose to identify themselves. A measure was put in place which linked an IP address to each response which prevented one respondent from filling out multiple surveys.

WHO RESPONDED?

AGE AND GENDER

Gender skewed more towards male respondents (66%). It should be noted that CCE membership also skews male. The largest age demographic was between 35 and 44, though respondents were well represented across age groups.

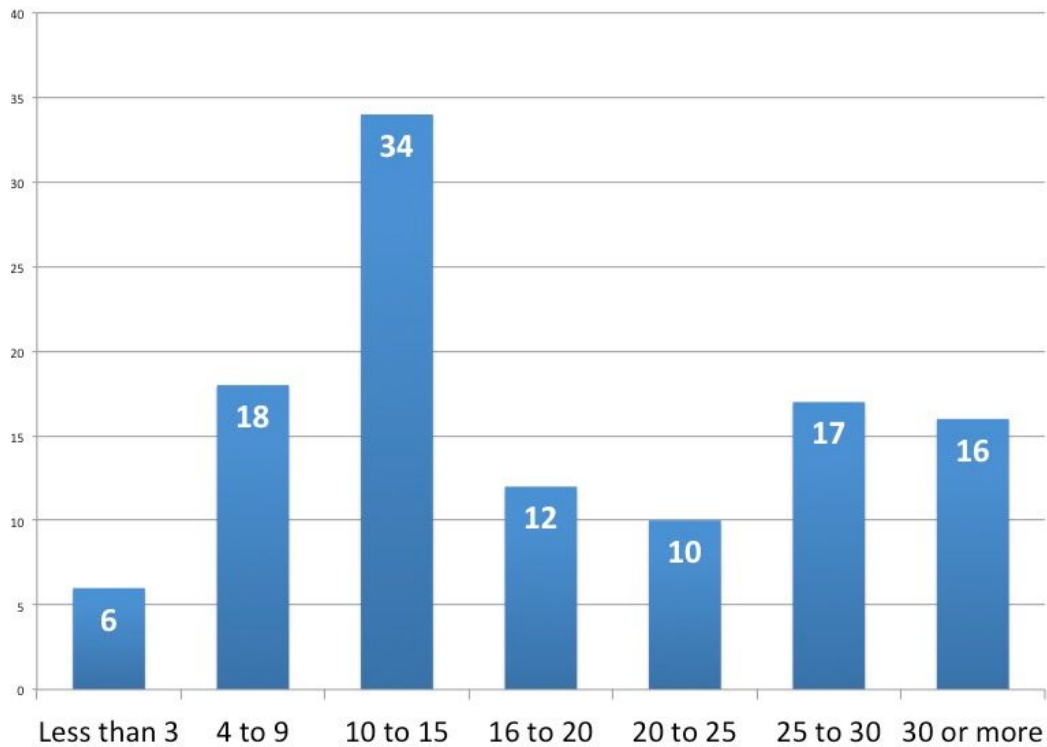




INDUSTRY EXPERIENCE

Following the trend in age, number of years of experience in the industry showed the highest response among those with 10 to 15 years experience. These respondents are very likely to be concerned about how to make the most of their gained experience in the next stage of their careers. Interestingly, we had a significant response from both junior editors and senior editors. Representation from a variety of experiences shows that the survey results did not skew heavily towards those with a larger or smaller investment in the future opportunities available to editors.

Number of years in the industry





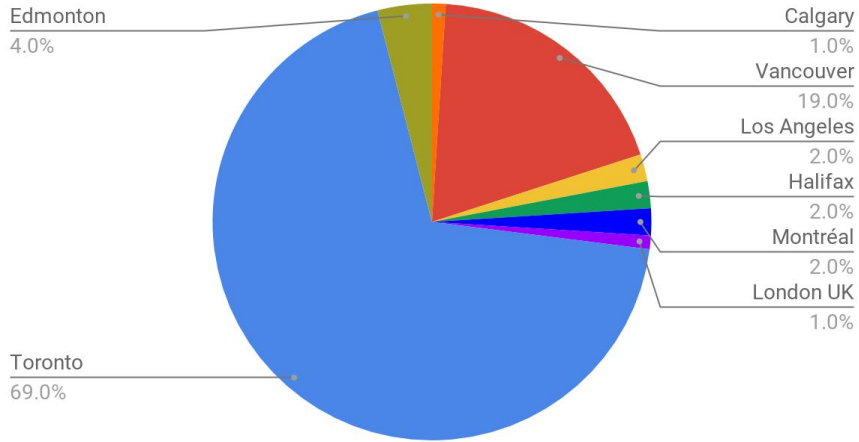
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GEOGRAPHY

In terms of geographic representation, the regional distribution of respondents adhered closely to the regional distribution of CCE members.

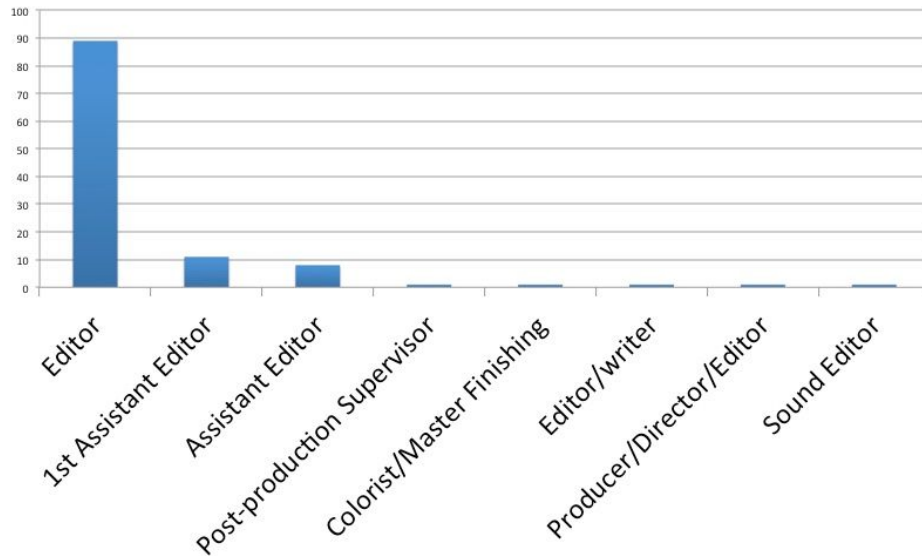
Production Centre



JOB DESCRIPTION

Editors comprised 77% of respondents while 1st assistant editors and assistant editors made up 17%.

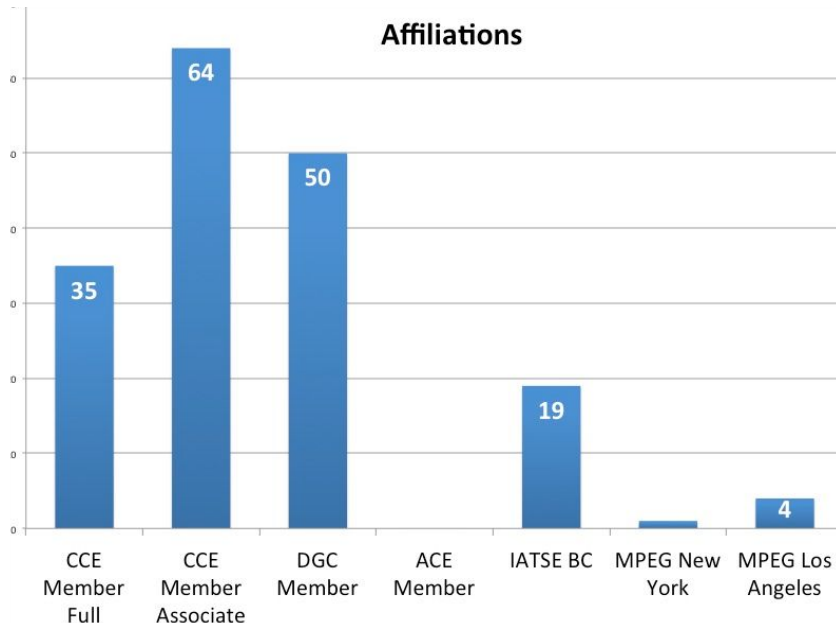
Job Description





PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

Almost all the survey respondents were either full or associate members of the CCE. A little under half (43%) of all respondents were also DGC members. Members of IATSE BC were represented at 17%, MPEG Los Angeles at 3% and MPEG New York at just under 1%.



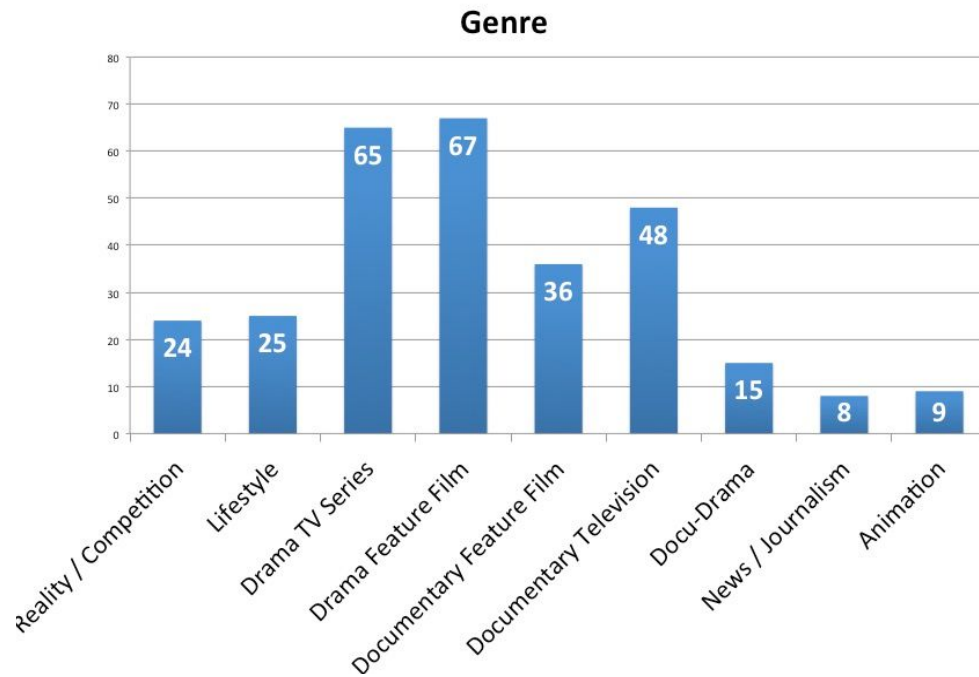
PRODUCTION TYPE

Respondents were asked what types of productions they worked on. Drama editing (features and TV series combined), was most prevalent, making up 44% of total responses. Documentary editing (features and television combined), was also well-represented at 28%. Following closely behind documentary at 22%, were respondents who cut reality, docu-drama or lifestyle or a combination. Again, this shows that the survey was successful in reaching out to editors with a variety of experience in multiple segments of the film and television industry.



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WRITING THE REPORT

The Global Opportunities Committee was formed as a sub-committee of the Canadian Cinema Editors in October of 2016. After the survey results were collected, the writing process took 13 months to be completed. The majority of recommendations that appear in this report is a compilation of ideas presented by survey respondents.