

THE WOMEN IN THE DIRECTOR'S CHAIR WORKSHOP



Presented by

CREATIVE WOMEN WORKSHOPS



THE BANFF CENTRE



ACTRA

2002 Project Report

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Project Report

April 2002

A unique offering in Canada, *The Women In the Director's Chair Workshop* program is specifically designed for mid-career Canadian women with experience in the directing field and/or a high level of transferable skills from other areas of the arts. The WIDC Workshop addresses a collective desire to support and promote more Canadian women in leadership positions in the Canadian film, television and video community, particularly in directing. It also supports the creation, production and dissemination of stories told for screen from the Canadian woman's perspective.

THE SPONSORS:

Under the umbrella of *Creative Women Workshops*, this year's successful collaborative again teamed *The Banff Centre* and *ACTRA* as the presenting partners.

As a result of the BCE-CTV benefits package, CTV Inc. made a long term commitment of \$100,000 over 7 years to The Women In the Director's Chair Workshop starting in 2001. *Telefilm Canada* provided additional major financial support and *William F. White Ltd.* provided significant in kind support. Other financial and in-kind sponsors included (in alphabetical order):

A-Channel, ACTRA Calgary, ACTRA Maritimes, ACTRA Toronto Performers, Actra Fraternal Benefit Society, Banff Television Festival, British Columbia Film, Directors Guild of Canada Alberta District Council, Directors Guild of Canada BC District Council, IATSE 212, IATSE 669, Independent Production Fund, McMillan Binch, National Film Board of Canada, Nova Scotia Arts Council, The M. Cutler Family, Union of BC Performers, Women In Film and Video Vancouver, Mark "Woody" Woodgate, and Per Asplund.

NOTE: Any scholarship sponsors that have been omitted have not yet been identified to the organizers.

THE PREPARATION:

Throughout the year, Workshop Producer, *Carol Whiteman*, with assistance from The Banff Centre, and *Brian Gromoff*, Treasurer ACTRA National, coordinated the preparation and fundraising for the 2001 program. In a position newly defined to dedicate 40% of her time towards WIDC, Special Events and Work Study Coordinator, *Debra Prince* replaced *Caroline Thebault* in The Banff Centre's Media and Visual Arts Department in the fall of 2001.

Brochures and posters, along with invitations to the annual Launch Event were produced to publicize and recruit at the Banff TV Festival in June 2001. At the Launch Event contacts were made and renewed with sponsors and potential participants.

During the months following the launch, subsequent notices and articles were mailed, e-mailed and faxed to film and video co-ops, WIF chapters, and industry guild, association and union locals across the country. Ads and announcements were also placed on the new Creative Women Workshops web site and links were made to The Banff Centre and ACTRA sites. Fundraising continued throughout the summer and into December with letters, phone calls and information packages being sent to various groups.

THE KEY PERSONNEL: (see APPENDIX A)

Key faculty members were not secured until after the Launch Event. Bios appear at Appendix A.

Communicating mainly via email and teleconference, and occasionally face-to-face, members of the faculty met with the workshop producer to discuss and develop curriculum based on the needs of the program and the participants.

Participants gave the mentors, faculty and support staff an average mark of 9/10 for the quality of programming they delivered.

THE PARTICIPANTS:

DIRECTORS

Director applicants submitted their portfolios directly to The Banff Centre's Office of the Registrar. The actors submitted applications via the Union of BC Performers Office to the attention of the Workshop Producer, and potential crew submitted resumes and letters directly to Creative Women Workshops. The Workshop Producer along with The Banff Centre fielded inquiries by telephone, fax and e-mail.

The directors' application deadline of September 30, 2001 was extended due to a low application rate. The low rate of applications this year was attributed to the significant change in tuition format, the lack of a mentor director to publicize and the after effects of 9/11 (September 11). A jury consisting of *Sara Diamond*, *Peg Campbell*, *Carol Whiteman*, *Roger Vernon*, CTV's *Louise Clark*, and Telefilm Canada's *John Dippong*, selected eight director participants from among the 19 applicants from across Canada. See APPENDIX "A" for a bio list of director participants.

ACTORS and CREW

Key to the success of the production portion of the workshop and its high degree of learning impact was the caliber and dedication of the actors, crew and postproduction staff.

In written and verbal evaluations, actors and crew stated that being part of the workshop and working on fresh, original material had rejuvenated and in some cases restored their faith in their craft. All have expressed a desire to return for subsequent sessions. While the organizers value continuity, a policy to continue to build the Canadian talent pool remains paramount. Therefore, for example, a new group of actors will be invited for the ensemble each year.

By the deadline of October 31, over one hundred and sixty actor applications from across the country were received for the acting ensemble. From these applicants, a jury, which included a BC casting director and the Workshop Producer, selected ten actors with several alternates. From these ten actors, three were invited to arrive early to participate in the technical class led by Mentor Director of Photography Richard Leiterman. Taking into consideration the potential scenes submitted by the directors and with due consideration for actors' relative experience, the ensemble had to be ACTRA members, and have a broad representation, geographically, ethnically and culturally, all of which was acceptably accomplished.

Minimal applications were received from potential crew by the deadline of November 30, 2001. Crew were mainly selected from western Canada based on criteria and recommendations from the unions and guilds that sponsored their scholarships. Six (6) IATSE 669 member volunteers filled key camera positions (DOPs, Camera Operators and Camera Assistants). Five (5) Directors Guild of Canada members sponsored by the BC and Alberta District Councils, filled Editor, Assistant Director and Production Manager/Line Producer positions. Eight (8) IATSE members from locals 210, 212 and 891, filled positions ranging from Grip and Gaffer to Make Up and Hair and Script Supervision. Ten senior Emily Carr Institute of Art and Design and two University of Calgary students volunteered to fill twelve assistant crew positions. Banff Centre work-study participant volunteers filled all other crew positions.

Some of the professional crew led mini workshops on the function of the different departments and their roles in production. These mini workshops were mainly geared towards the Emily Carr Work Studys, but were of great value to the director participants and actors who chose to attend them. Some members of the crew focused on practicing new skills while others provided stability and support to their colleagues and the emerging filmmakers. A list of actors and crew is available.

THE WORKSHOP:

Under the tutelage of *Nanci Rossov*, the directors were afforded the opportunity to hone their directorial skills in a supportive, hands-on environment by working on pre-set exercises in acting, shot listing, blocking for camera and editing. Many working on their own original material, the directors went through the casting process, pre-production, production and post-production.

Each director had numerous individual mentorship meetings with the various creative team members along the way. *Richard Leiterman* led discussions and demonstrations about lighting, axis, eye line and creating interesting shots. *Patti Allan* led sessions about the actor's language and character analysis. *Paul Mortimer* led a session on editing which culminated with an individual practice edit exercise for director participants and their editors. The theory portion of the workshop was completed with "Guerrilla Shoots" which consisted of a hands-on shooting assignment. *Peg Campbell* facilitated evening plenary sessions, led a session on story structure and met with directors to discuss story editing for their individual "MAIN" scenes (the original material submitted as part of the directors' entrance applications). *Sara Diamond* led a session on content creation for new media platforms and along with Ms. Campbell delivered a session on funding. *Carol Whiteman* facilitated the overall delivery of the curriculum including wrap sessions and debriefs with participants and along with Ms. Campbell, Ms. Diamond, met individually with each director to discuss their career plan and workshop follow-up.

Debra Prince provided supervisory support, coordinated the use of The Centre's facilities and services, and staff support.

The "MAIN" shoots consisting of the original scenes submitted by the directors in their entrance applications were the main instructional focus upon which all other exercises were hinged. Participants were debriefed at the end of each day and after each shoot. More time in postproduction was integrated into this year's curriculum schedule. A compilation reel of the all scenes is available. These short films are not for broadcast and are considered "works in progress".

Sandra Richmond, entertainment lawyer, and partner, McMillan Binch, was unable to attend this year but offered to make herself available for a tele-conference if so desired by participants. *Nives Lever*, Calgary-based production manager led a session on the role of the production manager. *Pauline Couture*, industry consultant and former director of the BCE-CTV Benefits program, attended the screening of the MAIN Shoots and the next day offered the director participants advice on marketing and fundraising for future projects.

Through surveys prior to and consistent consultation during the workshop each director identified and was encouraged to focus on a particular workshop goal. Goals ranged from working more with the actors, to developing an original story, to producing a fundraising tool, to simply flexing directorial muscles in a safe environment. Each director reported to have achieved her individual goals. In addition, over the course of the 17 days, and after dozens of separate mentorship sessions with each of the directors, immediate career or project needs have been identified and are now being followed-up.

Evening plenary sessions that served to sum up the day's exercises were a new addition to the workshop. These sessions continue to be a real success and along with the mini-workshops led by professional crew members, they will be even more fully produced for the next session in 2003.

CONCLUSION:

In order to fully achieve our collective desire to

- Increase the number of Canadian women directors in film, television and video productions,

- Increase the number and quality of Canadian women's stories in the Canadian and global marketplaces,

And to further encourage in Canadian women directors

- Increased confidence,
- More creative communication between themselves, actors and crewmembers, and
- Overall, more effectiveness in their role as directors/storytellers,

And a further collective desire to

- Broaden the screen portrayal of women beyond traditional stereo-types, and
- Increase opportunities for women in non-traditional crew positions,

it is imperative that funding for ***The Women In the Director's Chair Workshop*** continues. The sponsorship received this year for this program has been so very much appreciated. Plans are underway for the sixth session of this extremely practical and highly inspirational workshop.

Should you have any questions or if you would like to discuss the program or this report contact Creative Women Workshops at: 604-913-0747 (phone/fax), info@womeninthedirectorschair.com (e-mail), or www.creativewomenworkshops.com (web site).

Respectfully submitted,

Carol Whiteman,
Producer, The Women In the Director's Chair Workshop
President & CEO, Creative Women Workshops

APPENDIX A

KEY PERSONNEL*2002 Workshop Faculty Bios*

MENTOR DIRECTOR – *Nanci Rossov*, over her more than two-decade career Rossov has consulted for the Canadian Film Centre, frequently represented Canada at international forums related to film, dance, theater and television, and was a key advisor to the Canadian government on the role of women in the broadcast industry. She is a member of the Directors Guild of Canada and co-founder of the ACTRA Women's Caucus, the provocative precursor to the current National ACTRA Women's Committee. Before traveling to Los Angeles where she graduated from the American Film Institute Directors' Program she co-founded Theater Aquarius, a leading Canadian Regional Theater Company becoming the youngest Artistic Director of a theatre in Canada with over 20 stage productions now to her credit. Working in both Canada and the U. S., she has directed for television in both documentary and drama formats, most notably THE ADVENTURES OF THE BLACK STALLION where series lead Mickey Rooney cited Rossov as "one of the finest directors I have had the pleasure of working with."

In 1995 Rossov founded the award-winning non-profit production company, FILMANTHROPIC, providing training in film production and access to key creative positions for individuals typically under-represented in mainstream filmmaking in California. Her feature film, UNBOWED has screened internationally garnering awards at festivals around the world and is scheduled for television broadcast in spring 2002. She is now in development with MY NAME COULD BE ANNE, a movie of the week PBS, adapted from a play by the same name, written, produced and directed by Rossov. Her handling and original interpretation of this time-less tale inspired by the Anne Frank story has earned her personal commendations from the Governor of California, the California Legislative Assembly and the City of Los Angeles.

MENTOR EDITOR – *Paul Mortimer*, began his picture-editing career in Vancouver cutting projects for CTV, CBC, and Viacom. His early television series work includes the western BORDERTOWN, and MOM PI. After a stint in L.A. editing THE HOWIE MANDEL SHOW, Mortimer moved to Calgary where he cut the first two seasons of NORTH OF SIXTY before becoming the supervising editor on the Hallmark series LONESOME DOVE. His recent projects include: ROUGHING IT a four-hour mini-series for Hallmark; the independent feature, JET BOY and season one of AD2030 a futuristic drama for Minds Eye. Mortimer was the supervising editor on the Nickelodeon series CAITLIN'S WAY. He has worked with and learned from a wide variety of talented directors including: Anne Wheeler, Charles Martin Smith, Gerry Ciccoritti, Norma Bailey, Jane Thompson and Gary Harvey. Mortimer will lead sessions on both the technical and creative aspects of editing story for screen. He will present traditional rules and techniques and offer examples on how to break them, including pacing, expanding and contracting time and the importance of continuity.

INSTRUCTOR / MENTOR ACTOR – *Patti Allan*, award-winning Vancouver based actress, Allan has over 20 years experience teaching and acting for film, television and theatre. Allan is a graduate of S.F.U. Fine and Performing Arts program, winner of four Jessie Richardson Awards (as well as numerous other award nominations) for stage performances. Her recent film and TV credits include: ED, STARGATE, COLD SQUAD, DA VINCI'S INQUEST, and many movies of the week. She will lead sessions on the actor's process; creating a relationship with the actor and how to stimulate dynamic performances. She will facilitate participants' exploration of a variety of techniques and "actor's vocabularies" through individual and group sessions.

INSTRUCTOR / MENTOR DIRECTOR OF PHOTOGRAPHY – *Richard Lieterman*, has worked on numerous features, movies of the week and episodic television shows. With two Genie Awards, an International Critics Prize (MY AMERICAN COUSIN), an Emmy nomination (SILENCE OF THE NORTH, FAR SHORE), and other awards and accolades for his work, Lieterman is also a respected director of television shows (CAITLIN'S WAY, COLD SQUAD), documentaries (PROBATION for BBC) and movies of the week. Lieterman has instructed at Sheridan College and joins WIDC to lead technical and camera sessions in the use of lens, light, shot composition and blocking scenes for camera.

INSTRUCTOR / MENTOR STORY EDITOR – *Peg Campbell*, Genie award-winning filmmaker (STREET KIDS) and instructor of film and video at the Emily Carr Institute of Art and Design, Campbell has been directing and producing award-winning documentaries and narrative films since 1975 and is currently in production on the documentary AT BAY, with the NFB. She is a founding member of numerous filmmakers' alliances and societies including Creative Women Workshops, and has received the Simon Fraser University Alumni Award for service to the community. Campbell is also a story editor for features, documentaries and short films, and will lead sessions on character development and story structure, providing feedback and analysis of the original scripts being developed by the participants. She will moderate evening plenary sessions and provide personal coaching in developing the director participants' career plans for after the workshop. She is also the liaison to the senior film studies students attending the workshop in assist and apprentice positions. Ms. Campbell is a co-creator of The WIDC Workshop.

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Guest Speakers Bios

ENTERTAINMENT LAWYER – Sandra Richmond, is a partner at McMillan Binch and is a member of the firm's KNOWlaw™ Group. Her practice focuses on media, entertainment and communications law and on corporate and commercial law within those industries. Sandra received her Honours Bachelor of Journalism from Carleton University in 1978 and worked as an editor and project editor in book publishing before going to law school. She graduated from the University of Toronto Faculty of Law in 1994 and was called to the Bar of Ontario in 1996. She will conduct her highly regarded session on the issues of copyright, ownership and entertainment law.

PRODUCTION MANAGER – Nives Lever, provided insights into and tips about the practicalities of production prep.

INDUSTRY CONSULTANT / WRITER – Pauline Couture offered constructive feedback to the director participants and a perspective on current production trends in Canada.

Presenting Partner Representatives Bios

CREATIVE WOMEN WORKSHOPS / WORKSHOP PRODUCER – Carol Whiteman, President & CEO, Creative Women Workshops, and Governor General's Award-nominee, produces The WIDC Workshop and facilitates the overall program during the 2-½ week intensive. She provides personal coaching for participants in developing the director participants' career plans for after the workshop. Ms. Whiteman also provides program follow-up including an ongoing communications network, updating alumnae, sponsors, media and friends of The WIDC Workshop on the career progress of all alumnae, information, resources and opportunities for alumnae. A writer, actor and vice-chair of the National ACTRA Women's Committee, Ms. Whiteman is a co-creator of The WIDC Workshop.

THE BANFF CENTRE – Sara Diamond, Artistic Director, Media and Visual Arts, Executive Producer TV, New Media and New Media Research, Banff New Media Institute, and Bell Canada Award-winner, will lead a sessions on new media content creation and delivery and the impact of the convergence of new media with traditional filmmaking practices. Ms. Diamond provides personal coaching for participants in developing the director participants' career plans for after the workshop. She is one of the co-creators of The WIDC Workshop and has personally supported and overseen the development of the program on behalf of The Banff Centre. Ms. Diamond was awarded the 2002 "Women of Vision" Spotlight Award by Women In Film and Video Vancouver and Wired Women.

ACTRA – Brian Gromoff, National Treasurer, ACTRA, has been ACTRA's liaison to The WIDC Workshop since its inception. Gromoff provides guidance on the overall programming, budgeting and participant and faculty adjudications. He is also a respected actor based in Calgary, Alberta with numerous film and theatre roles to his credit. Gromoff was recently nominated to the Order of the University of Calgary for his outstanding contribution to the university and the community at large. Mr. Gromoff has successfully headed U of C's Standardized Medical Patient Testing Program for over two decades.

*Director Participant Bio List (in alphabetical order)***Annie Bradley, Toronto, ON**

Crossing over to directing with ten years experience as an AD, Bradley's first dramatic short COCKTAILED CONFUSION, debuted at the Montreal Film Festival. She is currently optioning a best-selling novel for her feature directorial debut and will be directing a dance opera project, which she has written called IN THE HOTHOUSE with Triptych Media. Annie's future directing/writing projects include short films, BAG LADY STRIP TEASE and THE SHUT IN and she is currently polishing a first draft of a feature for Acetylene Films.

Maureen Bradley, Regina SK

Since reaching her largest audience of 1.5 million in 1992 on CBC's Road Movies, media artist Maureen Bradley has changed lenses to focus on dramatic filmmaking. As she prepares to shoot her next narrative short, JOE, audiences at international festivals are splitting a gut over her recent short comedy THE CHOSEN FAMILY.

Shirley Cheechoo, M'Chigeeng, ON

An accomplished aboriginal filmmaker, playwright, director, screenwriter, producer, actor and visual artist, Dr. Shirley Cheechoo has established herself as an emerging Canadian talent. She has won numerous awards and honors and has participated in workshops at the prestigious Sundance Institute in the Writers and Directors Lab's with creative advisor Robert Redford. Her work has been seen in many festivals around the world. Her dramatic feature BEARWALKER screened at the 2000 Vancouver International Film Festival.

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Susan Duligal, Vancouver, BC

A Vancouver-based writer, producer and story editor crossing over to directing, Duligal co-created the recent Gemini Award-winning CBC comedy drama THESE ARMS OF MINE and also served as its executive producer and principal writer. She is currently developing two feature-length screenplays, BABYLOVE and SEE YOU, JIMMY as well as another series for television, JEWEL OF THE ROCKIES.

Patti Henderson, West Vancouver, BC

Her first short dramatic film, UP THE WALL, the first Digital Video - 35mm project to be financed by B.C. Film, is currently hitting the festival circuit, while her Art Video entitled, FEAR NO ART - An Inquisition, is awaiting rotation on BRAVO! Newstyle Arts Channel. She has written a prize-winning feature length, female action script, and her latest short film, SALMON CHANTED EVENING (selected from over 350 scripts and produced in association with CBC and British Columbia Film), will be airing on CBC nationally in 2002. Henderson is also an accomplished script supervisor and picture editor and member of IATSE 891.

Andrea Mann, Toronto, ON

With a career in film and television spanning over twenty years, Andrea Mann has taken on a variety of roles: award winning choreographer; actress, with the distinction of being the first B.C. actress to win a leading role in a U.S. network series; and producer of award-winning television specials, documentaries and shorts. In 1999, she launched her directorial debut with the comedy short, "XXXposed", enjoying both critical and audience recognition. Mann is currently in development on two feature film scripts.

Shandi Mitchell, Wellington, NS

Mitchell worked extensively as an assistant director before joining Emotion Pictures as a creative and producing partner. She collaborated on the critically acclaimed films THE HANGING GARDEN and BEEFCAKE before deciding to return to her first passions, writing and directing. She is currently in post-production with her film BABA'S HOUSE.

Jacqueline Samuda, Vancouver, BC

Samuda is a writer/director/actress, President of WIFV - Vancouver, BC Film Writer Fellow, and screenwriting instructor at Vancouver Film School. Her second screenplay has been optioned, and she is contracted to direct. She directed the short film, THE SKY'S THE LIMIT, which screened recently at Vancouver's Celluloid Social Club, as well as several plays including ZASTROZZI for which she received a Dramalogue Award for Directing (L.A.).

*Acting Ensemble Bio List (in alphabetical order)***Victoria Barkoff, Montreal, PQ**

Barkoff's characterizations have ranged from the downright quirky to the sublime. Selected roles include Selma in Dustin Hoffman's A WALK ON THE MOON, Barnum's mother-in law in the A&E mini-series BARNUM, and suffragette Elizabeth Cady Stanton. Barkoff also translates for museums, educational institutions and co-produces an "all-kids" radio show.

Tammy Bentz, Vancouver, BC

Co-Founder and Co-Artistic Director of Vancouver's award-winning Full Figure Theatre Company, Bentz has written, produced and performed the troupe's highly acclaimed comedies WAY TOO BLONDE, THE "F" WORD (OR CAN FEMINISM BE FUNNY?) and WUMPA...an adventure all over the world in numerous countries around the world. WUMPA received The Festival Award of Excellence in Adelaide, The Best o' the Fest in Melbourne and The Scotsman's Pick of the Day in Edinburgh. Working for many theatres across Western Canada, Bentz most recently appeared in the title role of SYLVIA for Theatre One in Nanaimo, BC. Bentz is featured as a recurring reporter in the Comedy Network's new POINT BLANK, and has appeared in several TV series and feature films including PROZAC NATION, GROUND ZERO, and THE LONE GUNMEN. Bentz also teaches commercial and animation voiceover for BCIT.

Russell Ferrier, Toronto, ON

Classically trained in theatre and the Second City program, Ferrier has studied acting in LA, Toronto, New York and the Congo. He's worked on numerous TV series, movies of the week, as well as feature films. Most recently Ferrier had the pleasure of playing the affable, but no-nonsense guide-tracker-outdoorsman, Clayton Tyne, in the yet unreleased feature, THE UNTOLD. Prior to working on THE UNTOLD he played the sweet, naive special-needs character, Darren, in Keystone Entertainment's, MVP- MOST VALUABLE PRIMATE. Ferrier plays the recurring role of the hard-edged leader of S.G. -2, Major Griff, on the hit sci-fi series, STARGATE-S.G.-1.

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Jenn Griffin, Vancouver, BC

Born in Edmonton, Alberta, Griffin moved to Vancouver in 1981 where she pursued a very eclectic Bachelor of Arts degree at Simon Fraser University. She began acting professionally in 1986 and won her first part in a movie of the week AFTER THE PROMISE, starring Mark Harmon, in which she played the sinister baby sitter. Selected credits include, COLD SQUAD, DAVINCI'S INQUEST, movies of the week, MY NAME IS KATE, THE RED SPIDER and A STRANGER CALLS BACK, feature films CADENCE, CONFESSIONS OF A TRICK BABY, SUSPICIOUS RIVER and BETTER THAN CHOCOLATE. As well as film and television, Griffin has enjoyed a prolific stage career; winning two Jessie Richardson awards for her one-person show DRINKING WITH PERSEPHONE. She lives with her partner Harvey and their dog Flipper.

Lori Hallier, Toronto, ON

After twenty years of "success" as a working professional in both film and TV - in Canada and in the US - from slashers to soaps to Disney and back - and as a woman - Lori Hallier would like to acknowledge the challenge in maintaining one's creative joy in the business. Success is not always artful: and art is not always a success. She would like to thank The Women In the Director's Chair Workshop for the rare and essential opportunity to allow actors to recommit to the integrity of their creative process and to feel the support of a creative community. Selected credits include THE ASSOCIATES, THE FIFTH QUADRANT, DOC, YOU BELONG TO ME, the Italian feature film MY NAME IS TONINO. Hallier is a series regular on IN A HEARTBEAT.

John MacLaren, Blanford, NS

Born in Winnipeg, Manitoba, MacLaren lived 30 years in Vancouver, "rattling the cage" at 33 to re-school and re-tool for a professional acting career. Today MacLaren is established in Vancouver, Montreal and Halifax; has worked on both sized screens, as well as on the stage and behind it. Points of interest along the way - 3 full head casts, 9 deaths, one personal appearance at Cannes Film Festival and a solo drive from Pacific to Atlantic. I LOVE what I do!!

Gail Maurice, Toronto, ON

An Aboriginal actor/writer; Maurice is getting rave reviews in the award-winning feature film, JOHNNY GREYYES (which she co-wrote/stars). Anticipate her this summer in ShowTime's new series STREET TIME where she plays recurring lead Skye Nighthawk. Next up, Alaska/Yukon, playing the lead in "THE MONSTERS WE MET, a BBC/Discovery co-production. She's currently developing a script with the NFB aiming to direct it this summer.

Shaker Paleja, Vancouver, BC

After graduating from University, Shaker Paleja traveled abroad: first to London for a year, where he studied acting, and then to Bombay where he performed in ART at the National Centre of Performing Arts; and following that he traveled throughout the sub-continent and into Nepal. In Vancouver, Shaker has just finished workshopping a script under consideration for next season at the Arts Club Theatre. His recent theatre credits include: The Jessie award nominated production of THE FIELD with Axis Theatre: THE CORONATION VOYAGE with Alberta Theatre Projects; HENRY IV pt. 1 and A STREETCAR NAMED DESIRE with Theatre Junction; KING LEAR & A MIDSUMMER NIGHT'S DREAM with Shakespeare in the Park; HARDHATS with Lunchbox Theatre. Film and TV credits include HONEY I SHRUNK THE KIDS: HARD RAIN: FOR ALL TIME, and upcoming episodes of DARK ANGEL and STARGATE.

Kerry Segal, Toronto, ON

Currently appearing in LUCID (ZOOMEDIA.TV), Segal's acting credits include: LEAP YEARS, THE FAMOUS JETT JACKSON, GOOSEBUMPS, REAL KIDS REAL ADVENTURES, and FAMILY PICTURES. She has trained in voice, movement, yoga, theatre, dramaturgy, performance art and video at University of Toronto (BA Honours with distinction), Concordia (Theatre Performance) and Claude Watson School for the Performing Arts.

Genevieve Steele, Toronto, ON

Though her current address is in Toronto, Genevieve just completed seven months of work and play on the east coast. She premiered BY THE SEA: ANNA'S STORY, a one-woman play by Sheldon Currie at Festival Antigonish. Recent film work includes a brief stint as the nanny in the mini series TRUDEAU directed by Jerry Ciccoritti. Steele has done radio work with CBC and can be seen hawking various products on a number of TV commercials.

Crew and Work Study Crew - There were 22 Professional Crew (IATSE and DGC) and 10 student Work Study Crew this year. (lists available upon request).

APPENDIX B (*continued*)**EXCERPTS FROM PARTICIPANTS' EVALUATION and FEEDBACK SURVEYS:**

"The Women In the Director's Chair program provided me with the opportunity to explore and test creative activity. A unique experience that offered me a safe environment for my 'rite of passage' into the next stage of my professional career as a woman director. "Intensive, soul searching, vision reawakening, voice confirming...a journey of creative transformation and affirmation. A transforming experience that does not exist anywhere else. Life changing!! Being at The Banff Centre is a fantastic creative environment. Global artists sharing goals, success and growth!"

~ **Patti Henderson, Director Participant** ~

"The mentors were fantastic! Generous, passionate and available. This [WIDC 2002] has been the most intense growth experience of my life! I learned more about directing here in 2 weeks than during my entire MFA in Film Production. This program provided a much-needed space for women to practice and experiment on set – something we never get to do. Dramatic directors don't have any opportunities to practice their craft as other artists in less costly fields do. The program provides a multi-level integrated learning environment where everyone involved is expanding [his or her] skills – the result is an incredibly focused passionate and exciting learning environment. This is what I want to do with my life! I have experienced 2 weeks of solidly being in the "flow", the "zone". I don't want it to end. This is what it is all about. I feel focused, passionate about directing and confident – I have never had this type of focus in my work before. Thank you – can I stay longer?"

~ **Maureen Bradley, Director Participant** ~

"It's a relief to pursue one's craft in a place that echoes what's in the heart of every devoted creative professional and audience: 'This matters. This improves quality of life. Culture can refine even the most educated. This is not superfluous or a luxury – this is essential.' ...Creative Women Workshops and its partners understand that power, and the result is a wonderful place for mid-career female directors to be Women in the Director's Chair."

~ **Jacqueline Samuda, Director Participant** ~

"This is an extraordinary program. It exceeded my expectations. The program mentors were astounding, so extraordinarily generous, committed and talented. As an artist I feel I have grown tremendously."

~ **Shandi Mitchell, Director Participant** ~

"This was an absolute joy. The level of professionalism was right across the board.

~ **Russell Ferrier, Actor Participant** ~

"It was two weeks of challenging, exciting work in the most glorious of locations. I felt honoured to be in the company of such inspired women so committed to their vision. I learned through the work I did and by watching the amazing people around me."

~ **Genevieve Steele, Actor Participant** ~

"Had a wonderful experience. Learnt a lot about fears and how quickly they dissipated with the support of the faculty and participants."

~ **Michele Williams, DGC Crew member** ~

"There is nothing like it ...you are brought together with a group of people who share a common goal and on a personal level I am inspired and challenged to continue to develop my skills and ideas. Thank you so very much for this opportunity and growth."

~ **Christina Kasperczyk, IATSE Crew member** ~

"This program is not only a fantastic experience for the director but a very important educational experience for the practicing and student crew involved."

~ **Shasha Popove, Emily Carr Institute of Art and Design, Work Study Crew** ~

For more information contact: Carol Whiteman, Workshop Producer
T/F: 1.604.913.0747, info@womeninthedirectorschair.com