

**THE
WOMEN
IN THE
DIRECTOR'S
CHAIR
WORKSHOP**



Launching WIDC 2003

CREATIVE WOMEN WORKSHOPS



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WHERE TRANSFORMATIONS HAPPEN!

CANADIAN WOMEN SCREEN DIRECTORS hone their directing skills in this critically acclaimed program that takes director participants through all the components of a professional dramatic media production with professional (ACTRA) actors and (DGC, IATSE) crews.

Led by award-winning Canadian writer/director, **Patricia Rozema**, (*I've Heard the Mermaids Singing*, *Mansfield Park*) participants can take risks, develop their own unique style and test original material in a safe educational environment. The program builds confidence and releases creativity by taking a holistic, team-spirit approach to dramatic storytelling for screen. Transformations happen as participants develop and practice the art of directing, communicating, leading teams, and capturing the imagination.

PHASE ONE, participants examine the elements of story telling during one-on-one and group sessions about script breakdown, casting, acting skills, blocking for camera, rehearsing and communication through scene studies and other exercises with the actors, crew and work studies (volunteer senior film students).

PHASE TWO, with the emphasis on process over product, each participant directs a Beta cam MAIN Scene shoot, followed by editing in Beta SP suites. Keeping the learning goals of the directors in the forefront, all participants benefit from the support of peers and staff, as well as coaching and mentorship from The Women In The Director's Chair Workshop's (WIDC) seasoned faculty.

PHASE THREE, participants leave the workshop with a VHS copy of their work for personal analysis, a variety of new contacts, and applied knowledge of industry practices. Director graduates are supported in their short and long-term career plans and all participants become part of the WIDC Alumnae Network.

WHEN, WHERE, HOW

January 23 to February 9, 2003
The Banff Centre, Alberta, CANADA

Fill out the application form inside or visit these Web sites for more information:

- www.creativewomenworkshops.com
- www.banffcentre.ca/bnmi
- www.actra.ca

APPLICATION DEADLINES:

- Director Participants: September 30, 2002
- Actors: October 31, 2002
- Professional Crew: November 30, 2002
- Work Study Crew: November 30, 2002

WIDC 2002 Participants
TOP TO BOTTOM: Director, Patti Henderson • Director, Maureen Bradley and actor, Shaker Paleja • Crew member, Christina Kasperczyk and director, Andrea Mann • Director, Annie Bradley and actor, Tammy Bentz

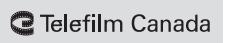
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DID YOU KNOW?

- ▶ The WIDC Workshop jump starts careers and transforms lives.
- ▶ The WIDC Workshop is not offered anywhere else.
- ▶ WIDC Alumnae are winning awards, but more importantly, they're telling their stories!

PROVIDING MAJOR SUPPORT SINCE 1997



MENTOR DIRECTOR'S CHAIR

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A virtual bridge for the director participants between the curriculum and the practical application of the directors' skills, the **MENTOR DIRECTOR** provides an overview of all the components of the course.

Patricia Rozema, is an acclaimed Canadian writer/director of feature films. Her first feature *I've Heard the Mermaids Singing* with Sheila McCarthy was voted one of the top ten Canadian films of the century by *Maclean's* and is scheduled to be re-released by Miramax. Her award-winning original feature, *When Night Is Falling* received

"This excellent program is so essential."

Nanci Rossov,
2002 MENTOR DIRECTOR

significant international attention and in 1999 she released her Jane Austen adaptation, *Mansfield Park*.

Her latest work *Happy Days* is part of *The Samuel Beckett Project*, which involved other directors including David Mamet and Atom Egoyan, and was nominated for a 2002 Banff Rockie Award. Rozema is no stranger to other areas of production, having early experience as a theatre actress and as a producer, AD and picture editor for feature films and television series.

For a more complete bio visit: www.patriciarozema.com

WIDC PERSONNEL

A team of seasoned professionals offers individual and group sessions on a variety of topics tailored to each participant's individual learning plan.

Peg Campbell (MENTOR STORY EDITOR), an award-winning documentary and narrative film director/producer, associate professor of advanced film production and script writing at Emily Carr Institute of Art and Design, and a WIDC co-creator, Campbell leads sessions on story structure and character analysis, funding and career planning.

Gabrielle Rose (MENTOR ACTOR), an award-winning Canadian actress whose extensive credits include starring roles in *The Rhino Brothers*, *The Sweet Hereafter*, *The Five Senses*, *Da Vinci's Inquest*, is a WIDC co-creator and leads sessions on working with actors and how to coach dynamic and credible performances.

Roger Vernon (MENTOR DIRECTOR OF PHOTOGRAPHY), an internationally respected cinematographer (*Unforgiven*, *The Vertical Limit*, *Dream Catcher*), with numerous nominations and

awards to his credit, leads technical sessions on camera, lenses, blocking and camera choreography.

Carol Whiteman, Creative Women Workshops, President & CEO, WIDC co-creator and two-time Governor General's Award nominee, produces and facilitates the workshop, conducts one-on-one meetings with participants, as well as post-workshop follow-up.

Sara Diamond, The Banff Centre, Artistic Director, Media and Visual Arts (MVA), Executive Producer, Television, New Media and Research, Bell Canada Award winner and WIDC co-creator, conducts one-on-one sessions with participants and presents sessions on new media content creation, funding and career planning.

Debra Prince, The Banff Centre, MVA Special Events and Work Study Coordinator, curator of *The Iskew Festival: The Feminine in Indigenous Film and Video* and co-founder of Urban Shaman Inc., Manitoba's only Aboriginal artist-run centre, is the liaison with The Banff Centre support staff and facilities during the workshop.

Susan Shipton (MENTOR EDITOR), a Genie award winning picture editor (*The Sweet Hereafter*, *Possible Worlds*), leads discussions about the theories and traditions of picture editing and how to bend the rules in new and creative ways. She also provides mentoring to the editors at the workshop.

Sandra Richmond, Partner, McMillan Binch, conducts a session about the issues of Ownership, Copyright and General Entertainment Law.

A Mentor Production Designer (TBA) works with the participants to develop the production designs for the WIDC MAIN Scene shoots and will lead specific sessions on Production Design.

An Independent Producer (TBA) offers constructive feedback on the director participants' work and a perspective on current production trends in Canada in a session on: The Landscape for Canadian Women Directors.

Representatives of film and television unions and guilds are invited to conduct a session on: Communicating With the Unions.

Personnel may be subject to change.

PRODUCTION AND PARTICIPATING SPONSORS

The WIDC Workshop could not achieve such high educational standards without the facilities and equipment contributed in kind by:



Per Asplund



Mark "Woody" Woodgate



The M. Cutler Family

WIDC is also produced with the participation of:

DIRECTOR'S CHAIR

ELIGIBILITY

The directing ensemble will include qualified candidates from diverse backgrounds, ethnicities, ages, and regions of Canada. You could be one of the eight director participants selected by a nationally representative jury of film, television and video professionals, if you are a Canadian woman with:

- a recognized track record directing low-budget dramatic films, television or video projects (long or short form), or
- a recognized track record directing documentary, experimental video, television specialty format, etc. or
- some directing experience, crossing over to directing with a recognized set of highly transferable skills (a performer, producer, writer, AD, etc.).

Any combination of these skills and attributes will be considered.



TUITION AND OTHER COSTS

In order to make the program (valued at \$100,000 per director participant), more accessible, this year:

- Tuition has been set at \$3,500.
- Accommodations and meals at The Banff Centre will cost approx. \$1,100.
- Travel costs are the responsibility of the participant.

SCHOLARSHIPS

Scholarships are available to help participants cover these costs. Separate from these scholarships, Director's Chair Fellowships are being created to provide program support for the other costs related to director participation. Contact Creative Women Workshops for more detailed scholarship information

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ACTOR SCHOLARSHIPS

The WIDC Workshop creates a safe place where actors can interact with directors as well as other creative personnel and elements that can influence the actor's craft. Actors give and receive feedback, learn from each other, and share information about what's going on for actors regionally and nationally. Actors

leave the program with a deeper understanding of their craft and a new set of professional contacts.

Ten actors are selected, primarily based on the casting needs of the MAIN Scenes being shot by the directors. Selected

The WIDC Workshop provides an invaluable experience for everyone involved.

with the assistance of professional casting personnel the acting ensemble consists of as broad a representation of regions, ethnicities and backgrounds as possible and is dedicated to helping director participants develop new and better

ways of communicating with actors.

Actors' economy return travel, accommodations and meals at The Banff Centre, plus a \$75/workshop day honorarium are provided by the workshop. You must be an ACTRA member in good standing to be eligible.

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CREW SCHOLARSHIPS

The crew is made up of professional technicians and craftspeople, as well as volunteer senior film students who fill apprentice/assistant positions. Professional crew can practice their craft in a supportive environment where they can stretch their creative muscles. Providing mentorship for senior film students, professional crew members also practice their leadership and communication skills. Student volunteers receive hands-on production experience, as well as one-on-one and group instruction. With access to a variety of levels of production, all crew members leave the program creatively charged and revitalized, with new professional connections.

Crew members are selected by the organizers with the assistance of the sponsoring craft and technical unions/guilds and institutions. Positions available include: 1st ADs and Trainee ADs, Directors of Photography, Camera Operators, 1st and 2nd Camera Assistants, Editors, Electrics/Swing Crew, Grips, Make Up/Hair Artists, Production Sound Technicians, Script Supervisors and Set Decorators.

Professional crew's economy return travel, accommodations and meals at The Banff Centre, plus a \$75/workshop day honorarium are provided by the workshop. Student volunteers' travel, meals and shared accommodations costs are covered.



IATSE 669 members Christina Kasperczyk (camera) & Tamar Jones

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WHAT 2002 PARTICIPANTS HAVE SAID ABOUT THEIR WIDC EXPERIENCE...

FOR MORE INFORMATION CONTACT:

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CONTACT Kim Hume, Public Relations Officer



WIDC 2002 Director Participants: Shirley Cheechoo, Shandi Mitchell, Patti Henderson, Andrea Mann, Maureen Bradley, Annie Bradley, Jacqueline Samuda, and Susan Duligal

"I have experienced two and a half 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."

– Maureen Bradley, REGINA, SASKATCHEWAN

"I doubt very much that I will encounter such a profound learning experience, again. I cannot recommend this program highly enough. To be so immersed in the study of one's art is a gift I will always be grateful for."

– Shandi Mitchell, WELLINGTON, NOVA SCOTIA

"Intensive, soul searching, vision reawakening, voice confirming ... a journey of creative transformation and affirmation."

– Patti Henderson, NORTH VANCOUVER, BRITISH COLUMBIA

ALUMNAE SUCCESS STORIES

WIDC 1997

Annie Frazier Henry – won Aboriginal Writer, Director, Producer of the 21st Century, Aboriginal Voices, BC

Ines Buchli – Genie nominee, Best Short, *Foxy Lady*, *Wild Cherry*, is developing the feature length version

Katie Tallo – directed animation, TV series, the mock-umentary, *Juiced*, and in 2001, wrote and directed a dramatic feature film

WIDC 1998

Pepita Ferrari – directed for the TV series *Dogs with Jobs* and completed the documentary *Joseph Giunta: A Silent Triumph*

Naomi McCormack – directed a number of biographical documentaries on artists

Stephanie Morgenstern – co-wrote and directed award-winning short, *Remembrance*

WIDC 1999

Michele Boniface – AMPIA Award winner, Best Direction, *Mentors*, co-produced *Trio* and *Words Fail* with Veronica Tennant

Gerry Rogers – wrote and directed the autobiographical multiple award-winning (including Gemini, Best Documentary), *My Left Breast*

Veronica Tennant – Canada's Walk of Fame Inductee, Emmy Award winner (*Karen Kain: Dancing In the Light*), Banff Rockie Award (*The Four Seasons*), directed/co-produced *Words Fail* and AMPIA Award-winner, *Trio*

WIDC 2000

Mieko Ouchi – is writing and directing a documentary with the NFB and CBC's *The Nature of Things*, working title *Minor Keys*

Betty Thomas – directed for TV series, *Mentors*

Glynis Whiting – directed *Pink Card Club*, an off-beat faux documentary premiering June 2002

WIDC 2001

Sharon Cavanagh – launched the Internet drama, *Chet Baker*

Alison Reid – is in development with action TV series successfully pitched at the Banff TV Festival 2001

WIDC 2002

The entire graduating class is developing an anthology series that will see each of the eight **women in the director's chair!!!**