

CAMERA TRAINEE PROGRAM

A HOW-TO GUIDE FOR BEGINNING YOUR
CAREER AS AN ASSISTANT CAMERAPERSON



INTERNATIONAL
CINEMATOGRAPHERS
GUILD

IATSE Local 667: *Who We Are*

Local 667 is a proud member of the International Alliance of Theatrical Stage Employees & Moving Picture Technicians, Artists & Allied Crafts of the United States & Canada; and is one of only four camera locals in all of North America.

For 45+ years, IATSE 667 has acted on behalf of the members in their dealings with producers both locally and internationally. We create, negotiate and administer the contracts that our members work under. Rates set by IATSE 667 are competitive and set the standard for other locals in Canada. Our Health and RSP Benefit Plans are the best in the industry and coveted by other unions and guilds across the country.

Local 667 represents camera department professionals in Eastern Canada (from Ontario to the East Coast), and while our contracts cover mostly narrative television and feature films, our members' skills sets have them working regularly on reality tv, broadcast tv, music videos, short films, commercials, documentaries, web-based productions, corporate videos and live events.

The Local prides itself on having the best-trained, most highly-skilled camerapersons and technicians in the industry. They are able to compete on a world-class level and are eminently employable wherever work is available.

There have been many changes to the film production business in the forty-five plus years since our founding. Homegrown Canadian productions have found much success and are a large part of our business. We are also doing more American productions including many U.S. TV series. Our members work on a wide range of television productions and feature films with budgets from under \$1 million to \$200+ million.

Digital technology has become the norm and many new categories of work have been created. While there were only 30 categories in the original charter, we now represent members in well over 40 categories. Digital Imaging Technicians, On Set VFX, UAV Pilots, On Set Content Creators, Stabilized Remote Head Technicians and Telescopic Crane Operators are just a few of the new positions we represent that our founding members had not yet imagined.

Through the hard work and dedication of our members, IATSE Local 667 has become one of the strongest and most respected film locals in North America. We are proud of what we have accomplished and look forward to the exciting challenges that the future will bring.

IATSE Local 667: *Categories & How To Join*

Who we represent:

The following is a list of the categories we represent:

CAMERA CATEGORIES

- Director of Photography
- Camera Operator
- 1st Assistant Camera
- 2nd Assistant Camera
- Unit Publicist
- On Set Content Creator
- Still Photographer
- Digital Engineer
- Digital Imaging Technician (DIT)
- Data Management Technician (DMT)
- Video Co-Ordinator
- Video Assistant 1 & 2
- 24 Frame Playback Operator
- EPK/BTS Camera & Sound
- Camera Trainee

SPECIALIZED EQUIPMENT TECHS

- Stabilized & Non Stabilized Remote Head Technician
- Aerial Remote Head Operator
- MoCo Operator & Technician
- Telescopic Crane Operator
- Crane Technician
- UAV
- Camera Car Operator & Technician
- VFX On Set Supervisor, Co-Ordinators & Data Wrangler
- Underwater Specialist & Cameraperson

How To Join — TWO WAYS:

1. *Full Membership:*

Application must include a letter of intent, a resume, proof of 100 paid days worked in the category for which you are applying, three letters of recommendation (including two from current 667 members), proof of Canadian Citizenship or Permanent Resident Status, and all provincially mandated safety certificates. For some categories further documentation is required such as a demo reel, or an endorsements from an industry supplier. For more information on requirements, fees and how to join as a *FULL* member, please visit: www.iatse667.com/howtojoin

OR

2. *Camera Trainee Program:*

Entry-level position training for membership as a 2nd Assistant Cameraperson.

Please read on for more information!

CAMERA TRAINEE PROGRAM:

The Process

Local 667's highly-esteemed Camera Trainee Program facilitates on-the-job training in an entry-level position for applicants with an interest in becoming a 2nd Assistant Cameraperson. Training is predominantly at the 2nd Assistant Cameraperson level, with exposure to the higher camera categories. Upon completion of the program, Trainees upgrade and work as 2nd Assistant Camerapersons. From there they can gain the experience required to upgrade to 1st Assistant Cameraperson, Camera Operator and, eventually, Director of Photography.

How Does it Work?

Trainees work alongside, and are taught by, some of the best filmmakers in the world on projects ranging from Canadian TV Series, to MOWs, to large-scale feature-length US studio productions.

Once selected, new Camera Trainees are organized on a prioritized list as determined by the Trainee Committee. Trainees from this list are then placed by the Local 667 office on signatory productions on a rotational basis. As Trainees upgrade to 2nd Assistants, new Trainees from the prioritized list are brought into the rotation schedule. Before being placed on this rotation schedule, Trainees are required to attend an orientation seminar and purchase the *Camera Assistant Manual*.

This process ensures that each Trainee will be exposed to, and trained on, a range of motion picture cameras, and work with a variety of camera crews. Throughout the training program, the participants will ideally train with ARRI, Panavision, and Sony camera systems. Trainees are required to complete 6 (minimum) - 10 (maximum) rotations lasting 3 - 8 weeks each. This takes approximately 1 - 2 years (up to a 3 year maximum), and ensures that Trainees become familiar with a variety of professional camera systems, genres and crews.

Trainees will learn how to work as a 2nd Assistant Cameraperson, meeting the needs of the camera department while working with the rest of the film crew.

Trainee Progress Reports will be filled out by the supervising Camera Assistants and discussed with the Trainee after each rotation. This process helps the Trainee evaluate both their strengths and also their skills still requiring improvement.

Wages, Fees, Benefits & Non-Union Work

The position of Camera Trainee is recognized in the IATSE 667 Collective Agreement for television productions as part of minimum crew requirements. Trainees are paid by the production company for their hours worked on set as per the Agreement, and based on provincial minimum wage. Overtime structures and fringe benefits, including vacation pay, are enforced. Trainees will work the same hours as the 2nd AC (approximately 40 - 70 hours/week).

After Trainees have completed their first rotation and it has been determined they are a good fit for the Trainee Program and the Local, an Application Fee and Base Dues are owed to the Local in order to become a 667 member. At this point the Trainee will also be enrolled in 667's Group Retirement Savings and Health & Welfare benefits plans.

As a 667 member, Trainees are expected to pay the annual 667 Base Dues owed by all members every January.

Upon upgrading to 2nd Assistant Cameraperson, an Initiation Fee is owed, which is determined by region. Payment plans are available for this fee.

Working outside the program as a Trainee:

It is very important that once a Trainee has been selected to join the program and become a member, that they remain in contact with the 667 office and available for work. As they have made working in the camera department a career decision, the Trainee Program should be their first priority. While we understand that financial needs, etc. may require the consideration of temporary work elsewhere during down times between rotations, we request that the 667 office be contacted and updated regularly regarding availability. In the event a Trainee is repeatedly unavailable to work as a Trainee, they will be required to relinquish their spot in the program for the next available applicant.

Trainee IATSE members, like all 667 members, must contact 667 before working in the camera department on non-union narrative projects, in order to ensure that the project does not have "Do Not Work" status with 667.

CAMERA TRAINEE PROGRAM:

How To Apply

To apply for a position in the Camera Trainee Program, you are required to submit an application to the IATSE Local 667 office no later than the third week of December each year.

You **MUST** be a Canadian Citizen or have Permanent Resident/Landed Immigrant Status. Work permits **DO NOT** qualify.

Please include the following in your application:

1. **Cover letter/letter of intent** detailing why you have chosen to work in camera as a career option.
2. **Resume** including:
 - Camera Assistant, Camera Trainee and related film experience. Any set or industry experience is an asset, not just camera.
 - Outline the number of days worked, or length of project, and state whether it was a paid, volunteer or student position.
 - Film, camera or media studies education (not mandatory).
 - Specific skills that may apply to the camera or camera equipment.
 - Unrelated work experience demonstrative of your work ethic, leadership or collaborative skills.
 - Province/town/city of residence, and languages spoken.
3. **Certificates** from film-related programs, workshops or courses.
 - College/university film/television studies, IATSE 667 Sheridan College's Motion Picture Camera Assistant Workshop (highly recommended), Internship programs, LIFT or CSC Camera Assistant course.
 - Note: Studies (or certificates) in motion film and digital media are **NOT mandatory**, but are strongly suggested.
4. Three (3) **letters of reference**, particularly from camera crew members or film professionals with whom you have worked.
 - A letter from an IATSE 667 member is recommended, but **not** required.
 - Letters written by film program instructors/professors are accepted.
 - Letters from employers outside of the industry are also accepted.

Applications & Selection Process

All applications are due *NO LATER THAN THE THIRD WEEK OF DECEMBER*.

Use a simple folder or paper clip when putting together your application package. Please do not use fancy binders or staples.

If emailing, scan and send as **ONE** complete, stitched together PDF package (not as a varied group of PDF, JPEG, and WORD attachments).

If you submit your application package earlier in the year, you may email in updates to your resume prior to the December deadline and they will be added to your application package.

Please send your application to:

By mail:

Trainee Committee
IATSE Local 667
229 Wallace Avenue,
Toronto, ON M6H 1V5

OR by email:

camera@iatse667.com

Selection Process:

The IATSE 667 Trainee Committee receives approximately 90 application packages each year. Approximately 50% of all applicants will be selected for an interview and approximately 50% of those interviewed will be selected for the program. This number is reviewed annually and is dependent upon projected industry needs. Selection is based on both education and practical work experience.

There is no set timeline for when the applications will be reviewed and interviews scheduled. This happens as new Trainees are required for the program as the previous years' Trainees upgrade and the level of productions can support more trainees. The Trainee Committee is made up of working 667 members who volunteer their time between jobs, which can also impact the timeline of application reviews and interviews.

You will receive notice by email whether or not you have been selected for an interview.

PLEASE NOTE: Not everyone who applies will be accepted. The market demand forms the basis of our Camera Trainee requirements. Therefore, placement in our Trainee Program is driven by industry conditions and crew requirements. In the event you are not selected, we encourage you to continue to seek alternate employment in the film industry to build up your experience and contacts in order to re-apply at a later date.

CAMERA TRAINEE PROGRAM:

How To Be a Camera Trainee

Congratulations! You've applied, interviewed and been accepted into the Local 667 Camera Trainee Program!

You've been set up with your very first rotation. You've checked in with your 2nd AC or Utility a couple days before you start and now you're heading out for **YOUR FIRST DAY!** What happens next?

What to bring to your first day on set as a trainee:

- Call sheet and contact info for the camera crew (667 contact chart from email).
 - **LOCATION:** Know where you are going. Look for the location and crew parking addresses. Allow time for shuttles if parking is far from Techland.
 - **TIME:** Check your Call Time. Is there a camera PRE-CALL (check the grid on page 2 of the Call Sheet)? Is there a PUSH or PULL to your call time? **ARRIVE AT LEAST 15 MINUTES "EARLY"**.
- Documents and info required to fill out your Deal Memo.
 - You are required to fill out a Deal Memo for every show you work on, even if you are only doing a daily. This is the documentation that enables production to pay you for your work. Most Deal Memos are completed electronically. Ask your 2nd AC for more information.
 - Know your Social Insurance Number. You will also need to provide a copy of the front page of your most recent tax assessment; or a copy of your driver's license, Ontario Health Card, bank or credit card statement, lease agreement, and/or utility bill with your address.
 - You will also need to submit your WHMIS and OHSA Safety Certificates.
- Tool belt and pouch.
 - Chest pack and belt pouches are available for purchase through 667's subsidized *Buckle Up* program which provides these tools to new trainees at a discounted price.
 - Lens "Hurricane" Blower, notebook, sharpies, pens, small scissors, tape stringer with black & white cloth tape, kim wipe pouch, Exacto blade, chalk, black velcro pieces, slate pen, gum, white pencil, Staedtler non-perm fine points, small bright flashlight, stop-watch, etc.
- *Extra* shoes and clothes (layers, footwear for rain/snow/cold, sunscreen, hat).
- Keep your clothing presentable (clean, no offensive images or words, respectable presentation and coverage). Today you will be making a first impression and representing the camera department!

It's Call Time on Day 1. Start strong!

- Go to the camera truck, look for the 2nd AC, introduce yourself, get key or combo.
- Ask where to put your personal stuff (a particular shelf on the truck?).
- Familiarize yourself with the truck shelves and equipment layout.
- Get a walkie and ask what channels used for camera and other department.
- If truck is being unloaded, ASK if carts should come off (it could be a cube van/Hino day). GET HELP on the ramp/lift. Never bring a cart down alone. Where does the 2nd AC want to put the carts?
- Find out what gets loaded on the carts and into ditty bags (slates, cast list sticker, batteries, mags/cards, report books, etc.).
- Ask about battery charging station and battery routines.
- Help with monitors and receivers (Where and how to set up?).
- Prepare camera weather protection, if necessary (tarps, weather bag?).
- Ask about mag/card workflow and reloading systems.
- Find marks bag and tape stringer.
- Begin start-of-day routines (TC jamming, slate, camera labels, etc.).
- Ask about slating system, Zoelog, paperwork and prints.

What you will learn as a Camera Trainee:

Before your first rotation you will have attended an orientation session and received copies of our *Trainee Program Outline* and 667's *Camera Assistant Manual*. These resources will guide you as well as break down your reading and learning expectations topic by topic, rotation by rotation and week by week. Below is a summarized list of responsibilities and skills you will become proficient in before you upgrade.

- How to build various cameras in different working modes with accessories.
- How to mark performers.
- Recording with digital media.
- How to slate (single, multi and high speed cameras).
- How to keep accurate paperwork: camera reports, petty cash, equipment rentals and returns.
- How to set up the monitors for video village.
- Equipment management, maintenance and organization.

CAMERA TRAINEE PROGRAM:

11 Simple Ways to Become a Shining Star

This is an interpretation of the common list, “10 Things that Require Zero Talent”. This list may seem like common sense, but it serves as a valuable reminder for anyone entering the work force, on-set or otherwise.

1. **Be on time.** Plan ahead: from setting an alarm, to planning a route and knowing where to go using your call sheet. Aim to be at least 15 minutes early for everything.
2. **Work ethic.** Stamina, endurance and drive.
3. **Effort.** Don't slack. It's an insult to whoever you are working with and the work they are training you to do.
4. **Body language.** Eye contact, confident posture, firm handshake and voice.
5. **Energy.** Learn how best to show your energy level, even though it may go against how you really feel at the time, i.e. obvious yawning isn't cool. It all starts with a proper night's sleep. Also, don't work too hard and burn out.
6. **Don't give up.** If you don't have a good experience the first time, try again. Every crew and show is different.
7. **Attitude.** You can choose to work on being better, or you can tell yourself “it doesn't matter.” An underlying great attitude goes a long way to impress.
8. **Passion.** Push yourself to absorb information and learn about the environment around you... but choose your timing. Don't appear too keen at the wrong times when others are absorbed in their own work. Exhibited properly, passion can be contagious and make for a positive working environment. Do be wary of appearing too self-serving or seeking hero-status... this is just annoying.
9. **Be coachable.** Learn how to be trained and therefore be a successful contributor to the team. Adapt to each new environment and then learn how to be a better team player or leader within it. Happily accept constructive criticism and direction. Aim to work in harmony with all co-workers.
10. **Do a little extra.** Where does your job start and end? Knowing how much of a difference a little extra makes can change peoples' perceptions of you. Extra work makes a huge impact.
11. **Be prepared.** Think ahead and organize yourself according to what you anticipate ahead. However, don't spend too much time preparing the details and then missing out on the big picture.

CAMERA TRAINEE PROGRAM:

Upgrading to 2nd Assistant Cameraperson

After completing the minimum of six rotations, Trainees will be asked to write a knowledge assessment critique to further evaluate the expertise and skills they have gained through their rotations, and the study of the *Camera Assistant Manual*. Trainees must earn a grade of at least a 70% on the critique in order to apply to upgrade.

Within 2 weeks of their final placement, Trainees must submit their application to upgrade to the Trainee Committee .

The application must include:

- 3 signed letters of recommendation from the “A” *Camera 1st and 2nd Assistants* with whom they have trained. (Recommendation letters from the Trainee's first show will not be accepted).
- The initialed Trainee Progress Reports from each completed rotation (6 reports minimum).
- A resume detailing their credits as a Trainee.
- A letter of intent expressing why the Trainee believes they are ready to upgrade.

These documents, combined with the Trainee's critique score, will then be reviewed by the Trainee Committee. With the recommendation of the Committee, applications are then put to the 667 Executive Board for final approval.

Once approved, an Initiation Fee will be owed by the Trainee to complete the upgrade to 2nd Assistant Cameraperson. Payment plans are available for this fee.

Working as a 2nd AC under the 667 Collective Agreement:

Once Trainees upgrade to 2nd Assistant Camerapersons, they will be working in the freelance world. It will be up to each individual to secure their own work based on their own skills and through the contacts and networks they have built as a Camera Trainee.

The Local 667 office provides each production company with the names of our members and their resumes and/or reels. We also provide all of our members with the contact names and addresses of upcoming and existing productions from which they can seek job opportunities on a weekly Production Report.

The Local 667 office is not the employer and is not involved in the decision-making process of the production company as to which 667 member will or will not be hired on any particular production.

CAMERA TRAINEE PROGRAM:

Film Terms You'll Hear A Lot

HINT: Using these words will help make it appear that you know your way around a film set!

Abby Singer – The second last shot of the day. The 1st AD will often call this out so the crew is aware. Abby Singer was a 1st AD in the 1950s – 1980s. He was famous for calling out “we will do this and one more” in order to make the crew aware before set shifts, unit moves and wrap out.

Blocking – the set activity in which a scene is walked through by the actors under the director’s supervision. All camera crew observe this practice since it often provides vital information for shooting and planning. 2nd AC lays down tape marks. Often a viewfinder is provided by camera for the director and DP to frame with. Actors go to hair and make-up after the blocking, followed by “crew has the floor” to compose the shot. A Private Blocking is done with only the director, the cast and maybe the DP. On occasion the 2nd AC gets called in for preliminary tape marks or viewfinder assistance.

Bogey – refers to a non-film person who has breached the set and is walking through shot. It is a military term referring to a false blip on a radar screen.

Checking the Gate (Chip/Card) – Called out by the 1st AD when the shooting of a shot is complete. In film this referred to the 1st AC checking for film hairs/dust in the film gate. Now the 1st AC will do a quick playback of the last shot to make sure recording was achieved.

Craft Truck/Table – small truck/table that houses snacks, coffee and beverages for the crew and cast.

Coverage – refers to all close up, alternate and reverse angle shots that are made in addition to a Master Shot.

Deal Memo – your signed contract with the production. If you don’t hand this in, you will not be issued a pay cheque!

Dolly – wheeled apparatus the camera is secured to which creates movement in a shot. The person who pushes this is the Dolly Grip. Different types of dollies include: Pee Wee, Hybrid, Studio or Doorway.

DIT/DMT – person who downloads media or “footage” and often does some colour correction with the DP behind the scenes on set.

Eye-line – the sightline of an actor while they are acting. The eyeline direction is also important to maintain screen direction and visual continuity within the shot sequence eg. “Looking camera left”.

Fire-watch – watching gear for safety or crime reasons while crew is on a break.

First Team – the main cast (# 1,2,3,4... on the Call Sheet).

Flash/Flashing – a warning stated audibly when one takes a flash photograph on set. This prevents the DP or Gaffer from thinking it’s an issue with the lights. Also prevents visual surprises.

Genny – short form for the generator. A Genny Op is the person who looks after the Genny from a day's start to finish.

Honeywagons – the film trailers/RVs usually further away than tech land (tech trucks close to set ie. camera truck!) that houses hair and make-up, wardrobe, cast trailers, AD office, toilets. Worth noting: the craft truck usually starts its day here long before call time as it has to feed the cast and crew prepping for the day in hair and make-up.

Hot Set – a set that is still a work in progress or a set that will be returned to in order to complete a scene. Do Not Touch or you may wreck continuity.

Lock it Up – called out by the 1st AD to stop all noise, traffic and movement, sound the buzzer and red lights if at studio and stop chatter on the walkies before rolling camera.

Magic Hour – the time of day just before sunset when the light is “golden”.

MOS – a shot done with no sound recording. The origins are either from a German director saying, “Mit Out Sound”, or could also be from the term “Motor Only Shot”.

On the Move – changing to the next location or set.

Overkeeper/Slider – rails and platform attached under the camera head which able short side to side camera movements using bearings instead of wheels.

Reload – putting new film or a new digital mag/card in the camera.

Second Team – the Stand-ins.

Second Unit, Splinter Unit, Tandem Unit – a second shooting set of the same show that shoots separately from the main set.

Turnaround – Amount of time off allotted between wrap and the next work day's call time (or pre-call)

Turning Around – cameras are turning around to shoot the opposite angle. Good to know if you need to get your equipment out of shot in advance!

Walkie-Check – indicates someone is checking to see if their walkie is working. The correct response if you hear them clearly is “Good Check”, or of course “Bad Check” if it's silent or garbled.

Watch Your Back – a warning made to others on set when you are walking through with big or heavy equipment.

What's your 20? – Where are you at? What's your location?

10-100 (10-1) – polite way of saying you are stepping off to go to the toilet. Term used often on the walkie.

Video Village – the director's monitor(s) and all the persons watching it. Typically involves a cluster of director's chairs for the script supervisor, the director and the producer. Covered by a tent on occasion.

Window Shot/Martini – last shot of the day. Reference to the glass and “shot” of a beverage enjoyed by some at the end of a long work day. May also have something to do with cash background performers getting paid through a window at the end of the day.

CAMERA TRAINEE PROGRAM:

Crew Who's Who

CAMERA

- Director of Photography
- Camera Operator
- Steadicam Operator
- 1ST, 2ND ACs

- Camera Utility/Loader
- DIT/DMT
- Trainee
- Video Coordinators

- Video Assist
- 24F Media Playback
- Remote Head Technician
- UAV Crew

ACCOUNTING

- Production Accountant
- Payroll Accountant
- Assistant Accountants (Payroll, Petty Cash & Accounts Payable)

DIRECTION

- Director
- 1ST, 2ND, 3RD ADs
- TADs
- PAs

PROPS

- Property Master
- Props Buyer
- Props Assistants
- Prop Maker
- Food Stylists

ART

- Production Designer
- Art Director
- Art Department Coordinator
- Art Department PAs

ELECTRICS

- Gaffer
- Rigging Gaffer
- Best Electric
- Electrics
- Generator Operator

PUBLICITY

- Unit Publicist
- Still Photographer
- EPK/BTS Camera & Sound

CAST

- Casting Director
- Actors
- Background
- 2ND Team
- Tutors
- Animal Wranglers

GRIPS

- Key Grip
- Best Grip
- Dolly Grip
- Grips
- Rigging Grips
- Crane Operator

SAFETY

- Set Medic

SET DECORATION

- Set Designer
- Set Decorator
- Set Dressers
- Greens

CATERING

- Caterer
- Craft Service

HAIR & MAKE-UP

- Hair Department Head
- Assistant Hair Stylist
- Make-up Department Head
- Assistant Makeup Artist
- Special Effects Makeup
- Prosthetics & Contact Lenses

SOUND

- Mixer
- Boom Operator
- Cable Wrangler/Utility

CONSTRUCTION

- Construction Coordinator
- Carpenters
- Scenic Artists
- Painters

SPECIAL EFFECTS

- Special FX Coordinator
- Set Key
- SPX Technicians
- Armorer/Pyrotechnics

CONTINUITY

- Script Supervisor

LOCATIONS

- Location Manager (LM)
- Assistant LM
- Location PAs

STUNTS

- Stunt Coordinator
- Stunt Performers

COSTUME

- Costume Designer
- Assistant Designer
- Costume Supervisor
- BG Supervisor
- Set Supervisor
- Truck Supervisor
- Buyer
- Seamstress

POST PRODUCTION

- Post Supervisor
- Picture Editors
- Sound Editors
- Foley Artist
- Lab Technician
- Colourist

VISUAL EFFECTS

- VFX Coordinator
- VFX On-Set Supervisor
- VFX Data Wrangler

CREATIVE CONTENT

- Showrunner
- Writer(s)

PRODUCTION

- Producers
- Production Manager
- Production Coordinator
- Office PAs
- Assistants to Directors and Producers and Cast

PREPARING TO BE A CAMERA TRAINEE:

What To Do While You Wait...

Because you eventually may work in the industry as a freelance cameraperson, the more industry related experience you can secure, the better prepared you will be. Not only will you become familiar with the various types of film work being done, but you will also be networking and meeting potential members and professionals who may hire you upon completion of the Trainee Program.

While waiting for an interview or first placement, consider contacting various production companies in your area of residence for potential employment. Camera experience is, of course, preferred, but try and secure any type of industry work possible.

Gather experience and meet 667 members “in the wild”:

- Volunteer or paid work on: short films, reality TV, kids shows, commercials, music videos, broadcast TV, documentaries, independent feature films, film school projects, corporate videos, content creation.
- Work at equipment rental houses: Keslow (Toronto), Sunbelt Film & TV Rentals (Toronto, Nova Scotia, Sudbury), Panavision (Toronto, Nova Scotia), 2D Rentals (Toronto), Affinity (Ottawa), Equifilm (Nova Scotia), Atlantic Studios Cooperative (Newfoundland), etc.
- Volunteer and network with local film communities and associations.
- Apply to an internship or mentorship program.
- Work in other departments and roles as a permit, or on non-union sets.
- Take safety (WHMIS, OHSA) and other training courses (Sheridan, etc.).

Make sure to:

- Have a cell phone with voicemail (with a professional sounding message), and an email address.
- Get appropriate clothing: rain and winter gear, footwear for exterior weather.
- Start building your kit of tools (tool belt for camera, gripping or electric work, ditty bags, etc).
- Be persistent, but not a pain in the neck.
- Hand in your resume in person as faces are remembered and it's a chance to make a more lasting impression. Plus you get familiar with the potential job location and people.
- Dress professionally and non-offensively, but not TOO formal.

Be ON-TIME always. EARLY IS ON-TIME.

PREPARING TO BE A CAMERA TRAINEE:

Sheridan College & Other Courses

Sheridan College: Motion Picture Camera Assistant Workshops

When applying to the Camera Trainee Program, a degree/diploma from a film studies program or film work experience is recommended, but not required.

Sheridan College, in cooperation with IATSE Local 667, offers a stand-alone program in advanced television and film. This course, entitled ***Motion Picture Camera Assistant Workshop 1 & 2***, is taught by Local 667 members. The course is made up of two week-long workshops, offered on two consecutive weeks, consisting of five eight-hour days each. It is held two or three times a year in the *Sheridan Centre for Animation and Emerging Technologies (SCAET)* facility in Oakville, Ontario. Exact dates vary from year to year depending on enrollment (max 14 participants per course), as well as classroom and equipment availability.

Although completion of this course does not guarantee a spot in the 667 Camera Trainee Program, it does offer a great foundation for working as a Camera Trainee. The goal is to provide potential Trainees with a thorough background in camera assisting as a career by providing you with the skills, knowledge and attitude that are crucial for success in the Camera Trainee Program.

The curriculum covers the roles and responsibilities of the 1st and 2nd Camera Assistants and is delivered in a variety of lectures and demonstrations, offering in-studio sessions with a strong hands-on component in order to facilitate equipment familiarity. The course also includes a visit to the set of a current 667 production.

Program fees include a copy of 667's *Camera Assistant Manual*.

If you are interested in applying for this program, contact *Sheridan College* for additional information. Visit the course website at caps.sheridancollege.ca/index.cfm?method=Certificates.CertificateNameInformation&int_certificateID=40, or email the Program Operations Specialist at ashley.mckernan@sheridancollege.ca

Safety Courses:

- WHMIS (Workplace Hazardous Materials Information System)
Mandatory - If you don't already have this certificate, here is our suggested course - www.ccohs.ca/products/courses/whmis_workers
- OHSa (Ontario Health & Safety Awareness) *Mandatory* - www.ontario.ca/page/worker-health-and-safety-awareness-four-steps
- WAH (Working At Heights) - www.ontario.ca/page/training-working-heights
- First Aid & CPR Training - torontofirstaid.net

PREPARING TO BE A CAMERA TRAINEE:

Looking for Entry Level Positions

Associations, Organizations & Other Resources:

(Possible volunteer, education, internship and training opportunities)

In Ontario:

- I need a producer/fixer/crew Facebook Group - www.facebook.com/groups/795546880485392/
- OntarioCreates - www.ontariocreates.ca/our-sectors/film-tv/in-production
- City of Toronto - www.toronto.ca/business-economy/industry-sector-support/film/resources-support/?accordion=city-of-torontos-film-office
- Canadian Film Centre (CFC) - www.cfccreates.com/about/volunteer
- LIFT (Liaison of Independent Filmmakers of Toronto) - www.lift.ca
- Canadian Society of Cinematographers (CSC) - www.csc.ca
- OBAC OYA Black Arts Coalition - www.oyablackarts.org
- Black Screen Office (BSO) - www.bso-ben.ca
- POV - www.povfilm.org
- BIPOC TV & Film - www.bipocvandfilm.com
- Indigenous Screen Office - www.iso-bea.ca
- WIFT (Women In Film & Television) - www.wift.com
- Cinespace "Cinecares" - www.cinespace.com/cinecares-toronto

In Northern Ontario:

- CION (Cultural Industries Ontario North) - www.cionorth.ca

In the Atlantic Region:

- Atlantic Filmmakers Co-Operative (AFCOOP) - www.afcoop.ca
- Film 5 (training program through AFCOOP) - www.afcoop.ca
- FilmPEI - www.filmpei.com
- New Brunswick Filmmakers Co-Operative (NBFC) - www.nbfilmcoop.com

In Newfoundland & Labrador:

- Newfoundland Independent Filmmakers Co-Operative (NIFCO) - www.nifco.org

More Non-Union work ideas:

- Freelance non-union narrative work (eg. Kids shows, TVOntario), shorts, CFC, LIFT, Northern Ontario Heritage Fund Corporation (NOHFC) projects
- Commercials, music videos, broadcast TV, reality TV, documentaries
- Set or office Production Assistant (PA), personal assistant, director's assistant, cast assistant

PREPARING TO BE A CAMERA TRAINEE:

Looking for Entry Level Positions

Film Industry Locals & Unions in the Toronto Area:



IATSE 873

Grips, Electrics, Transport, Costumes, Hair, Make Up, Props, Construction, Scenic, Set Dec, Greens, Special FX, Sound, Continuity

www.iatse873.com



IATSE 411

Production Co-Ordinators, Production Assistants, Craft Service Provider, Honeywagon Operators

www.iatse411.ca



NABET Unifor 700

Grips, Electrics, Transport, Costumes, Hair, Make Up, Props, Construction, Set Dec, Sound, Continuity

www.newnabet700.com



Directors Guild of Canada (DGC Ontario)

Directors, Assistant Directors, Production Assistants, Production Managers, Locations, Art, Editing, Design, Post-Production, Accounting

www.dgc.ca/en/ontario



ACTRA

Performers, including background

www.actratoronto.com



Writers Guild of Canada (WGC)

English Screenwriters

www.wgc.ca

Film Industry Locals & Unions in Ontario, outside the Toronto Area:



IATSE 634 (Northern Ontario & Ottawa)

Artists, Lighting, Grip, Props, Sound, Set Dec, Make Up, Transport, Construction, Hair, Wardrobe, Stage, Tradeshows and Craftspeople

www.iatselocal634.com

Film Industry Locals in Quebec:



IATSE 514 AQTIS (Montreal)

Camera, Grips, Electrics, Transport, Scenic, Script Supervisor, Construction, Props, Greens, Set Dec, Hair, Make Up, Costumes, Sound, Special FX, Production Office Staff, Post Production

www.aqtis514iatse.com/en

Film Industry Locals & Unions in the Atlantic Region:



IATSE 849 (New Brunswick, Nova Scotia & PEI)

Electrics, Grips, Scenic, Script Supervisor, Sound, Construction, Set Dec, Greens, Hair, Make Up, Costumes, Props, Transport, Special FX

www.iatse849.com



DGC Maritimes

Directors, Assistant Directors, Production Assistants, Production Managers, Locations, Art, Editing, Design, Post-Production, Accounting

www.dgc.ca/en/maritimes

Film Industry Locals & Unions in Newfoundland & Labrador:



IATSE 671 (Newfoundland & Labrador) (Managed by 667)

DOP, Camera Operator, 1st and 2nd Assistants, Digital Technicians, DITs, Publicists, Electronic Camera Operators, Stills, Underwater, 3D, UAV, On Set VFX

www.iatse671.wordpress.com



IATSE 709

Electrics, Grips, Scenic, Script Supervisor, Sound, Construction, Set Dec, Greens, Hair, Make Up, Costumes, Props, Transport, Special FX

www.iatse709.com



DGC Newfoundland & Labrador District Council (NLDGC)

Directors, Assistant Directors, Editing, Accounting, Locations, Production Managers, Design

www.dgc.ca/en/newfoundland-labrador

CAMERA TRAINEE PROGRAM

Beth Nobes, *Training Co-Ordinator*

IATSE Local 667

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Toronto, ON M6H 1V5

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July 2026



INTERNATIONAL
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