

# GTAH screen-based industry: knowledge flows and performance

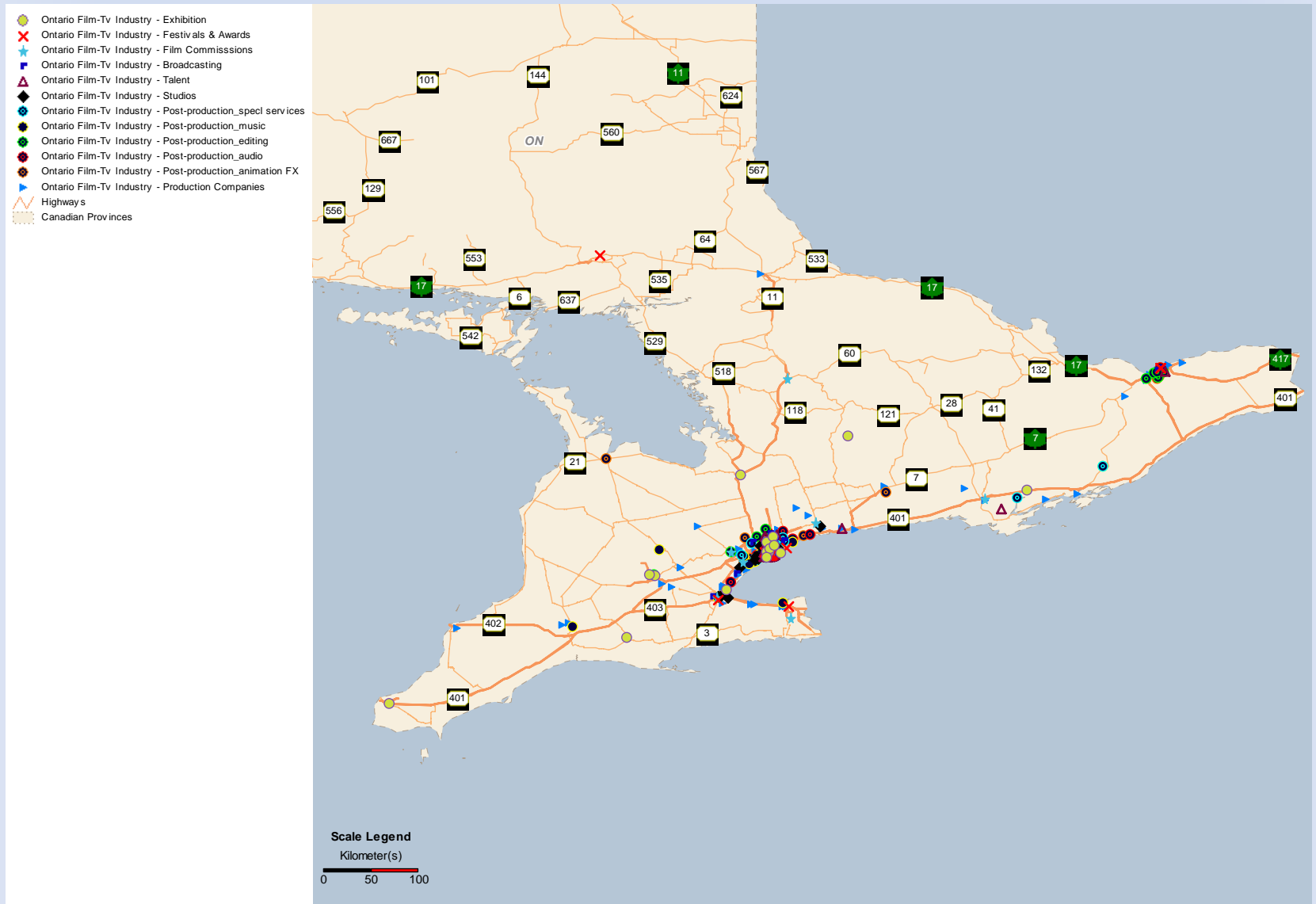
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6 November 2008

# “perfect storm” hits GTAH film-tv industry

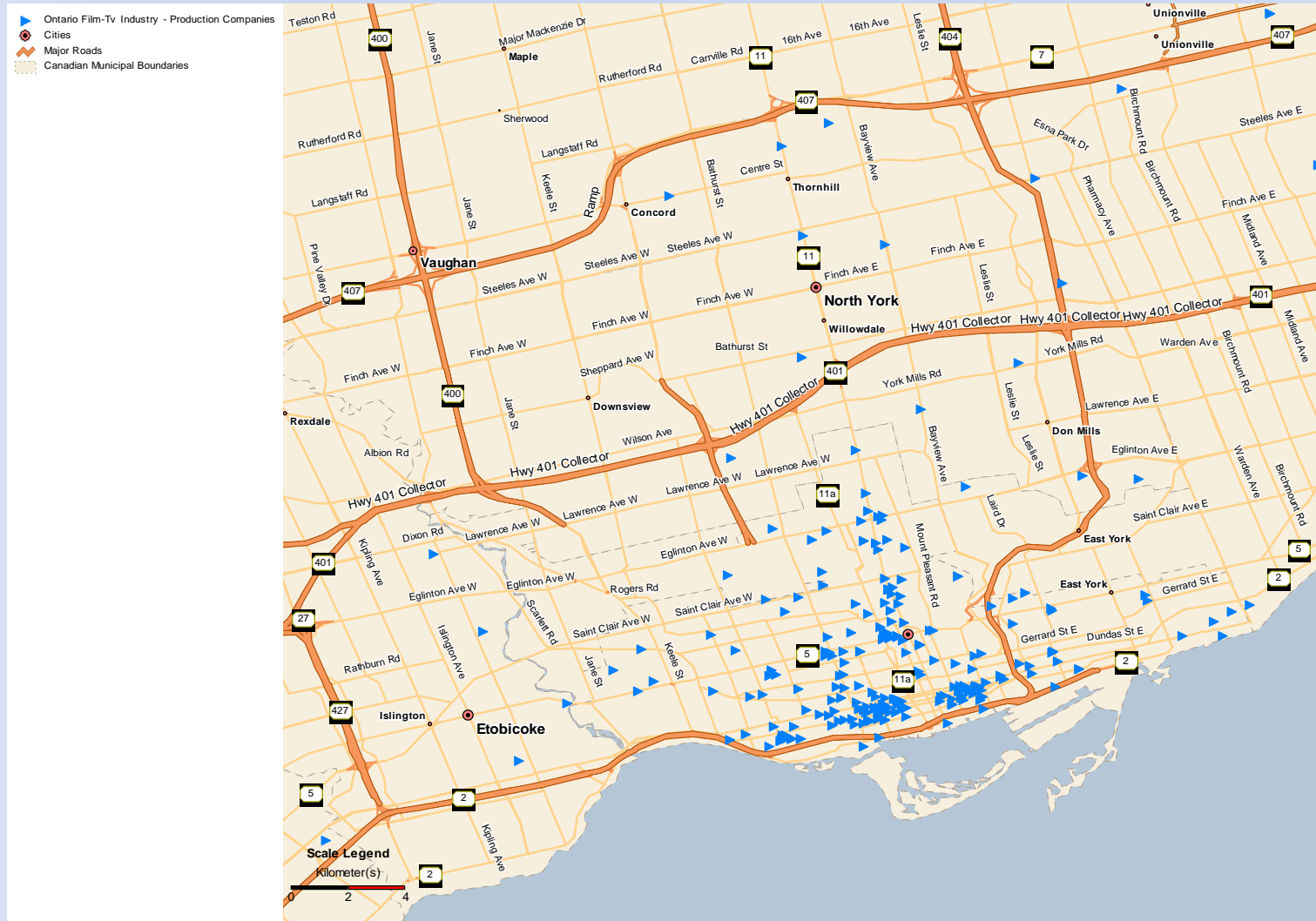
(Toronto Film Board, 2007)

- Production spending declines from \$1.2B to \$.7B between 2000 and 2006
- Six factors
  - “paradigm shift” to digital platforms
  - “hollowing out” by domestic policies that decrease demand for indigenous tv drama and displace production to outlying regions
  - Worldwide competition to construct purpose-built studios
  - Increased competition from other jurisdictions with tax-based production incentives
  - Rise in value of the Canadian dollar
  - Shortcomings in conventional methods of financing and revenue models applied to content production for digital platforms

# The Ontario film & television industry is highly localized in the GTA + Hamilton



Within the GTA, most production firms are located in the central core in three areas: Liberty Village, the Distillery District, and Yonge St. Between Bloor and Eglinton



# Ontario film and tv industry: degree of concentration in GTAH

- 100% (digital channels, casting directors, legal services, studios, publicists, creative representatives, location and support services, standards conversion firms, royalty and copyright services, film and tape suppliers, film storage, set design and construction, theatre concession services & supply, pay-per-view premium TV services, on-screen advertising, print delivery, ticketing systems, film coops, product placement firms, optical effects, negative cutting)

# Ontario film and tv industry: degree of concentration in GTAH

- 90-99%: talent representatives, specialty tv channels, non-theatrical and theatrical media distributors, completion guarantors, audio post production, film marketing, insurance, film & video edit facilities, props-prosthetics-special effects

# Ontario film and tv industry: degree of concentration in GTAH

- 80-89%: camera-grip-lighting rentals, production companies, music licensing-publishing-composing, broadcasters, animation-cgi-visual effects, closed captioning, film-tape-digital transfers, unions-guilds-professional organizations, CD/DVD authoring and replication, stock and archival footage, tape publication

# Ontario film and tv industry: degree of concentration in GTAH

- 70-79%: video equipment rentals, investment, costume and makeup suppliers, subtitling-translation, film-tv consulting services, awards and festivals, film commissions



# Ontario film and tv industry: degree of concentration in GTAH

- <70%: cinemateques, film bookers, exhibitors, indoor cinema screens, drive-in cinemas, film-tv training institutions, government agencies, (also script-storyboard services, research & clearances)
  - i.e. the least concentrated in GTAH are the training, exhibition, and policy functions of the film/tv industry

How to conceptualize  
“knowledge flows” among the  
various components of the  
film/tv industry?

# The literatures on knowledge flows

- Patent or citation behavior (much literature)
- Workflow and business process modeling (Nissen)
- KM literature based on tacit-codified distinction (Polanyi -> Nonaka)
- Analytic-synthetic-symbolic (Asheim & Gertler)
- Know how – know why – know what – know who  
– know when – know where (Millar, Lundvall)
- Collins/Blackler's typology of knowledge (1995):  
embrained, embodied, encultured, embedded,  
encoded

# Encoded knowledge

- “information conveyed by signs and symbols”
- Example: scripts, screenplays, software, contracts, films, television programs. These are artifacts - intermediary or final products in the production process. They are also encoded in production tools.
- Origins: specialized suppliers (writers, software programmers, lawyers, production firms).

# Embodied knowledge/know how

- “action-oriented” – “likely to be only partially explicit” – depends on sentient and sensory information, physical cues, face-to-face discussions
- Examples: craft production tasks, especially ones requiring mastery of complex production tools such as cameras or software
- Origins: formal training, mentoring, learning by doing

# Embrained knowledge/know why

- “knowledge that is dependent on conceptual skills and cognitive abilities” that permit development and understanding of complex rules and complex causations
- Example: integrative, executive business knowledge or policy knowledge.
- Origins: formal legal or business education provides background, then learning-by-doing in senior roles in public or private media organizations

# Encultured knowledge/know what

- “the process of achieving shared understandings”
- Example: screenwriting, acting, musical performance, creative product development
- Origins: avocation, some assistance through formal training, practice

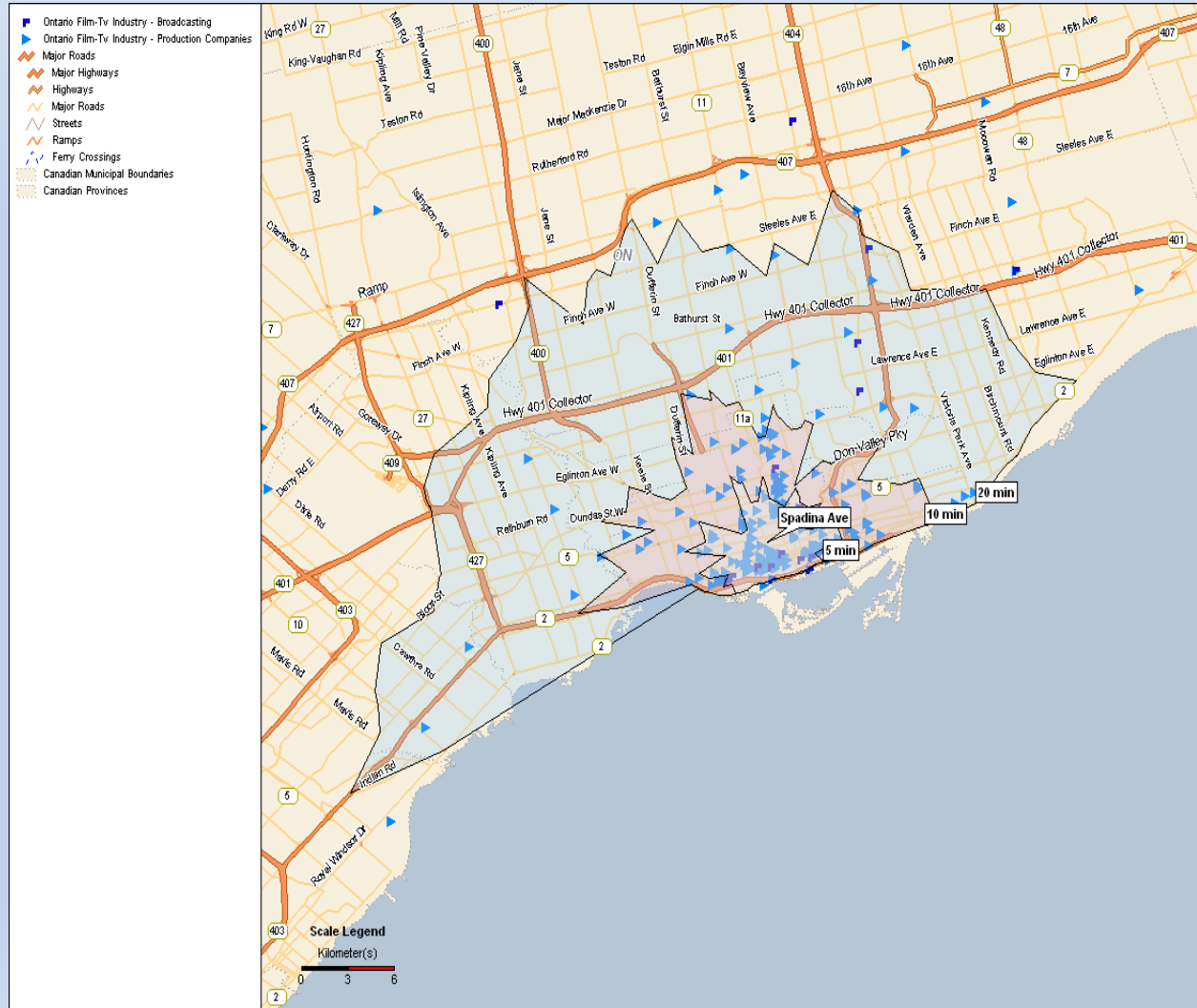
# Embedded knowledge

- “analyzable in systems terms, in the relationships between...technologies, roles, formal procedures, and emergent routines”
- Example: project-based production routines and highly scripted behaviors
- Origins: socialization on the job; institutionalized through craft unions and contracts



# World first!

the **UNIQUELY CANADIAN** structure  
of knowledge flows in the GTAH film  
and television industry



T. Creutzberg, 2008

**Thank you!**

Questions?