Training Gaps
Analysis

Directors
Film and Television

CHRC Cultural Human Resources Council

CRHSC Conseil des ressources humaines du secteur culturel

Cultural Human Resources Council (CHRC)
Film and Television Directors
Training Gaps Analysis
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kisquared

226-388 donald street
winnipeg manitoba
canada R3B 2J4
204.989.8002
fax 204.989.8048
ki2@kisquared.com
kisquared.com

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Introduction

In December 2007, the Cultural Human Resources Council (CHRC) issued a Request for Proposals to conduct a Training Gaps Analysis for Canadian Film and Television Directors ("the RFP"). Having recent research experience for the CHRC (in analyses of training gaps for presenters, music publishers, automation technicians, record label managers, stage technicians and entertainment riggers), kisquared was chosen by the CHRC Selection Committee to undertake the current study.

The Training Gaps Analysis for film and television directors builds on earlier work by the Film and Television Directors' Expert Working Group (EWG), which compiled a matrix of core competencies that define film and television directors' skill sets. The primary data-gathering instrument was a telephone survey, based on that core competencies matrix, of film and television directors across Canada. Interviews were done in French and English from kisquared's offices in Winnipeg, Manitoba. Additional interviews using a slightly different survey were undertaken with various institutions (for example, colleges, universities and professional associations) that offer training for film and television directors.

This study proceeded with generous assistance from the CHRC staff (Kim Larocque, Project Manager, and Susan Annis, Executive Director), the Film and Television Steering Committee, and the EWG, who helped to review, refine, and pre-test the survey, and developed the sample used for fielding interviews.

Objectives

Three objectives were established for this study:

- To identify training needs in the competency areas defined in the EWG's matrix of core competencies;
- To survey current training offerings across Canada; and
- To determine training gaps (defined as areas where current training offerings do not meet identified industry needs).

Methodology

The research methods and instruments used in this project (described in more detail below) were:

- Film and television directors' survey; and
- Secondary research into, and interviews with, institutions that offer training for film and television directors.

Survey

The film and television director survey was developed by kisquared in close consultation with the CHRC, and was designed to gather information pertaining to both training needs and offerings. The 185-question equivalent survey was reviewed February 1 – 11, 2008, by members of the Steering Committee, and pre-tested with members of the EWG; the resulting feedback was used to refine the questionnaire.

kisquared conducted **75 interviews** in total:

- 35 in French; and
- 40 in English

The initial sample databases, provided by the Directors' Guild of Canada (DGC) and l'Association des réalisateurs et réalisatrices du Québec (ARRQ), ensured a broadly representative sample of film and television directors across Canada.

Secondary research and interviews with training institutions

Secondary research for this project consisted of gathering data on training offerings across Canada. After completing the film and television directors survey, kisquared conducted Internet research to assess the country's training offerings. We then interviewed 20 senior staff from institutions providing film and television director training, to validate findings gained through secondary research, and to identify any training gaps.

Film and television directors' questionnaire design

"Film and television director" definition

The questionnaire did not rely on job title alone, but provided a definition of film and television directors based on the National Occupational Classification (NOC) code. The wording of the definition used in the questionnaires is given below in English and French:

- *For the purposes of this study, a film or television director is defined as someone who interprets scripts and directs the mise-en-scène; selects and directs the actors, extras and technical crew; advises the cast and crew on the interpretation and delivery of the performance; directs rehearsals, filmings, broadcasts and performances; and confers with crew and specialists throughout production and post-production to achieve desired presentation.*
- *Dans le cadre de cette étude, une réalisatrice ou un réalisateur de cinéma ou de télévision est reconnu comme celui qui interprète le scénario et dirige la mise en scène; choisi et dirige les interprètes, les figurants et l'équipe technique; explique l'interprétation du texte et l'exécution à toute l'équipe; dirige les répétitions, les tournages, les enregistrements et les représentations; travaille avec l'équipe et les spécialistes pendant et après la production, afin d'obtenir l'effet recherché.*

Matrix of core competencies converted to measurable skills

The duties contained in the matrix of core competencies were converted to skills by Essential Skills Analyst Katherine Devine. The questionnaire, including the rewording of the skills, was reviewed by Steering Committee members, pre-tested with members of the EWG, and approved by CHRC before fielding.

The following 37 *skills* are measured by the survey:

- Evaluate narrative structure;
- Identify technical constraints and assess resulting financial feasibility;
- Present and market personal vision for a film or TV program;
- Create a shot list or develop a cue sheet;
- Create a storyboard or animatics;
- Determine character profiles;
- Determine key creative team profiles;
- Identify scenes for auditioning;
- Brief casting director;
- Direct audition sessions;
- Evaluate talent's ability to perform;
- Define sound and visual style;
- Develop shooting strategy and solutions according to timelines and budget;
- Determine shooting format;
- Determine shooting location;
- Determine required equipment;
- Perform location surveys;
- Perform a technical reading with key creative team;
- Perform collective reading with talent;
- Conduct rehearsals;
- Choreograph blocking;
- Determine framing and direct camera angles and movement;
- Perform final run through;
- Monitor and adjust talent's performance;
- Dictate beginning and end of each take;
- Analyse rushes;
- Make editorial decisions;
- Determine musical style, soundscape, and sound effects, and select songs;
- Brief composer / music supervisor and sound editor;
- Direct voice-overs and ADRs and approve the sound mix;
- Conduct interviews;
- Use industry terminology;
- Present artistic vision in writing;

- Articulate and present artistic vision;
- Exercise leadership and demonstrate teamwork skills;
- Negotiate; and
- Keep abreast of industry-specific technology.

Reporting

This report is organized under the following headings: *Introduction, Executive summary, Recommendations, Skills, Chart of competencies – validation, Skills acquisition, Training offerings, Training gaps analysis,* and *Respondent profile. Appendix A* contains survey marginals (response percentages for each question asked in the survey). *Appendix B* contains summary descriptions of available formal training programs specific to film and television directing skills across Canada. *Appendix C* contains verbatim responses to the questions below from the director survey:

- Thinking about the skills we just discussed, are there any skills we have missed, or that you think may be required in future?
- What skill or skill set did you learn [at a conference or workshop that you attended in the past year]?
- When thinking about film and television director training, what are your greatest training needs right now or in the foreseeable future?

Executive summary

Respondent survey profile

- More than one-half (57%) of film and television directors surveyed work full-time in that occupation, although 61% are typically hired on a per-project basis by producers, production companies or television networks.
- Nearly three-quarters (73%) of those surveyed have worked as film or television directors for more than ten years.
- More than one-half of those surveyed (57%) describe themselves as full-time film and television directors, one-quarter (24%) describe their work as part-time, and about one-sixth (17%) say it fluctuates depending on demand.
- Seven out of ten film and television directors surveyed (69%) have participated in some type of formal training (i.e., from a college or university) specifically for film and television directing.

Skills usage

The survey tested a total of 37 skills, based on the CHRC Film and Television Director Chart of Competencies. The skills *used* most often – in this survey, by 100% of respondents – are these:

- Articulate and present artistic vision;
- Conduct rehearsals; and
- Evaluate talent's ability to perform.

The following skills are *used* least often of all those measured in the study:

- Determine required equipment (65%); and
- Create a storyboard or animatics (63%).

A high proportion of respondents (75% or more) *possess* each of the skills measured in the survey. The following are most prevalent:

- Dictate beginning and end of each take (100%);
- Analyse rushes (99%);
- Create a shot list or develop a cue sheet (99%); and
- Exercise leadership and demonstrate teamwork skills (99%).

The skills *possessed* by the smallest proportion of respondents are:

- Present and market personal vision for a film or TV program (83%); and
- Create a storyboard or animatics (75%).

Skills acquisition

- On-the-job training is the most common method of acquiring all of the skills tested. At 92%, performing location surveys is the skill *most* likely to be acquired by on-the-job learning.
- Self-teaching is the second-most common way that many skills deemed essential for directors are acquired. Keeping abreast of industry-specific technology is the skill most likely to be self-taught, according to respondents (49%).
- Although formal training is an extremely common training path for film and television directors, skills acquisition responses do not exactly mirror that prevalence. Evaluating narrative structure is the skill most likely to be attributed to formal training (by 40% of respondents).
- Informal training (i.e. conferences, workshops or seminars) is not a common means of acquiring most skills. Keeping abreast of industry-specific technology is the skill most likely acquired through informal training (by 32% of respondents).
- One-third of directors surveyed have attended some type of informal training within the past year. The skills most often learned at these conferences, workshops and seminars include:
  - Scriptwriting skills; and
  - Usage of new technology and/or equipment.

Chart of core competencies – validation

Nearly one-third of the film and television directors surveyed (31%) believe the 37-item skills list captures all skills required for film and television directing, and feel that no skills are missing from the list. According to the remaining two-thirds of respondents, the most significant skills the list fails to mention are:

- Computer use (19%);
- Evolving technology (16%);
- Working with others (12%); and
- Marketing-related activities (8%).

Training offerings

- Institutions that offer formal training programs for film and television directors and that were interviewed for this study are:
  - Algonquin College (Ontario)
  - Cégep de Jonquière (Québec)
  - Concordia (Québec)
  - Confederation College (Ontario)

- Dawson College (Québec)
- Humber College (Ontario)
- Simon Fraser University (British Columbia)
- Université Laval (Québec)
- University of Manitoba (Manitoba)
- York University (Ontario)

- Of the ten institutions interviewed, most teach a majority of the skills tested; 13 of the tested skills are taught at all ten institutions. The skill of briefing the composer, music supervisor, and sound editor is taught by the fewest institutions (five out of ten).

- Informants from the institutions interviewed feel that the greatest training needs for film and television directors right now or in the foreseeable future include:
  - General business skills;
  - Cross-training in industry-related occupations (e.g., producing);
  - Obtaining funding;
  - Writing and story-telling; and
  - Training in new technology.

- Institution interviewees say lack of funding for human resources and equipment prevents them from offering more training for film and television directors.

- Organizations that offer informal training for film and television directors and that were interviewed for this study are:
  - Alliance québécoise des techniciens de l'image et du son (AQTIS) (Québec)
  - Association des réalisateurs et réalisatrices du Québec (ARRQ) (Québec)
  - Banff New Media Institute (Alberta)
  - Conseil de la culture du Bas-Saint-Laurent (Québec)
  - Directors Guild of Canada (DGC) (Ontario)
  - Institut national de l'image et du son (INIS) (Québec)
  - National Screen Institute (Manitoba)
  - Paraloeil (Québec)
  - PAVED Arts (Saskatchewan)
  - Saskatchewan Motion Picture Association (Saskatchewan)

- Most of the tested skills are taught at most of the ten informal training organizations, although no one skill is taught at all ten organizations. Only three of the organizations offer to teach the skills of determining shooting location and conducting rehearsals.

Skills gap analysis

- Although the percentage of respondents who already "have" a given skill always greatly exceeds that of those who still "need" to acquire that skill, some noteworthy gaps exist. The largest gaps appear in relation to:
  - Creating a storyboard or animatics (19%);
  - Keeping abreast of industry-specific technology (19%);
  - Presenting and marketing personal vision for a film or television program (13%); and
  - Determining required equipment (12%).
- The following skills appear to have no gaps:
  - Analysing rushes; and
  - Dictating the beginning and end of each take.

Recommendations

- Directors are a unique breed of individuals, who thrive on intensely personal and sophisticated creativity, yet must also be fully engaged with people at every level of the film-making process, from securing project financing to directing actors. Their skill set is both broad and refined. Supporting their need for complex essential skills development is important if we wish our directors continued success within Canada and internationally. Especially important are the following essential skills:
  - Working with others (complexity levels 3 to 4). Directors are the leaders of their projects and are required to manage, coordinate and integrate the activities of many others involved, from the talent, to the producers, to the crew. As each project presents its own unique challenges and unpredictable situations, directors must be flexible to deal with often atypical and complicating factors.
  - Oral communications (complexity levels 3 to 4). Oral communications are key to the essential skill of working with others, as directors must be able to communicate effectively with all of the individuals and groups working on each project. They are expected to communicate on a wide range of subjects, frequently one-on-one, but often with large groups (e.g., the entire cast and crew) too. Directors are expected to communicate for such complex purposes as entertaining, negotiating, instructing, persuading, and motivating. Failure to communicate as required carries great potential risks for loss of time and money.
- Many directors are unaware that skills like leadership and negotiation can be formally taught. They showed this by insisting, during interviewing, on creating a new response option for skills acquisition, which they termed “innate” (a first in a training gaps study for our researchers). Getting directors to understand that leadership, negotiation, and critical thinking are skills that can be developed through training (rather than a sink-or-swim mentality, wherein such skills are only gained on the job or not at all) will encourage budding directors or under-achieving ones to take significant steps forward in their careers.
- Making adequate funding available to update technology-related curriculum in both formal and informal training sources is important to ensure skills keep pace with the rapidly-evolving technology of the industry. Budgets must address technological developments like High Definition simply as a way of doing business – so that Canada can continue fostering the essential skills development needed in a highly competitive and international industry.
- Many directors indicate they feel they are personally lacking in general business skills. Since formal education is the most-likely training path for film and television directors (69%), incorporating basic business courses (such as marketing, finance and communications) into film and television studies is the natural starting point to teach these skills – and will give directors the diversified education they need to perform their jobs effectively.
- Some directors point to a sense of isolation in practising their art, as they seldom have the benefit of an immediate peer network in the context of a given production. Directors experience their position as unique, in that there is by definition usually only one director per production. Therefore, professional development activities that facilitate interaction and knowledge-sharing among directors would be welcomed as a way to overcome that sense of isolation.

- Training for directors should incorporate hands-on experience in the director's role. In practice, this means the opportunity to work in collaboration with actors, producers, and the other members of the technical team. This is important because directing is fundamentally a process of human interaction and communication. Directors must exercise a high level of competence in working and communicating with others to translate an artistic vision into a tangible product, and they require strong interpersonal skills to obtain the desired optimal performance from their actors. Therefore, they must have the opportunity to experience actually *directing*, to flesh out the technical skills of the film industry and theories of directing by doing.

- Directors also feel that training must be linked to the ability to obtain *credits*, which are necessary to obtain status within the DGC, and affects their ability to be hired (since production companies in Canada hire through the DGC and in Quebec through the ARRQ). Obtaining credits is a particular challenge faced by young directors looking to establish themselves in a career.

- New technologies will continue to affect the skills required of directors. The movement towards new broadcast media means an increase in productions made for distribution exclusively by Internet ("webisodes") or even mobile / cellular technology ("mobisodes"). Increasingly, directors must be competent to work with newer technologies. At the same time, directors emphasize that the effect of changing technologies on the art of directing is not all-important – what is changing is only the means of distributing the final product.

Skills

Film and television directors were led aurally through a 37-item skills series, being asked whether each skill was *required* to be a film and television director.

Skills required for position

Figure 1 on the next page lists each of the 37 skills and illustrates the percentage of respondents who say a given skill is *required* to be a film and television director.

- Three skills are required for all directors: articulate and present artistic vision, conduct rehearsals, and evaluate talent's ability to perform.
- The least needed skills are: determine required equipment (65%), and create a storyboard or animatics (63%).
- All of the skills listed are required by most film and television directors.

Figure 1 IS THIS SKILL REQUIRED TO BE A FILM AND TELEVISION DIRECTOR?

Skill	Yes
Articulate and present artistic vision	100%
Conduct rehearsals	100%
Evaluate talent's ability to perform	100%
Choreograph blocking	99%
Create a shot list or develop a cue sheet	99%
Determine framing and direct camera angles and movement	99%
Monitor and adjust talent's performance	99%
Define sound and visual style	97%
Dictate beginning and end of each take	97%
Analyse rushes	96%
Develop shooting strategy and solutions according to timelines and budget	96%
Evaluate narrative structure	96%
Exercise leadership and demonstrate teamwork skills	96%
Use industry terminology	96%
Make editorial decisions	96%
Perform final run through	96%
Brief composer / music supervisor and sound editor	95%
Determine shooting location	93%
Perform collective reading with talent	93%
Present artistic vision in writing	93%
Determine character profiles	93%
Negotiate	92%
Perform a technical reading with key creative team	91%
Direct audition sessions	91%
Brief casting director	89%
Perform location surveys	89%
Keep abreast of industry-specific technology	88%
Determine musical style, soundscape, and sound effects, and select songs	88%
Direct voice-overs and ADRs and approve the sound mix	87%
Present and market personal vision for a film or TV program	85%
Determine key creative team profiles	83%
Identify technical constraints and assess resulting financial feasibility	81%
Conduct interviews	79%
Determine shooting format	78%
Identify scenes for auditioning	77%
Determine required equipment	65%
Create a storyboard or animatics	63%

Note: Responses of "don't know / refused" have been excluded. N = 75

Current skills

After directors were asked if each skill is required to be a film and television director, they were then asked if they currently possess each of the skills. Figure 2 below shows each of the 37 skills along with the percentage of respondents who currently possess it.

- More than 90% of film and television directors currently possess 31 out of the 37 skills listed.
- Although not all skills are required by film and television directors to perform their jobs (see Figure 1 above), each skill is possessed by at least 75% or more of those surveyed. For example, determining required equipment is a skill required by only 65% of film and television directors to perform their jobs, but 86% of film and television directors have it.

Figure 2 DO YOU CURRENTLY POSSESS THIS SKILL?

Skill	% of respondents overall
Dictate beginning and end of each take	100%
Analyse rushes	100%
Create a shot list or develop a cue sheet	99%
Determine shooting location	99%
Exercise leadership and demonstrate teamwork skills	99%
Articulate and present artistic vision	99%
Define sound and visual style	99%
Perform location surveys	99%
Determine musical style, soundscape, and sound effects, and select songs	99%
Make editorial decisions	97%
Determine shooting format	97%
Determine framing and direct camera angles and movement	96%
Develop shooting strategy and solutions according to timelines and budget	96%
Monitor and adjust talent's performance	96%
Determine character profiles	96%
Choreograph blocking	95%
Use industry terminology	95%
Brief composer / music supervisor and sound editor	95%
Present artistic vision in writing	95%
Perform a technical reading with key creative team	94%
Determine key creative team profiles	94%
Direct audition sessions	93%
Direct voice-overs and ADRs and approve the sound mix	93%
Identify scenes for auditioning	93%
Conduct interviews	93%
Brief casting director	92%
Conduct rehearsals	92%
Evaluate narrative structure	92%
Perform collective reading with talent	92%
Perform final run through	92%
Evaluate talent's ability to perform	91%
Identify technical constraints and assess resulting financial feasibility	89%
Negotiate	89%
Determine required equipment	86%
Keep abreast of industry-specific technology	84%
Present and market personal vision for a film or TV program	83%
Create a storyboard or animatics	75%

Note: Responses of "don't know / refused" have been excluded. N = 75

Skill gaps

For each of the 37 skills tested, film and television directors indicated which of the required skills they still need to acquire. Figure 3 below illustrates these skills gaps.

- The required skills film and television directors are most likely *to lack* are
  - Creating a storyboard or animatics (19%); and
  - Keeping abreast of industry-specific technology (19%).
- The required skills film and television directors are most likely *to already have* (i.e. all respondents said they currently possess) are:
  - Analysing rushes; and
  - Dictating the beginning and end of each take.

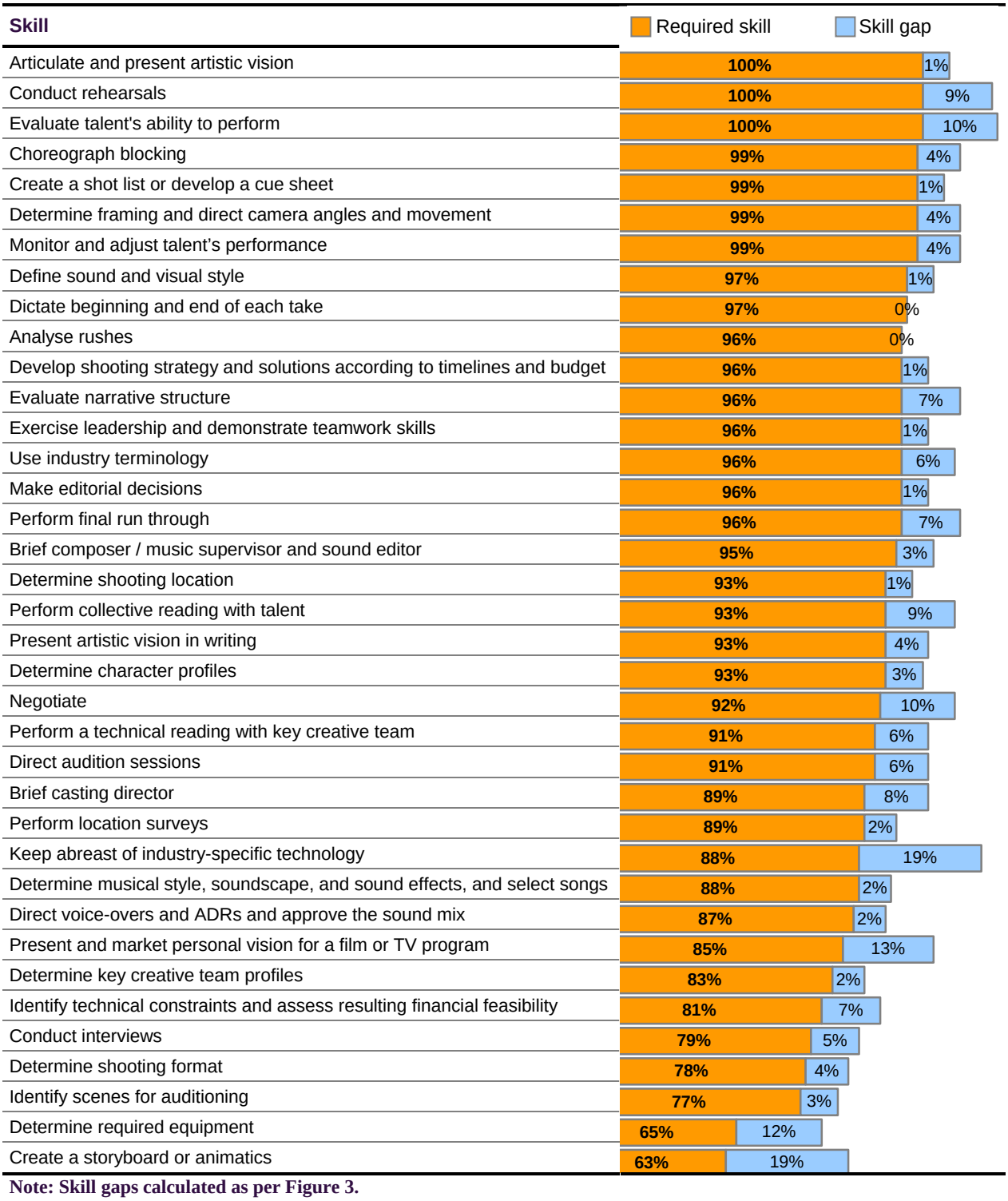
Figure 3 SKILL GAPS

Skill	% of respondents overall
Create a storyboard or animatics	19%
Keep abreast of industry-specific technology	19%
Present and market personal vision for a film or TV program	13%
Determine required equipment	12%
Negotiate	10%
Evaluate talent's ability to perform	10%
Conduct rehearsals	9%
Perform collective reading with talent	9%
Brief casting director	8%
Perform final run through	7%
Evaluate narrative structure	7%
Identify technical constraints and assess resulting financial feasibility	7%
Perform a technical reading with key creative team	6%
Direct audition sessions	6%
Use industry terminology	6%
Conduct interviews	5%
Present artistic vision in writing	4%
Choreograph blocking	4%
Determine framing and direct camera angles and movement	4%
Monitor and adjust talent's performance	4%
Determine shooting format	4%
Identify scenes for auditioning	3%
Determine character profiles	3%
Brief composer / music supervisor and sound editor	3%
Determine key creative team profiles	2%
Determine musical style, soundscape, and sound effects, and select songs	2%
Direct voice-overs and ADRs and approve the sound mix	2%
Perform location surveys	2%
Articulate and present artistic vision	1%
Create a shot list or develop a cue sheet	1%
Define sound and visual style	1%
Determine shooting location	1%
Develop shooting strategy and solutions according to timelines and budget	1%
Exercise leadership and demonstrate teamwork skills	1%
Make editorial decisions	1%
Analyse rushes	0%
Dictate beginning and end of each take	0%

Note: Responses of "don't know / refused" have been excluded. N = 75

Figure 4 below shows the skills required by film and television directors in order of necessity, with their associated skill gaps. In general, skill gaps are larger among the least-required skills, such as keeping abreast of industry-specific technology (19%), and creating a storyboard or animatics (19%). However, some of the most-required skills, such as conducting rehearsals, and evaluating the talent's ability to perform, also had sizable gaps (9% and 10% respectively).

Figure 4 SKILL REQUIREMENTS VS. SKILL GAPS



Note: Skill gaps calculated as per Figure 3.

Perceived training gaps

Film and television directors were asked to state what they see as the most significant training gaps for directors now or in the future (see Figure 5 below). Complete verbatim responses to this question are provided in *Appendix C*.

- Film and television directors see keeping up with technology and current trends as their greatest training need now or in the near future (34%). Other training that film and television directors see as needed include: interpersonal skills and working with actors (15%); practical hands-on experience, including apprenticeships and internships (15%); directing actors (11%); and, writing and scripting (10%).

Figure 5 TRAINING GAPS IDENTIFIED BY FILM AND TELEVISION DIRECTORS

Training need	%
Keeping up with new technology and current trends	34%
Interpersonal skills and working with actors	15%
Practical hands-on experience, including apprenticeships and internships	15%
Directing actors	11%
Writing and scripting skills	10%
Funding and financing	7%
Editing skills	5%
Marketing and promotion	5%
Negotiation	4%
Other	15%
None	10%

Note: Responses of "Don't know / refused' have been excluded. Percentages exceed 100% because multiple responses were accepted. The percentages are based on 74 surveys.

Chart of competencies – validation

The 37 skills assessed by the survey are based closely on the matrix of core competencies developed by the CHRC. To objectively validate this chart of competencies, directors were asked if there are any additional skills not covered in the survey, or may be required in future. Results are shown in Figure 6 below.

Nearly one-third of film and television directors (31%), feel the chart of competencies reflects the range of required job skills. Skills not exclusive to the field of film and television directing are noted with an asterisk (*) and are listed as essential skills.

Computer use (19%) and technology related skills (16%) are the top skills directors indicated as missing from the skills list and may be required in the future.

Figure 6 PERTINENT SKILLS NOT COVERED BY SURVEY

Skill	%
None	31%
Computer use*	19%
Evolving technology / digital technology	16%
Working with others*	12%
Marketing / promoting skills / distribution	8%
Oral communications*	7%
Obtaining funding / financing / financial planning	7%
General business skills	7%
Writing*	5%
Numeracy*	5%
Being able to tell a story	5%
Evaluate / adjust scripts or movie contents	5%
Editing	4%
Understanding legal aspects	4%
Understanding the movie market / market awareness	4%
Knowledge of the Internet	3%
Broad knowledge of culture or education	3%
Time management	3%
Understanding all aspects of filmmaking, from pre-production to post-production	3%
Other	9%

Note: Percentages exceed 100% because multiple responses were accepted.

Skills acquisition

Film and television directors who said they possess a directing skill or need to acquire it were asked where they acquired the skill or where they expect to acquire it in the future. Responses were then grouped into five categories: self-taught (as in independent study, or while *not* on the job); on-the-job; informal training / conference / workshop; formal training; and innate.

Figure 7 below shows the method or expected method of skill acquisition for each skill tested.

Figure 7 SKILLS PATH ACQUISITION

Skill	On the job	Self-taught	Formal	Informal / conference / workshop	Innate
Perform location surveys	92%	12%	16%	0%	1%
Analyse rushes	89%	23%	21%	0%	1%
Brief casting director	89%	15%	10%	3%	4%
Develop shooting strategy and solutions according to timelines and budget	88%	20%	13%	5%	1%
Determine shooting location	88%	19%	10%	1%	3%
Perform a technical reading with key creative team	87%	18%	13%	6%	0%
Identify technical constraints and assess resulting financial feasibility	86%	24%	10%	4%	1%
Perform final run through	85%	17%	16%	7%	0%
Determine key creative team profiles	85%	22%	15%	2%	0%
Choreograph blocking	84%	23%	27%	10%	1%
Make editorial decisions	84%	24%	23%	4%	5%
Conduct interviews	84%	22%	16%	4%	0%
Direct voice-overs and ADRs and approve the sound mix	84%	17%	16%	4%	0%
Present and market personal vision for a film or TV program	84%	26%	15%	6%	1%
Monitor and adjust talent's performance	83%	19%	27%	11%	1%
Dictate beginning and end of each take	82%	20%	22%	4%	5%
Determine required equipment	81%	19%	24%	7%	0%
Direct audition sessions	81%	15%	18%	8%	1%
Determine shooting format	81%	21%	12%	4%	2%
Negotiate	81%	26%	7%	9%	20%
Use industry terminology	80%	21%	33%	7%	0%
Conduct rehearsals	78%	19%	23%	18%	0%
Determine musical style, soundscape, and sound effects, and select songs	78%	32%	18%	3%	6%
Brief composer / music supervisor and sound editor	78%	20%	18%	1%	4%
Define sound and visual style	77%	26%	32%	3%	4%
Perform collective reading with talent	77%	16%	19%	10%	4%
Evaluate talent's ability to perform	77%	20%	16%	11%	7%
Articulate and present artistic vision	77%	26%	16%	4%	7%
Identify scenes for auditioning	75%	18%	19%	4%	4%
Present artistic vision in writing	72%	29%	31%	7%	3%
Exercise leadership and demonstrate teamwork skills	72%	25%	11%	7%	27%
Determine framing and direct camera angles and movement	71%	28%	37%	5%	1%
Create a shot list or develop a cue sheet	67%	25%	35%	4%	1%
Determine character profiles	67%	33%	26%	7%	3%
Keep abreast of industry-specific technology	63%	49%	10%	32%	0%
Evaluate narrative structure	58%	35%	40%	18%	1%
Create a storyboard or animatics	53%	25%	39%	8%	0%

Note: Responses of "don't know / refused" have been excluded. Percentages exceed 100% because multiple responses were accepted.

Learning on the job

On the job learning is by far the most common method of acquiring skills for film and television directors. Over fifty percent of film and television directors surveyed indicated learning on the job as the method by which they acquired or expect to acquire *all* skills tested. Film and television directors feel strongly that the significant majority of all learning related to their field occurs on the job.

The only skills slightly lower than average include:

- Keep abreast of industry-specific technology;
- Evaluate narrative structure; and
- Create a storyboard or animatics.

Based on cross-tabulations, the following observations can be made:

- Directors who have been in the industry for *more* than ten years are more likely to have learned the following skills on the job:
  - Evaluate narrative structure;
  - Create a shot list or develop a cue sheet;
  - Identify scenes for auditioning; and
  - Keep abreast of industry-specific technology.
- Directors from outside of Québec are more likely to have acquired, or expect to acquire, the following skill on the job: keeping abreast of industry-specific technology.

Self-teaching

Self-teaching, or learning through independent study, is a fairly common method of learning for film and television directors. The one skill most likely to be self-taught is keeping abreast of industry-specific technology (49%).

Based on cross-tabulations, the following observations can be made:

- Film and television directors from Ontario and Atlantic Canada are more likely than directors from other regions to have acquired, or plan to acquire, skills from self-teaching.

Formal training

While formal training at a college or university is a fairly common career path for film and television directors, directors do not necessarily attribute skill acquisition to formal training. Nearly seven out of ten directors surveyed (69%) received some type of formal education, however no more than 40% of directors acquired, or plan to acquire, any one skill through formal education.

More than one-third of film and television directors cited formal training as the method by which they acquired or expect to acquire the following skills:

- Evaluate narrative structure;
- Create a storyboard or animatics;
- Determine framing and direct camera angles and movement; and
- Create a shot list or develop a cue sheet.

Based on cross-tabulations, the following observations can be made:

- Directors who have been in the film and television industry for *less* than ten years are more likely to have acquired, or expect to acquire, the following skills through formal training:
  - Create a shot list or develop a cue sheet;
  - Create a storyboard or animatics;
  - Determine character profiles;
  - Define sound and visual style; and
  - Present artistic vision in writing.

Informal training

Informal training through workshops, conferences and seminars, is not a particularly common method of acquiring directing skills. The skill most likely learned through informal training is keeping abreast of industry-specific technology (32%). This can be attributed to the fact that this rapidly-evolving skill is best taught through one-off courses that can be updated as often as the technology does.

Innate

The innate category, or "being born" with the skill, was added to the survey after comments from film and television directors during the survey who insisted that either you have it or you don't. They are: exercising leadership and demonstrating teamwork skills, and negotiating. Directors feel that these skills can not be taught, and one must be born with them.

Based on cross-tabulations, the following observations are:

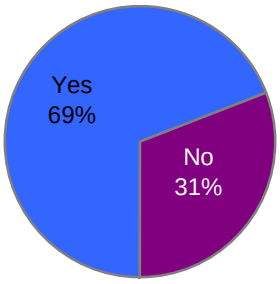
- Film and television directors from Québec are more likely than directors from other regions to believe that exercising leadership and demonstrating teamwork skills are skills that directors are born with and can not be taught.

Respondent formal training

Figure 8 below shows that nearly seven out of ten film and television directors have participated in a formal training program, such as a university or college program.

Cross-tabulations reveal that directors of short films are more likely than others to have received formal training.

Figure 8 PARTICIPATION IN FORMAL TRAINING FOR FILM AND TELEVISION DIRECTORS



Of those film and television directors who participated in formal training, university-based education is more common than college-based education, including some US-based universities (see Figure 9 below). In Québec, Cégeps are also quite common.

Figure 9 FORMAL TRAINING INSTITUTIONS

Institution	%
Concordia University	19%
Université du Québec à Montréal	15%
Ryerson University	12%
SAIT Polytechnic	8%
L'Université de Montréal	8%
York University	6%
University of British Columbia	6%
Vancouver Film School	4%
University of Southern California	4%
University of Regina	4%
Université Laval	4%
Simon Fraser University	4%
New York University	4%
Institut national de l'image et du son	4%
Cégep de Saint-Jérôme	4%
Canadian Film Centre	4%
University of Saskatchewan	2%
University of Manitoba	2%
University of California	2%
University of Calgary	2%
SIAST (Woodland campus)	2%
National Screen Institute	2%
Medicine Hat College	2%
Cégep de Saint-Laurent	2%
Humber College	2%
École des hautes études commerciales de Montréal	2%
Emily Carr Institute of Art + Design	2%
Dawson College	2%
Confederation College	2%
Collège André-Grasset	2%
Centre de formation professionnel de cinéma et télévision	2%
Cégep de Jonquière	2%
Cégep André-Laurendeau	2%
Carleton University	2%
Capilano College	2%
British Columbia Institute of Technology	2%
Athabasca University	2%

Note: Percentages exceed 100% because multiple responses were accepted. The percentages are based on 52 surveys.

As shown in Figure 10 below, Film and television production is the most common formal training program taken by film and television directors (27%), followed by a major or minor in film studies, or cinema (36%). Most programs last between two and four years (see Figure 11).

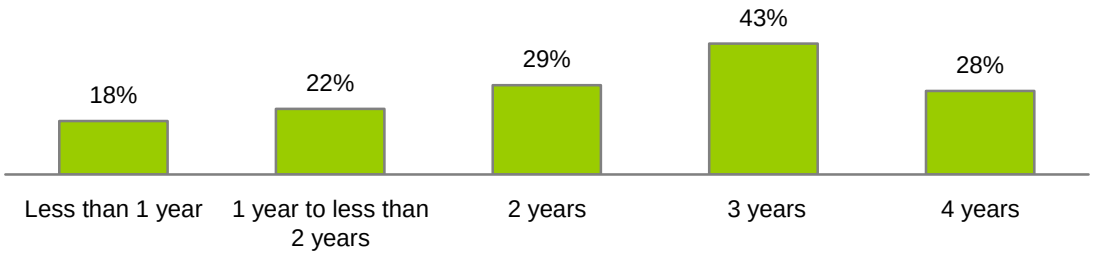
Figure 10 NAME OF THE FORMAL TRAINING PROGRAM

Name of the program	%
Film studies / major or minor in cinema	35%
Film or TV production	27%
Directing	10%
Cinematography studies	8%
TV and film	8%
Bachelor or Master degree of Fine Arts	6%
Communication - Television	6%
Theatre and film	6%
Communication studies	6%
Media arts	4%
Drama Prize	2%
Features First	2%
Radio and TV	2%
New Voices	2%
Cinema TV stage and radio	2%
Visual Communications	2%
Certificate in scriptwriting	2%
Cinema and fine arts	2%
Other	4%

Note: Responses of "Don't know / refused' have been excluded. Percentages exceed 100% because multiple responses were accepted. The percentages are based on 51 surveys.

Figure 11 DURATION OF FORMAL TRAINING PROGRAMS

Mean: 3.6 years
Median: 3.0 years

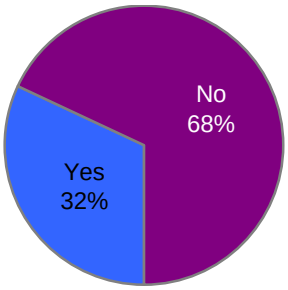


Note: Responses of "Don't know / refused' have been excluded. Percentages exceed 100% because multiple responses were accepted. The percentages are based on 51 surveys.

Respondent professional development

The majority (68%) of film and television directors have not attended any informal training, such as a conference or a workshop, in the past year (see Figure 12 below).

Figure 12 CONFERENCE OR WORKSHOP ATTENDANCE – PAST YEAR



Film and television directors who did attend a conference or workshop in the past year were asked what skill or skill set it pertained to (see Figure 13). Verbatim responses are provided in *Appendix C*.

Scriptwriting (30%) and technology-related skills (30%) are those most often learned at conferences or workshops.

Figure 13 PROFESSIONAL DEVELOPMENT – SKILL SET

Skill / skill set	%
Script related skills / writing skill	30%
Usage of new technology / equipment	30%
Directing	22%
Marketing and sales	22%
Visual / special effects	13%
Directing auditions	9%
Other	17%

Note: Responses of "Don't know / refused' have been excluded. Percentages exceed 100% because multiple responses were accepted. The percentages are based on 23 surveys.

Conference and workshop attendees were also asked who offered the informal training they received (see Figure 14).

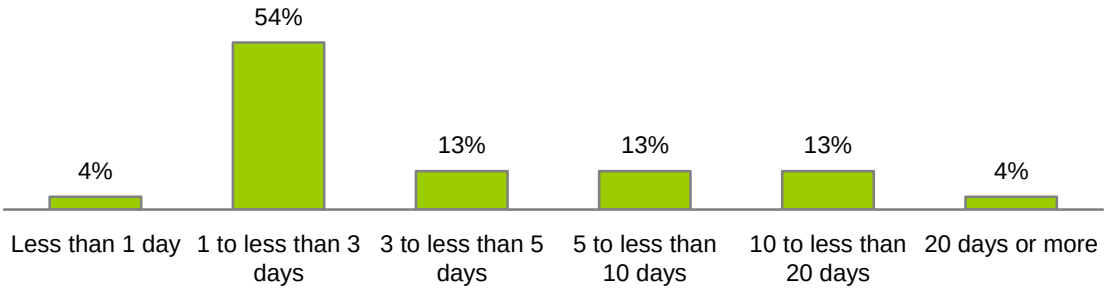
As Figure 14 shows, the most frequently cited organizations that offer conferences, workshops and seminars for film and television directors are Canada's two foremost associations for directors: the Directors Guild of Canada (23%) and l'Association des réalisateurs et réalisatrices du Québec (14%). Most professional development courses last between one and three days (see Figure 15).

Figure 14 PROFESSIONAL DEVELOPMENT ORGANIZATIONS

Organization	%
Directors Guild of Canada	23%
Association des réalisateurs et réalisatrices du Québec	14%
Institut national de l'image et du son	9%
Alberta Motion Picture Association	5%
Banff Centre for the Arts	5%
Cégep de Jonquière	5%
Comedia dell'Arte	5%
Conseil de la Culture du Bas-Saint-Laurent	5%
Éspace F	5%
École des hautes études commerciales de Montréal	5%
Les Ateliers Danielle	5%
Les Rendez-Vous du Cinéma Québécois	5%
Media Exchange	5%
MIPCOM	5%
Paraloeil	5%
Plus 8 Media	5%
Robert McKee	5%
Telefilm Canada	5%
Whistler Film Festival	5%
Other	5%

Note: Responses of "Don't know / refused' have been excluded. Percentages exceed 100% because multiple responses were accepted. The percentages are based on 22 surveys.

Figure 15 NUMBER OF DAYS IN THE INFORMAL TRAINING



Note: Percentages are based on 24 surveys.

Training offerings

Ten interviews were conducted with *formal training institutions* (colleges and universities) about their training offerings for film and television directors. Wherever possible, these interviews were conducted with senior staff members familiar with the content of the programs offered at their institution. These findings are intended to provide a general overview of training offerings and do not evaluate the quality and type of education offered (i.e. practically-oriented vs. theoretically based).

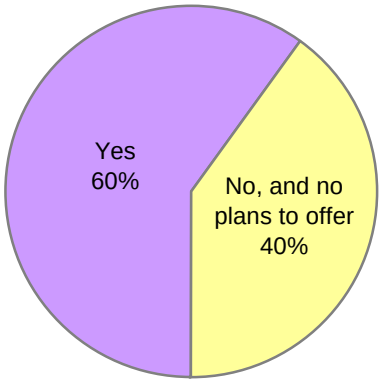
Formal training

Co-op placements and internships

As Figure 16 below shows, 60% of formal training institutions offer co-op placements of internship opportunities for their film and television directing students. Of those that do not currently offer such opportunities, none have plans to offer co-op placements or internships in the future.

Figure 16 CO-OP PLACEMENTS AND INTERNSHIPS

Do you offer co-ops or internships for your film and television directing students?



Curriculum content

Senior staff members at training institutions were then asked whether their program offered training for each of the skills examined in the film and television director survey. Figure 17 shows that 13 of the 37 skills are instructed by all ten of the formal training institutions interviewed. Two of the three sound-related skills (directing voice-overs and ADRs and approve the sound mix and briefing composer, music supervisor and sound editor) are taught by the fewest institutions.

Figure 17 CIRRICULUM CONTENT

Skills	Count of institutions offering (of 10)
Articulate and present artistic vision	10
Choreograph blocking	10
Conduct rehearsals	10
Create a shot list or develop a cue sheet	10
Define sound and visual style	10
Evaluate narrative structure	10
Evaluate talent's ability to perform	10
Exercise leadership and demonstrate teamwork skills	10
Perform a technical reading with key creative team	10
Perform collective reading with talent	10
Perform final run through	10
Monitor and adjust talent's performance	10
Present artistic vision in writing	10
Create a storyboard or animatics	9
Determine character profiles	9
Determine framing and direct camera angles and movement	9
Determine key creative team profiles	9
Determine required equipment	9
Determine shooting format	9
Determine shooting location	9
Dictate beginning and end of each take	9
Direct audition sessions	9
Develop shooting strategy and solutions according to timelines and budget	9
Identify scenes for auditioning	9
Keep abreast of industry-specific technology	9
Make editorial decisions	9
Perform location surveys	9
Use industry terminology	9
Analyse rushes	8
Conduct interviews	8
Determine musical style, soundscape, and sound effects, and select songs	8
Identify technical constraints and assess resulting financial feasibility	8
Present and market personal vision for a film or TV program	8
Brief casting director	7
Negotiate	7
Direct voice-overs and ADRs and approve the sound mix	6
Brief composer / music supervisor and sound editor	5

Figure 18 below summarizes formal training offerings by institution.

Figure 18 FORMAL SKILLS TRAINING OFFERED

Skill	Dawson College	University of Manitoba	Simon Fraser University	York University	Algonquin College	Confederation College	Concordia	Humber College	Université Laval	Cégep de Jonquière
Evaluate narrative structure	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Create a shot list or develop a cue sheet	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Evaluate talent's ability to perform	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Define sound and visual style	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Perform a technical reading with key creative team	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Perform collective reading with talent	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Conduct rehearsals	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Choreograph blocking	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Perform final run through	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Monitor and adjust talent's performance	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Present artistic vision in writing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Articulate and present artistic vision	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Exercise leadership and demonstrate teamwork skills	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Create a storyboard or animatics	✓	✓	✓	✓	✓	✓		✓	✓	✓
Determine character profiles	✓	✓	✓	✓	✓	✓	✓	✓		✓
Determine key creative team profiles	✓	✓	✓	✓	✓	✓		✓	✓	✓
Identify scenes for auditioning	✓	✓	✓		✓	✓	✓	✓	✓	✓
Direct audition sessions	✓	✓	✓		✓	✓	✓	✓	✓	✓
Develop shooting strategy and solutions according to timelines and budget		✓	✓	✓	✓	✓	✓	✓	✓	✓
Determine shooting format	✓	✓	✓	✓	✓	✓		✓	✓	✓
Determine shooting location	✓	✓	✓	✓	✓	✓		✓	✓	✓
Determine required equipment	✓	✓	✓	✓	✓	✓		✓	✓	✓
Perform location surveys	✓	✓	✓	✓	✓	✓		✓	✓	✓

Formal skills training offered, continued…

Skill	Dawson College	University of Manitoba	Simon Fraser University	York University	Algonquin College	Confederation College	Concordia	Humber College	Université Laval	Cégep de Jonquière
Determine framing and direct camera angles and movement	✓	✓	✓	✓	✓	✓		✓	✓	✓
Dictate beginning and end of each take	✓	✓	✓	✓	✓	✓		✓	✓	✓
Make editorial decisions	✓	✓	✓	✓	✓	✓	✓	✓		✓
Use industry terminology	✓	✓	✓	✓	✓	✓		✓	✓	✓
Keep abreast of industry-specific technology	✓	✓	✓	✓	✓	✓		✓	✓	✓
Identify technical constraints and assess resulting financial feasibility		✓	✓	✓	✓	✓	✓	✓		✓
Present and market personal vision for a film or TV program		✓	✓	✓	✓	✓		✓	✓	✓
Analyse rushes		✓	✓	✓	✓	✓		✓	✓	✓
Determine musical style, soundscape, and sound effects, and select songs	✓	✓	✓	✓	✓	✓		✓		✓
Conduct interviews		✓	✓	✓		✓	✓	✓	✓	✓
Brief casting director	✓	✓	✓			✓		✓	✓	✓
Negotiate		✓	✓	✓		✓	✓	✓		✓
Direct voice-overs and ADRs and approve the sound mix		✓	✓	✓		✓		✓		✓
Brief composer / music supervisor and sound editor		✓	✓	✓		✓		✓		

Training gaps

Eight of the ten training institutions surveyed provided a response when asked what the greatest training needs are for film and television directors now or in the foreseeable future. The greatest training needs cited by institutions are listed in Figure 19. Curriculum gaps cited related to new technology, screenwriting, and funding application know-how.

Figure 19 TRAINING GAPS IDENTIFIED BY FORMAL TRAINING INSTITUTIONS

Business skills, especially for independent directors
Cinematic culture
Cross-training in other industry-related occupations (e.g. producing)
Having a better overall understanding of the entire process from filming to post-production
Innovation and creativity skills
Knowledge of other arts and literature
Making good casting decisions
Obtaining funding
Practical experience
Project management
Project presentation
Strong writing and story-telling skills
Training in new technology, such as working in high-definition (HD)

Training barriers

Formal training institutions were asked whether any barriers prevent their program from offering more training for film and television directors. Training institutions cite funding for human resource requirements and for equipment as two major barriers to offering more training in film and television directing.

Informal training

Interviews were conducted with ten associations or organizations that provide training for film and television directors that are *not* formal education institutions (i.e. not colleges or universities).

Curriculum content

Senior staff members at training organizations were then asked whether their program offered training for each of the skills examined in the film and television director survey. Figure 20 shows that none of the 37 skills are instructed by *all ten* of the informal training organizations interviewed. Five are offered by eight organizations, including several of the skills taught by most formal training institutions.

Figure 20 CIRRICULUM CONTENT

Skills	Count of institutions offering (of 10)
Articulate and present artistic vision	8
Create a shot list or develop a cue sheet	8
Define sound and visual style	8
Determine required equipment	8
Evaluate narrative structure	8
Create a storyboard or animatics	7
Determine framing and direct camera angles and movement	7
Exercise leadership and demonstrate teamwork skills	7
Keep abreast of industry-specific technology	7
Present and market personal vision for a film or TV program	7
Use industry terminology	7
Brief casting director	6
Determine key creative team profiles	6
Determine musical style, soundscape, and sound effects, and select songs	6
Evaluate talent's ability to perform	6
Perform a technical reading with key creative team	6
Perform collective reading with talent	6
Conduct interviews	5
Determine character profiles	5
Dictate beginning and end of each take	5
Direct audition sessions	5
Identify scenes for auditioning	5
Identify technical constraints and assess resulting financial feasibility	5
Monitor and adjust talent's performance	5
Negotiate	5
Perform final run through	5
Present artistic vision in writing	5
Analyse rushes	4
Brief composer / music supervisor and sound editor	4

Curriculum content, continued…	
Choreograph blocking	4
Develop shooting strategy and solutions according to timelines and budget	4
Determine shooting format	4
Direct voice-overs and ADRs and approve the sound mix	4
Make editorial decisions	4
Perform location surveys	4
Determine shooting location	3
Conduct rehearsals	3

Figure 21 on the following pages summarizes the training offerings from these organizations.

Figure 21 INFORMAL SKILLS TRAINING OFFERED

Skill	Directors Guild of Canada	PAVED Arts	Saskatchewan Motion Picture Association	Banff New Media Institute[1]	National Screen Institute	Paraloeil	Institut national de l'image et du son	Conseil de la culture du Bas-Saint-Laurent	ARRQ[2]	AQTIS[3]
Evaluate narrative structure	✓	✓	✓	✓	✓	✓	✓	✓		
Create a shot list or develop a cue sheet	✓		✓	✓	✓		✓	✓	✓	✓
Define sound and visual style	✓		✓	✓	✓	✓	✓	✓		✓
Determine required equipment	✓	✓	✓	✓	✓		✓	✓	✓	
Articulate and present artistic vision	✓	✓	✓	✓	✓	✓	✓	✓		
Determine framing and direct camera angles and movement	✓	✓	✓	✓	DK[4]	✓	✓	✓		
Present and market personal vision for a film or TV program		✓	✓	✓	✓		✓	✓	✓	
Create a storyboard or animatics	✓			✓	✓	✓	✓	✓	✓	
Use industry terminology	✓		✓	✓	✓		✓	✓	✓	
Exercise leadership and demonstrate teamwork skills	✓		✓	✓	✓		✓	✓	✓	
Keep abreast of industry-specific technology			✓	✓	✓		✓	✓	✓	✓
Determine key creative team profiles	✓		✓	✓	✓		✓		✓	
Brief casting director	✓		✓	✓	✓		✓		✓	
Evaluate talent's ability to perform	✓		✓	✓	✓		✓		✓	
Perform a technical reading with key creative team	✓		✓	✓	✓		✓		✓	

[1]Data from the Banff New Media Institute represents training offered by two programs: the Women in the Director's Chair Workshop, offered in partnership with Creative Women Workshops Association (CWWA) and the HDTV Training Lab, offered in partnership with the Aboriginal Peoples Television Network (APTN).
[2]ARRQ is the Association des réalisateurs et réalisatrices du Québec.
[3]AQTIS is the Alliance québécoise des techniciens de l'image et du son.
[4]DK means "don't know".

Informal skills training offered, continued…

Skill	Directors Guild of Canada	PAVED Arts	Saskatchewan Motion Picture Association	Banff New Media Institute[1]	National Screen Institute	Paraloeil	Institut national de l'image et du son	Conseil de la culture du Bas-Saint-Laurent	ARRQ[2]	AQTIS[3]
Perform collective reading with talent	✓		✓	✓	✓		✓		✓	
Determine musical style, soundscape, and sound effects, and select songs			✓	✓	✓	✓	✓	✓	DK[4]	
Dictate beginning and end of each take	✓		✓	✓			✓	DK	✓	
Conduct interviews	✓	✓		✓		✓	✓			
Identify technical constraints and assess resulting financial feasibility	✓		✓	✓			DK	✓	✓	
Determine character profiles	✓			✓		✓	✓		✓	
Identify scenes for auditioning	✓		DK	✓	✓		✓		✓	
Direct audition sessions	✓			✓	✓		✓		✓	
Perform final run through	✓			✓	✓		✓		✓	
Monitor and adjust talent's performance	✓		✓	✓	✓		✓			
Present artistic vision in writing	✓			✓	✓		✓	✓		
Negotiate				✓	✓		✓	✓	✓	
Perform location surveys			✓	✓			✓		✓	
Develop shooting strategy and solutions according to timelines and budget			✓	✓	✓		✓			
Determine shooting format			✓	✓	✓		✓			
Choreograph blocking	✓			✓	✓		✓			
Analyse rushes				✓	✓		✓	✓		
Make editorial decisions		✓		✓	✓		✓	DK		
Brief composer / music supervisor and sound editor			✓	✓	✓		✓			
Direct voice-overs and ADRs and approve the sound mix				✓	✓	✓	✓			
Determine shooting location			✓				✓	✓		
Conduct rehearsals	DK			✓			✓		✓	

[1]Data from the Banff New Media Institute represents training offered by two programs: the Women in the Director's Chair Workshop, offered in partnership with Creative Women Workshops Association (CWWA) and the HDTV Training Lab, offered in partnership with the Aboriginal Peoples Television Network (APTN).
[2]ARRQ is the Association des réalisateurs et réalisatrices du Québec.
[3]AQTIS is the Alliance québécoise des techniciens de l'image et du son.
[4]DK means "don't know".

Training gaps analysis

Training offerings analysis

Of the ten formal training institutions interviewed, four are located in Québec, four in Ontario, and one each in British Columbia and Manitoba. There are also formal training institutions located in Alberta and Saskatchewan, but their training offerings were not verified for this study.

Of the ten informal training organizations interviewed, five are located in Québec, two in Saskatchewan, and one each in Manitoba, Ontario and Alberta. There are also informal training organizations in British Columbia, but their training offerings were not verified for this study.

Skills gap analysis

Figure 22 below shows the skills gap, which is the percentage of respondents who say a specific skill is *needed* (required *and* still to be acquired). Expectations as to where that skill will be acquired are shown in the five right-most columns.

- On-the-job training is the most common means by which film and television directors anticipate acquiring the needed skills.
- Self-teaching is the least common skills acquisition path.
- There is no known acquisition path for directors to acquire the following two skills:
  - Determine key creative team profiles; and
  - Define sound and visual style.

Figure 22 SKILLS GAPS AND FUTURE ACQUISITION PATH

Skills	Skills gap	Need to acquire (N)	Expectation of how skills gap will be filled				
			On the job	Self-taught	Formal training	Informal training	Don't know
Create a storyboard or animatics	19%	9	1	0	4	4	0
Keep abreast of industry-specific technology	19%	12	3	5	1	8	0
Present and market personal vision for a film or TV program	13%	8	5	0	1	3	0
Determine required equipment	12%	6	3	0	1	3	0
Negotiate	10%	7	5	1	0	2	0
Evaluate talent's ability to perform	10%	7	5	0	0	3	0
Conduct rehearsals	9%	7	2	0	0	5	0
Perform collective reading with talent	9%	6	2	0	1	3	0
Brief casting director	8%	5	3	0	1	1	0

Skills gaps and future acquisition path, continued…

Skills	Skills gap	Need to acquire (N)	Expectation of how skills gap will be filled				
			On the job	Self-taught	Formal training	Informal training	Don't know
Perform final run through	7%	5	2	0	0	3	0
Evaluate narrative structure	7%	5	2	0	2	2	0
Identify technical constraints and assess resulting financial feasibility	7%	4	4	0	1	1	0
Perform a technical reading with key creative team	6%	4	1	0	1	3	0
Direct audition sessions	6%	4	2	0	0	2	0
Use industry terminology	6%	4	4	2	0	1	0
Conduct interviews	5%	3	3	0	2	1	0
Present artistic vision in writing	4%	3	0	0	2	1	0
Choreograph blocking	4%	3	1	0	0	2	0
Determine framing and direct camera angles and movement	4%	3	2	0	0	1	0
Monitor and adjust talent's performance	4%	3	2	0	1	1	0
Determine shooting format	4%	2	1	0	0	0	0
Identify scenes for auditioning	3%	2	1	0	1	1	0
Determine character profiles	3%	2	2	0	0	0	0
Brief composer / music supervisor and sound editor	3%	2	1	0	1	0	0
Determine key creative team profiles	2%	1	0	0	0	0	1
Determine musical style, soundscape, and sound effects, and select songs	2%	1	1	0	0	0	0
Direct voice-overs and ADRs and approve the sound mix	2%	1	0	0	1	1	0
Perform location surveys	2%	1	1	0	0	0	0
Articulate and present artistic vision	1%	1	0	0	1	0	0
Create a shot list or develop a cue sheet	1%	1	1	0	0	0	0
Define sound and visual style	1%	1	0	0	0	0	1
Determine shooting location	1%	1	0	0	0	1	0
Develop shooting strategy and solutions according to timelines and budget	1%	1	1	0	0	0	0
Exercise leadership and demonstrate teamwork skills	1%	1	1	0	0	1	0
Make editorial decisions	1%	1	1	0	0	1	0
Analyse rushes	0%	0	0	0	0	0	0
Dictate beginning and end of each take	0%	0	0	0	0	0	0

Note: Percentages shown under "Expectation of how skills gap will be filled" are derivations of the percentage shown under "Skills gap" (i.e., those identifying the skill as one that they need). The actual number of respondents who still need to acquire the specific skill are shown in the next column. The five right-hand columns, when summed across the row, may exceed the total number of respondents because multiple responses were accepted.

Addressing skills gaps: formal training institutions

Figure 23 below shows the following for each skill:

- the skills gap;
- the number of respondents who say they need to acquire the skill;
- the number of film and television directors who say they need the skill and who expect this gap to be addressed through formal training; and
- the number of formal training institutions providing training (out of a total of 10 interviewed).

This reveals whether formal training institutions are offering the training needed to fill each gap.

More than one-third of the skills tested (13 of 37) are taught by all ten of the formal training institutions interviewed. No fewer than five training institutions offer training in any one skill.

Figure 23 ANALYSIS: SKILLS GAPS, NEED TO ACQUIRE SKILL, FORMAL TRAINING OFFERINGS

Skills	Skills gap	Need to acquire (N)	Address through formal training?	Count of institutions offering (of 10)
Create a storyboard or animatics	19%	9	4	9
Keep abreast of industry-specific technology	19%	12	1	9
Present and market personal vision for a film or TV program	13%	8	1	8
Determine required equipment	12%	6	1	9
Negotiate	10%	7	0	7
Evaluate talent's ability to perform	10%	7	0	10
Conduct rehearsals	9%	7	0	10
Perform collective reading with talent	9%	6	1	10
Brief casting director	8%	5	1	7
Perform final run through	7%	5	0	10
Evaluate narrative structure	7%	5	2	10
Identify technical constraints and assess resulting financial feasibility	7%	4	1	8
Perform a technical reading with key creative team	6%	4	1	10
Direct audition sessions	6%	4	0	9
Use industry terminology	6%	4	0	9
Conduct interviews	5%	3	2	8
Present artistic vision in writing	4%	3	2	10
Choreograph blocking	4%	3	0	10

Analysis: Skills gaps, need to acquire skill, formal training offerings, continued…

Skills	Skills gap	Need to acquire (N)	Address through formal training?	Count of institutions offering (of 10)
Determine framing and direct camera angles and movement	4%	3	0	9
Monitor and adjust talent's performance	4%	3	1	10
Determine shooting format	4%	2	0	9
Identify scenes for auditioning	3%	2	1	9
Determine character profiles	3%	2	0	9
Brief composer / music supervisor and sound editor	3%	2	1	5
Determine key creative team profiles	2%	1	0	9
Determine musical style, soundscape, and sound effects, and select songs	2%	1	0	8
Direct voice-overs and ADRs and approve the sound mix	2%	1	1	6
Perform location surveys	2%	1	0	9
Articulate and present artistic vision	1%	1	1	10
Create a shot list or develop a cue sheet	1%	1	0	10
Define sound and visual style	1%	1	0	10
Determine shooting location	1%	1	0	9
Develop shooting strategy and solutions according to timelines and budget	1%	1	0	9
Exercise leadership and demonstrate teamwork skills	1%	1	0	10
Make editorial decisions	1%	1	0	9
Analyse rushes	0%	0	0	8
Dictate beginning and end of each take	0%	0	0	9

Addressing skills gaps: informal training institutions

Figure 24 below illustrates the following for each skill:

- the skills gap;
- the number of respondents who say they need to acquire the skill;
- the number of film and television directors who say they need the skill and who expect this gap to be addressed through informal training, such as conferences or workshops; and
- the number of informal training organizations providing training (out of a total of 10 interviewed).

No skills measured in this study are offered by all ten informal training institutions.

Figure 24 ANALYSIS: SKILLS GAPS, NEED TO ACQUIRE SKILL, INFORMAL TRAINING OFFERINGS

Skills	Skills gap	Need to acquire (N)	Address through informal training?	Count of organizations offering (of 10)
Create a storyboard or animatics	19%	9	4	7
Keep abreast of industry-specific technology	19%	12	8	7
Present and market personal vision for a film or TV program	13%	8	3	7
Determine required equipment	12%	6	3	8
Negotiate	10%	7	2	5
Evaluate talent's ability to perform	10%	7	3	6
Conduct rehearsals	9%	7	5	3
Perform collective reading with talent	9%	6	3	6
Brief casting director	8%	5	1	6
Perform final run through	7%	5	3	5
Evaluate narrative structure	7%	5	2	8
Identify technical constraints and assess resulting financial feasibility	7%	4	1	5
Perform a technical reading with key creative team	6%	4	3	6
Direct audition sessions	6%	4	2	5
Use industry terminology	6%	4	1	7
Conduct interviews	5%	3	1	5
Present artistic vision in writing	4%	3	1	5
Choreograph blocking	4%	3	2	4
Determine framing and direct camera angles and movement	4%	3	1	7
Monitor and adjust talent’s performance	4%	3	1	5
Determine shooting format	4%	2	0	4
Identify scenes for auditioning	3%	2	1	5
Determine character profiles	3%	2	0	5
Brief composer / music supervisor and sound editor	3%	2	0	4
Determine key creative team profiles	2%	1	0	6
Determine musical style, soundscape, and sound effects, and select songs	2%	1	0	6

Analysis: Skills gaps, need to acquire skill, informal training offerings, continued…

Skills	Skills gap	Need to acquire (N)	Address through informal training?	Count of organizations offering (of 10)
Direct voice-overs and ADRs and approve the sound mix	2%	1	1	4
Perform location surveys	2%	1	0	4
Articulate and present artistic vision	1%	1	0	8
Create a shot list or develop a cue sheet	1%	1	0	8
Define sound and visual style	1%	1	0	8
Determine shooting location	1%	1	1	3
Develop shooting strategy and solutions according to timelines and budget	1%	1	0	4
Exercise leadership and demonstrate teamwork skills	1%	1	1	7
Make editorial decisions	1%	1	1	4
Analyse rushes	0%	0	0	4
Dictate beginning and end of each take	0%	0	0	5

Training gaps: skill by skill

Each of the 37 skills measured in this study are discussed in this next section covering the following points in sequence:

- The size of the skills gap;
- The percentage of film and television directors who say the skill is required to perform their job;
- How film and television directors expect a given gap to be addressed (for example, on-the-job training, formal training, informal training or self-teaching), and any statistically significant cross-tabulations;
- The number of institutions and organizations that offer training for each skill. A total of ten interviews were conducted with formal training institutions and ten interviews were conducted with associations and organizations that offer informal training. Readers should note once again, that evaluating the quality and type of education (e.g. practically-oriented vs. theoretically-based) is beyond the scope of this training gaps analysis; and
- The percentage of all film and television directors who consider the skill to be one of their greatest training needs now or in the foreseeable future.

Create a storyboard or animatics

- **Skill gap:** 19%, one of the two largest gaps
- **Skill required:** 63% say required, fewest respondents identify this as a skill necessary for their job as a film and television director.
- **Skills acquisition**
  - *On the job training:* 14%
  - *Self-teaching:* 0%
  - *Formal training:* 57%
  - *Informal training:* 57%
- **Training offered:** Nine of the ten formal training institutions and seven of ten informal training organizations provide training in this skill. Although 57% of film and television directors expect to acquire this skill through formal or informal training, the majority of formal institutions and informal institutions offer training in this skill, therefore no gap exists. Also, the fewest film and television directors identify this as a required skill.

Keep abreast of industry-specific technology

- **Skill gap:** 19%, one of the two largest gaps
- **Skill required:** 88% say required.

- **Skills acquisition**
  - *On the job training:* 27%
  - *Self-teaching:* 46%
  - *Formal training:* 9%
  - *Informal training:* 73%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Seven of the ten informal training organizations provide training in this skill. There is a very small training gap for this skill, as 73% of film and television directors surveyed indicate they expect to acquire this skill through informal training, while 70% of informal training organizations offer training in this skill. There is no gap for formal training as only 9% of respondents expect to acquire this skill through formal training methods.
- **Identified as one of the greatest training needs:** Technology-related skills were cited by 34% of film and television directors as one of the greatest training needs.

Present and market personal vision for a film or TV program

- **Skill gap:** 13%, the third largest gap
- **Skill required:** 85% say required
- **Skills acquisition**
  - *On the job training:* 83%
  - *Self-teaching:* 0%
  - *Formal training:* 17%
  - *Informal training:* 50%
- **Training offered:** Eight of the ten formal training institutions provide training in this skill. Seven of the ten informal training organizations provide training in this skill. There is no training gap for this skill as 80% of formal institutions and 70% of informal organizations offer training in this skill, exceeding the percentages of film and television directors expected to acquire this skill through these methods.
- **Identified as one of the greatest training needs:** Marketing and promotion skills were identified by 5% of film and television directors as one of the greatest training needs.

Determine required equipment

- **Skill gap:** 12%
- **Skill required:** 65% say required, which film and television directors identify as the second least essential skill to perform their duties.

- **Skills acquisition**
  - *On the job training:* 50%
  - *Self-teaching:* 0%
  - *Formal training:* 17%
  - *Informal training:* 50%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Eight of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Negotiate

- **Skill gap:** 10%
- **Skill required:** 92% say required
  - *On the job training:* 100%
  - *Self-teaching:* 20%
  - *Formal training:* 0%
  - *Informal training:* 40%
- **Training offered:** Seven of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide this training. There is a training gap here, as 40% of respondents who need to acquire this skill expect to do so through informal training. However, because most of the film and television directors who need to acquire this skill also expect to learn it on the job, the gap will likely be addressed through this acquisition path.
- **Identified as one of the greatest training needs:** Negotiation skills were identified by 4% of film and television directors as one of their greatest training needs.

Evaluate talent's ability to perform

- **Skill gap:** 10%
- **Skill required:** 100% say required
- **Skills acquisition**
  - *On the job training:* 71%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training*: 43%

- **Training offered:** All ten formal training institutions provide this type of training. Six of the ten informal training organizations provide training in this skill. There is a training gap for this skill as far as informal training is concerned, as 43% of film and television directors who need to acquire this skill expect to do so through informal training. However, 71% of directors expect to learn this skill on the job. Compensation for this gap will likely be made through on-the-job learning.

Conduct rehearsals

- **Skill gap:** 9%
- **Skill required:** 100% say required
- **Skills acquisition**
  - *On the job training:* 33%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 83%
- **Training offered:** All ten formal training institutions provide training in this skill. Only three of the ten informal training organizations provide this type of training. A significant training gap exists for informal training for this skill. This skill has been identified by film and television directors as one of their greatest needs, and 83% expect to acquire this skill through informal education. However, only three out of the ten informal training organizations offer it.

Perform collective reading with talent

- **Skill gap:** 9%
- **Skill required:** 93% say required
- **Skills acquisition**
  - *On the job training:* 40%
  - *Self-teaching:* 0%
  - *Formal training:* 20%
  - *Informal training:* 60%
- **Training offered:** All ten formal training institutions provide training in this skill. Six of the ten informal training organizations provide training in this skill.

Brief casting director

- **Skill gap:** 8%
- **Skill required:** 89% say required
- **Skills acquisition**
  - *On the job training:* 75%
  - *Self-teaching:* 0%
  - *Formal training:* 25%
  - *Informal training:* 25%
- **Training offered:** Seven of the ten formal training institutions provide this type of training. Six of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Perform final run through

- **Skill gap:** 7%
- **Skill required:** 96% say required
- **Skills acquisition**
  - *On the job training:* 40%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 60%
- **Training offered:** All ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide this training. A training gap exists for this skill as 60% of film and television directors expect to acquire this skill through informal training, while only 50% of informal training organizations offer this type of training.

Evaluate narrative structure

- **Skill gap:** 7%
- **Skill required:** 97% say required
- **Skills acquisition**
  - *On the job training:* 67%
  - *Self-teaching:* 0%
  - *Formal training:* 67%

- *Informal training:* 67%

- **Training offered:** All ten formal training institutions provide training in this skill. Eight of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Identify technical constraints and assess resulting financial feasibility

- **Skill gap:** 7%
- **Skill required:** 81% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 25%
  - *Informal training:* 25%
- **Training offered:** Eight of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Perform a technical reading with key creative team

- **Skill gap:** 6%
- **Skill required:** 91% say required
- **Skills acquisition**
  - *On the job training:* 25%
  - *Self-teaching:* 0%
  - *Formal training:* 25%
  - *Informal training:* 75%
- **Training offered:** All ten formal training institutions provide training in this skill as do six of the ten informal training organizations. A training gap exists for informal training for this skill as 75% of film and television directors expect to acquire this skill through these means, but only 60% of informal training organizations offer it.

Direct audition sessions

- **Skill gap:** 6%
- **Skill required:** 91% say required

- **Skills acquisition**
  - *On the job training:* 67%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 67%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Five out of the ten informal training organizations also provide it. A training gap exists for this skill. Two-thirds of film and television directors expect to acquire this skill through informal training, however, only one-half of the informal training organizations teach this skill.

Use industry terminology

- **Skill gap:** 6%
- **Skill required:** 96% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 50%
  - *Formal training:* 0%
  - *Informal training:* 25%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Seven of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Conduct interviews

- **Skill gap:** 5%
- **Skill required:** 79% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 67%
  - *Informal training:* 33%
- **Training offered:** Eight of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Present artistic vision in writing

- **Skill gap:** 4%
- **Skill required:** 93% say required
- **Skills acquisition**
  - *On the job training:* 0%
  - *Self-teaching:* 0%
  - *Formal training:* 67%
  - *Informal training:* 33%
- **Training offered:** All ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. No significant gap exists for this skill; however, since film and television directors have identified this as one of their greatest training needs, this skill should be monitored.

Choreograph blocking

- **Skill gap:** 4%
- **Skill required:** 99% say required
- **Skills acquisition**
  - *On the job training:* 33%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 67%
- **Training offered:** All ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. A skill gap exists for this skill, as 67% of those needing to acquire this skill expect to do so through informal training. However, only 40% of informal training organizations offer training in this skill.

Determine framing and direct camera angles and movement

- **Skill gap:** 4%
- **Skill required:** 99% say required
- **Skills acquisition**
  - *On the job training:* 67%
  - *Self-teaching:* 0%

- *Formal training:* 0%
- *Informal training:* 33%

- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Seven of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Monitor and adjust talent's performance

- **Skill gap:** 4%
- **Skill required:** 99% say required
- **Skills acquisition**
  - *On the job training:* 67%
  - *Self-teaching:* 0%
  - *Formal training:* 33%
  - *Informal training:* 33%
- **Training offered:** All ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.
- **Identified as one of the greatest training needs:** Directing actors was identified by 11% of film and television directors as one of the skills requiring the greatest training needs.

Determine shooting format

- **Skill gap:** 4%
- **Skill required:** 78% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. As all film and television directors needing to acquire this skill expect to do so on the job, no significant gap exists.

Identify scenes for auditioning

- **Skill gap:** 3%
- **Skill required:** 77% say required
- **Skills acquisition**
  - *On the job training:* 50%
  - *Self-teaching:* 0%
  - *Formal training:* 50%
  - *Informal training:* 50%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. While a significant training gap does not exist for this skill, it should be monitored, as one-half of directors expect to acquire this skill through informal training, and 50% of informal training organizations offer training in this skill.

Determine character profiles

- **Skill gap:** 3%
- **Skill required:** 93% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. As all film and television directors needing to acquire this skill expect to do so on the job, no significant gap exists.

Brief composer / music supervisor and sound editor

- **Skill gap:** 3%
- **Skill required:** 95% say required
- **Skills acquisition**
  - *On the job training:* 50%
  - *Self-teaching:* 0%

- *Formal training:* 100%
- *Informal training:* 0%

- **Training offered:** Five of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. A training gap exists for this skill, as all film and television directors expect to acquire this skill through formal training, while only one-half of formal training institutions offer training in this skill.

Determine key creative team profiles

- **Skill gap:** 2%
- **Skill required:** 83% say required
- **Skills acquisition**
  - *On the job training:* 0%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
  - *Don't know:* 100%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Six of the ten informal training organizations provide training in this skill. A training gap does not necessarily exist for this skill; however, none of the film and television directors who need to acquire this skill know where to acquire it.

Determine musical style, soundscape, and sound effects, and select songs

- **Skill gap:** 2%
- **Skill required:** 88% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** Eight of the ten formal training institutions provide training in this skill. Six of the ten informal training organizations provide training in this skill. As all film and television directors who need to acquire this skill expect to acquire it on the job, no significant gap exists.

Direct voice-overs and ADRs and approve the sound mix

- **Skill gap:** 2%
- **Skill required:** 87% say required
- **Skills acquisition**
  - *On the job training:* 0%
  - *Self-teaching:* 0%
  - *Formal training:* 100%
  - *Informal training:* 100%
- **Training offered:** Six of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. A training gap exists for this skill, as all film and television directors expect to learn this skill either through formal or informal training, and only 60% of formal training institutions and 40% of informal training organizations offer this type of training.

Perform location surveys

- **Skill gap:** 2%
- **Skill required:** 89% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. As all film and television directors who need to acquire this skill expect to do so on the job, no significant training gap exists for this skill.

Articulate and present artistic vision

- **Skill gap:** 1%
- **Skill required:** 100% say required
- **Skills acquisition**
  - *On the job training:* 0%

- *Self-teaching:* 0%
- *Formal training:* 100%
- *Informal training:* 0%

- **Training offered:** All ten formal training institutions provide training in this skill. Eight of the ten informal training organizations provide training in this skill. No gap exists, as all formal training institutions provide this training.

Create a shot list or develop a cue sheet

- **Skill gap:** 1%
- **Skill required:** 99% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** All ten formal training institutions provide training in this skill. Eight of the ten informal training organizations provide training in this skill. No significant gap exists for this skill.

Define sound and visual style

- **Skill gap:** 1%
- **Skill required:** 97% say required
- **Skills acquisition**
  - *On the job training:* 0%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
  - *Don't know:* 100%
- **Training offered:** All ten formal training institutions provide training in this skill. Eight of the ten informal training organizations provide training in this skill. A training gap does not necessarily exist for this skill; however, none of the film and television directors who need to acquire this skill know where to acquire it.

Determine shooting location

- **Skill gap:** 1%
- **Skill required:** 93% say required
- **Skills acquisition**
  - *On the job training:* 0%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 100%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Only three of the ten informal training organizations provide training in this skill. A training gap exists for this skill as all film and television directors needing to acquire this skill expect to do so through informal training. However, only 30% of informal training organizations offer this specific training.

Develop shooting strategy and solutions according to timelines and budget

- **Skill gap:** 1%
- **Skill required:** 96% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 0%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. As all film and television directors needing to acquire this skill expect to do so on the job, no significant gap exists for this skill.

Exercise leadership and demonstrate teamwork skills

- **Skill gap:** 1%
- **Skill required:** 96% say required
- **Skills acquisition**
  - *On the job training:* 100%

- *Self-teaching:* 0%
- *Formal training:* 0%
- *Informal training:* 100%

- **Training offered:** All ten formal training institutions provide training in this skill. Seven of the ten informal training organizations provide training in this skill. Although a training gap exists for this skill, as film and television directors expect to acquire this skill through informal training, they also expect to acquire this skill on the job. The on-the-job learning likely compensates for only 70% of informal training organizations offering training in this skill.

Make editorial decisions

- **Skill gap:** 1%
- **Skill required:** 96% say required
- **Skills acquisition**
  - *On the job training:* 100%
  - *Self-teaching:* 0%
  - *Formal training:* 0%
  - *Informal training:* 100%
- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. A training gap exists for this skill as all film and television directors expect to learn this skill through informal training, while only 40% of informal training organizations offer training in this skill. While some compensation may be made through on-the-job learning, film and television directors identified this skill as one of their greatest training needs, and it should be monitored.

Analyse rushes

- **Skill gap:** 0%
- **Skill required:** 96% say required
- **Training offered:** Eight of the ten formal training institutions provide training in this skill. Four of the ten informal training organizations provide training in this skill. No training gap exists for this skill.

Dictate beginning and end of each take

- **Skill gap:** 0%
- **Skill required:** 97% say required

- **Training offered:** Nine of the ten formal training institutions provide training in this skill. Five of the ten informal training organizations provide training in this skill. No training gap exists for this skill.

Respondent profile

Rather than relying solely upon occupational titles to define film and television directors, this training gaps analysis uses a functional definition based on the national occupational classification code (5131); the wording is as follows:

- For the purposes of this study, a film or television director is defined as someone who interprets scripts and directs the mise-en-scène; selects and directs the actors, extras and technical crew; advises the cast and crew on the interpretation and delivery of the performance; directs rehearsals, filmings, broadcasts and performances; and confers with crew and specialists throughout production and post-production to achieve desired presentation.

This section is a profile of the respondents who participated in this research study, and should not be considered a "count" of film and television director populations or subsets.

Province of origin

Figure 25 below shows the regional distribution of study respondents. The breakdown was based on distribution of members from the Directors Guild of Canada and the Association des réalisateurs et réalisatrices du Québec.

Figure 25 RESPONDENT PROFILE: DISTRIBUTION BY PROVINCE

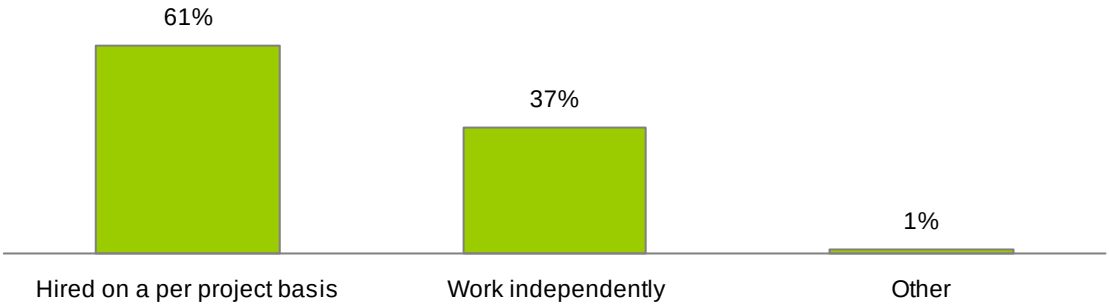
Province	%
Québec	47%
Ontario	23%
British Columbia	15%
Prairies (Alberta, Manitoba, Saskatchewan)	8%
International	5%
Atlantic Canada	3%

Note: The total percentage does not equal 100% due to rounding.

Type of employment

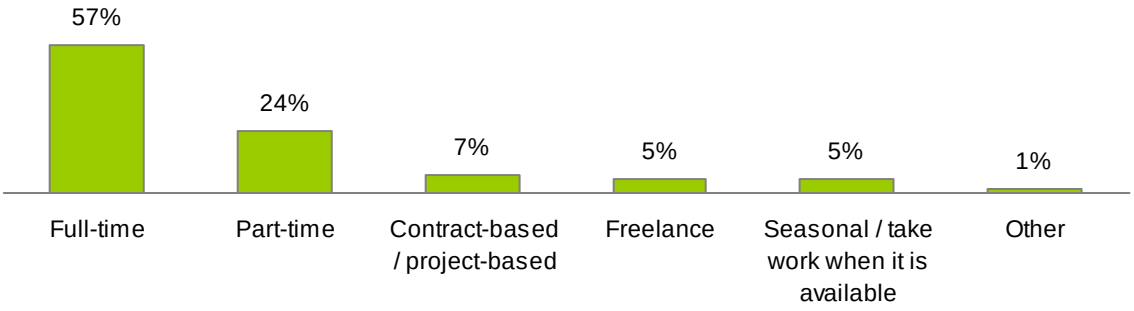
Film and television directors were asked how they are employed: on a per project basis by a producer, production company or a TV network; hired full-time by a producer, production company or TV network; or do they work independently. The majority of film and television directors (61%) are hired on a per project basis, as shown in Figure 26.

Figure 26 HOW FILM AND TELEVISION DIRECTORS ARE EMPLOYED



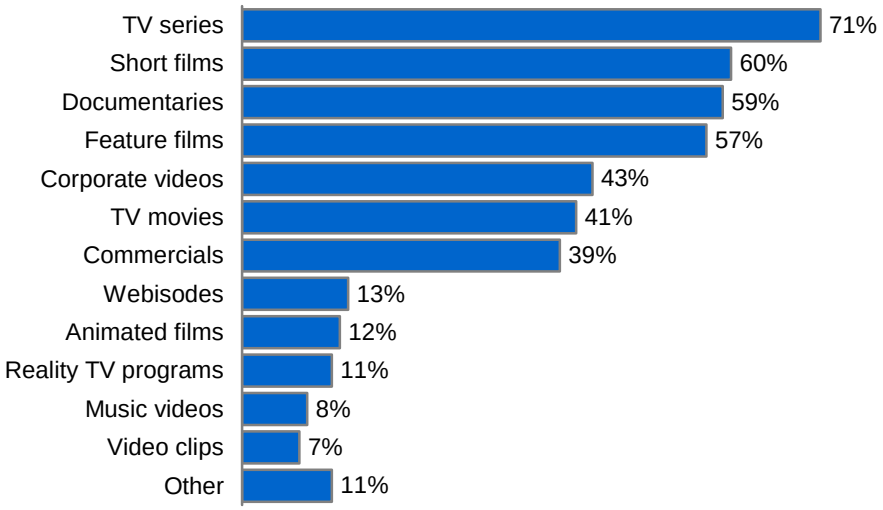
Respondents indicated whether their employment directly related to film and television directing was full-time, part-time, or best described in some other arrangement. More than one-half (57%) of those surveyed work full-time as film and television directors, while one-quarter (24%) work part-time. The remainder work in some other arrangement that fluctuates depending on demand for film and television directors (see Figure 27 below).

Figure 27 EMPLOYMENT STATUS



Film and television directors interviewed were presented with a list of program types and asked which they directed. As Figure 28 below illustrates, the majority of those surveyed direct TV series' (69%), short films (60%), documentaries (59%), and feature films (57%).

Figure 28 TYPES OF PROGRAMMING DIRECTED

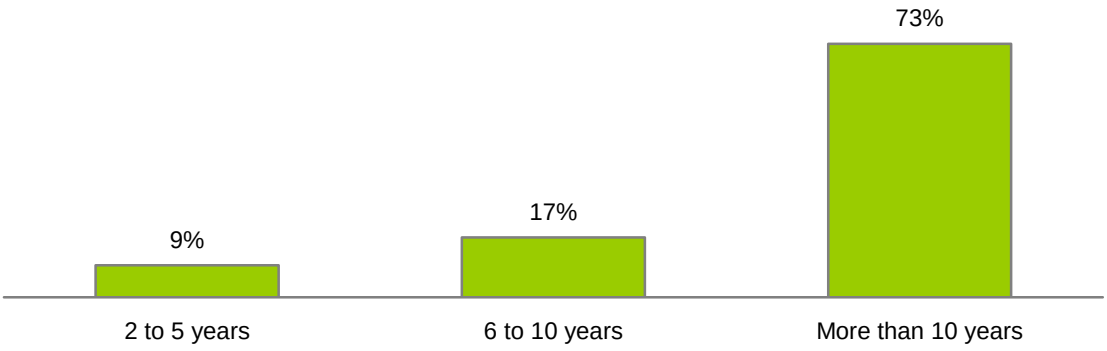


Note: Percentages exceed 100% because multiple responses were accepted.

Time spent in the industry

Film and television directors were asked how long they have been involved in the film and television directing industry. Nearly three-quarters of those surveyed have been in the industry for more than ten years (see Figure 29).

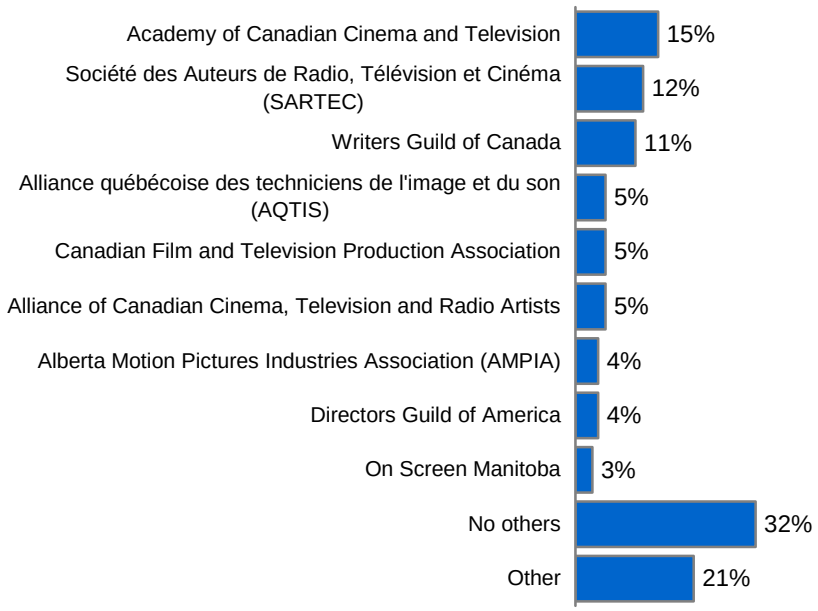
Figure 29 NUMBER OF YEARS IN THE FILM AND TELEVISION DIRECTING INDUSTRY



Association membership

Those surveyed were asked what professional associations they belonged to, aside from the Directors Guild of Canada, or the Association des réalisateurs et réalisatrices du Québec. Nearly one-third of film and television directors do not belong to any other associations (Figure 30 below).

Figure 30 MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS



Note: Percentages exceed 100% because multiple responses were accepted.

Appendix A – Marginals

N = 75

INTERVIEWER: __ __ __ SURVEY # __ __ __

REGION: Atlantic ..... 3% BC. ..... 15% Ontario 23%
Prairies ..... 8% International ..... 5% Quebec 47%

NAME: _____ ID CODE __ __ __ __

COMPANY NAME (IF APPLICABLE): _____

PHONE: (__ __ __) __ __ __ - __ __ __ __ EXT: __ __ __ __

May I please speak to _____ _____?

ANSWERING MACHINE MESSAGE: Hello, my name is _____ and I'm calling on behalf of the CHRC – the Cultural Human Resources Council – about the national training study for film and television directors. Your name was given to us as a director. I would really appreciate it if you could return my call at 1-888-950-8002. Also, let me assure you I am conducting research on behalf of the CHRC. This is not a sales call. I look forward to speaking with you soon. And again, the toll free number is 1-888-950-8002. Thanks!

Hello, my name is _____ and I'm calling on behalf of the Cultural Human Resources Council, about a national training study for film and television directors. We would like to discuss directing for film and television with people *in* the industry, and are looking to speak to someone who can describe their experiences with skill building and training. Would that be you? **IF NO, ASK WHO WOULD BE APPROPRIATE RESPONDENT AND RECORD CONTACT INFO.**

IF YES… This survey should only take about 12 minutes – do you have time right now to complete this survey? **IF NOT, ASK IF THERE IS A BETTER TIME AND ARRANGE TO CALL BACK.**

Before we begin I would just like to assure you this information will never be shared with any government agency. All the information gathered through this study is strictly confidential. We guarantee your anonymity. We will be asking questions about your own experiences, but no individual or business names will be attached to the research findings, and the report submitted to the CHRC will only discuss the results of the survey as a whole.

This call may be monitored for quality assurance.

Q1 **[FILM & TELEVISION DIRECTOR QUALIFICATION]** For the purposes of this study, a film or television director is defined as someone who interprets scripts and directs the mise-en-scène [MEE-ZAHN-**SEN**]; selects and directs the actors, extras and technical crew; advises the cast and crew on the interpretation and delivery of the performance; directs rehearsals, filmings, broadcasts and performances; and confers with crew and specialists throughout production and post-production to achieve desired presentation. Do you consider yourself to be a film or television director engaged in these types of activities?

Yes	100%	
No	0%	**TERMINATE**
Don't know / refused	0%	**TERMINATE**

Q2 Which of the following best describes how you are employed? Are you…
READ LIST AND CIRCLE ONE RESPONSE ONLY

Hired on a per project basis by a producer, production company or a TV network	61%
Hired full-time by a producer, production company or TV network	0%
Or, do you work independently?	37%
Other (specify_____)	1%

Q3 How long have you been involved in the film and television directing industry?

Less than 2 years	0%
2 to 5 years	9%
6 to 10 years	17%
More than 10 years	73%

Q4 When thinking about your employment directly related to film and television directing, would you describe your directing employment as full-time, part-time or is it best described in some other arrangement?

Full-time	57%
Part-time	24%
Contract-based / project based	7%
Freelance	5%
Seasonal / take work when it is available	5%
Other (specify_____)	1%

Q5 Which of the following genres of film and television programming do you direct? **READ LIST AND CIRCLE ALL THAT APPLY**

TV series'	69%
Short films	60%
Documentaries	59%
Feature films	57%
Corporate videos	43%
TV movies	41%
Commercials	39%
Webisodes	13%
Animated films	12%
Reality TV programs	11%
Music videos	8%
Video clips	7%
Other (specify_____)	12%

Q6 What professional associations, other than the Director's Guild of Canada **[ARRQ FOR QUEBEC DIRECTORS]**, do you belong to? **CIRCLE ALL THAT APPLY**

Academy of Canadian Cinema and Television	15%
Société des Auteurs de Radio, Télévision et Cinéma	12%
Writer's Guild of Canada	11%
Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)	5%
Alliance québécoise des techniciens de l'image et du son	5%
Canadian Film and Television Production Association (CFTPA)	5%
Alberta Motion Picture Industries Association (AMPIA)	4%
Director's Guild of America	4%
None	32%
Other (specify: _____)	23%

GO TO SKILLS SHEET NOW

Q7 Now, thinking about the skills we just discussed, are there any skills we have missed, or that you think may be required in future? **PROBE** Anything else? Anything else?

Q8 Have you ever participated in a university or college program for film or television directors?

Yes	69%	
No	31%	**GO TO Q12**
Don't know / Refused	0%	**GO TO Q12**

Q9 What is the name of the institution where you took this program?

Q10 What is the name of the program? **IF NECESSARY** What was your major or concentration?

Q11 And what was the duration of this program?

Q12 In the past year, have you attended any professional development conferences or workshops in the field of film and television directing?

Yes	32%	
No	68%	**GO TO Q16**
Don't know / refused	%	**GO TO Q16**

Q13 And what skill or skill set did you learn? **PROBE** Anything else? Anything else?

Q14 Who offered the training? **CONFIRM NAME AND SPELLING** So that was…

Q15 How many days or partial days were you in this training? **(N = 24)**

Mean: 4.90
Median: 2.00

Less than 1 day..... 4%
1 day to less than 3 days 54%
3 days to less than 5 days..... 13%
5 days to less than 10 days..... 13%
10 days to less than 20 days..... 13%
20 days or more..... 4%

Q16 When thinking about film and television director training, what are your greatest training needs right now or in the foreseeable future? **PROBE** Anything else? Anything else?

Q17 When thinking about all the training and educational offerings available to directors, which programs or courses do you consider the best and ones that you absolutely recommend to others? **PROBE** And what was the name of the program? **PROBE** And what was the institution or association that offered it?

Now let's turn to job skills. For each one of the following, please tell me if this skill is required *in general* to perform your job as a Film and Television Director. Next, please tell me whether you currently have this skill, or whether you need to acquire it. Then I will ask where you learned this skill. **ROTATE IF NEEDED, "ON THE JOB, AS IN YOU LEARNED THIS SKILL WHILE WORKING AS A DIRECTOR", AND "SELF-TAUGHT, AS IN INDEPENDENT STUDY, OR WHILE *NOT* ON THE JOB AS A DIRECTOR"**

SERIES A Skill		Do you need this skill to be a Film or Television Director?			Do you have this skill or need to acquire this skill?			Where did you learn this skill? Where do you expect to learn this skill? [CIRCLE ALL THAT APPLY]					
		Yes	No	DK REF	Have	Need	DK REF	On the job	Self-taught	Formal	Informal / conference workshop	Innate	DK REF
SS1	Evaluate narrative structure	97%	3%	0%	92%	8%	0%	56%	33%	39%	17%	1%	4%
SS2	Identify technical constraints and assess resulting financial feasibility	81%	19%	0%	88%	11%	1%	82%	23%	10%	4%	1%	4%
SS3	Present and market personal vision for a film or TV program	83%	15%	3%	80%	16%	4%	81%	25%	14%	6%	1%	4%
SS4	Create a shot list or develop a cue sheet	99%	1%	0%	99%	1%	0%	67%	25%	35%	4%	1%	0%
SS5	Create a storyboard or animatics	63%	37%	0%	71%	24%	5%	48%	23%	35%	7%	0%	10%
SS6	Determine character profiles	89%	7%	4%	93%	4%	3%	66%	33%	26%	7%	3%	1%
SS7	Determine key creative team profiles	76%	16%	8%	85%	5%	9%	81%	21%	15%	2%	0%	4%
SS8	Identify scenes for auditioning	77%	23%	0%	92%	7%	1%	73%	18%	19%	4%	4%	3%
SS9	Brief casting director	89%	11%	0%	92%	9%	0%	85%	15%	9%	3%	4%	4%

SERIS B Skill		Yes	No	DK REF	Have	Need	DK REF	On the job	Self-taught	Formal	Informal / conference workshop	Innate	DK REF
SS10	Direct audition sessions	91%	9%	0%	93%	7%	0%	79%	15%	17%	8%	1%	3%
SS11	Evaluate talent's ability to perform	99%	1%	0%	89%	9%	1%	77%	20%	16%	11%	7%	0%
SS12	Define sound and visual style	96%	3%	1%	97%	1%	1%	76%	26%	31%	3%	4%	1%
SS13	Develop shooting strategy and solutions according to timelines and budget	96%	4%	0%	96%	4%	0%	88%	20%	13%	5%	1%	0%
SS14	Determine shooting format	75%	21%	4%	89%	3%	8%	80%	20%	12%	4%	1%	1%
SS15	Determine shooting location	93%	7%	0%	99%	1%	0%	87%	19%	9%	1%	3%	1%
SS16	Determine required equipment	65%	35%	0%	81%	13%	5%	80%	18%	24%	7%	0%	1%
SS17	Perform location surveys	89%	11%	0%	97%	1%	1%	91%	12%	16%	0%	1%	1%
SS18	Perform a technical reading with key creative team	85%	8%	7%	87%	5%	8%	86%	17%	13%	6%	0%	1%

SERIES C Skill	Do you need this skill to be a Film or Television Director?			Do you have this skill or need to acquire this skill?			Where did you learn this skill? Where do you expect to learn this skill? [CIRCLE ALL THAT APPLY]					
	Yes	No	DK REF	Have	Need	DK REF	On the job	Self-taught	Formal	Informal / conference workshop	Innate	DK REF
SS19 Perform collective reading with talent	93%	7%	0%	92%	8%	0%	76%	16%	19%	9%	4%	1%
SS20 Conduct rehearsals	100%	0%	0%	92%	9%	0%	77%	19%	23%	17%	0%	1%
SS21 Choreograph blocking	99%	1%	0%	95%	5%	0%	83%	23%	27%	9%	1%	1%
SS22 Determine framing and direct camera angles and movement	99%	1%	0%	96%	4%	0%	71%	28%	37%	5%	1%	0%
SS23 Perform final run through	93%	4%	3%	89%	8%	3%	82%	16%	15%	7%	0%	3%
SS24 Monitor and adjust talents' performance	99%	1%	0%	96%	4%	0%	83%	19%	27%	11%	1%	0%
SS25 Dictate beginning and end of each take	97%	3%	0%	99%	1%	0%	82%	20%	22%	4%	5%	0%
SS26 Analyse rushes	96%	4%	0%	99%	1%	0%	89%	23%	21%	0%	1%	0%
SS27 Make editorial decisions	95%	4%	1%	96%	3%	1%	84%	24%	23%	4%	5%	0%

SERIES D Skill	Yes	No	DK REF	Have	Need	DK REF	On the job	Self-taught	Formal	Informal / conference workshop	Innate	DK REF
SS28 Determine musical style, soundscape, and sound effects, and select songs	87%	12%	1%	96%	1%	3%	78%	32%	18%	3%	6%	0%
SS29 Brief composer / music supervisor and sound editor	95%	5%	0%	93%	5%	1%	78%	20%	18%	1%	4%	0%
SS30 Direct voice-overs and ADRs and approve the sound mix	87%	13%	0%	93%	7%	0%	84%	17%	16%	4%	0%	0%
SS31 Conduct interviews	79%	21%	0%	85%	7%	8%	83%	22%	16%	4%	0%	1%
SS32 Use industry terminology	96%	4%	0%	75%	5%	0%	80%	21%	33%	7%	0%	0%
SS33 Present artistic vision in writing	93%	7%	0%	93%	5%	1%	70%	28%	30%	7%	3%	3%
SS34 Articulate and present artistic vision	99%	0%	1%	97%	1%	1%	77%	26%	16%	4%	7%	0%
SS35 Exercise leadership and demonstrate teamwork skills	96%	4%	0%	99%	1%	0%	72%	25%	11%	7%	27%	0%
SS36 Negotiate	92%	8%	0%	85%	11%	4%	79%	25%	7%	8%	19%	3%
SS37 Keep abreast of industry-specific technology	88%	12%	0%	81%	16%	3%	62%	48%	10%	32%	0%	1%

Appendix B: Training offerings for film and television directors

This appendix contains information on programs recommended by respondents that offer training in film and television directing skills. Programs were researched on-line, and some telephone interviews were conducted to confirm program information and solicit new information regarding specific film and television director training.

Formal training

This section provides brief descriptions of universities and colleges across Canada that provide training for film and television directors. A website link to each program is also provided.

Alberta

Southern Alberta Institute of Technology (SAIT)

Students taking the two-year diploma in Cinema, Television, Stage and Radio have the option of majoring in broadcast news, film and video, television, or radio. Both the film and video option, and the television option, include classes in advertising, business, writing and research in addition to the technical and creative aspects of filmmaking.

http://www.sait.ca/pages/cometosait/academic/diplomas/actsr.shtml

British Columbia

Vancouver Film School

The Film Production program is designed to train independent film makers in using digital video and 16mm film stock. In addition to cinematography, producing, screenwriting, design and post-production, students have 18 potential opportunities to direct school productions. Over the one year program the students will work collaboratively with each other and are guided by professional instructors in an environment similar to a professional film set.

http://www.vfs.com/fulltime.php?id=3

Emily Carr Institute

Students enrolled in the Bachelor of Media Arts at Emily Carr can major in Film, Video and Integrated Media. The program combines studio work, technical instruction, history and theory. During this four year program students may specialize in one particular media or work in hybrid forms. Prescribed courses include English and Art History in addition to studio work.

http://www.eciad.ca/studies/undergrad/bmedia

British Columbia Institute of Technology

FilmFLEX Technology Certification is a part-time program that partners with industry to provide training in film production, post-production, and business managment. The program is completed over one year in a self-directed environment. Students complete their own video by the end of the program and obtain experience working with industry professionals.

http://www.bcit.ca/study/programs/6740ipcert

The Broadcast and Media Communications Diploma in Television is a full time program that grades students against industry and professional standards which they must meet to graduate. A number of assignments give students field experience.

http://www.bcit.ca/study/programs/610cdiplt

University of British Columbia

Film production students may complete a Bachelor of Fine Arts, diploma, or Masters of Fine Arts with the department of Theatre and Film. This program provides training for intellectual, creative and technical skills. Students have the opportunity to work on several films in the program, and Masters students make an original film as their thesis.

Film Studies students may apply for a Bachelor of Arts major or minor, or a Masters degree from the Theatre and Film department. This program aims to educate students about World Cinema and aesthetics and the role they play in culture.

http://www.film.ubc.ca/index.shtml

Manitoba

University of Manitoba

The Film Studies program, available through the Department of English, Film and Theater is currently in the process of expanding course offerings to include cinematography, editing, and sound recording. Through practical courses, industry placements and the University's own film productions, students gain hands-on acting, writing and directing experience. The program focuses on being flexible and career-oriented, and students have the option of studying film as either a minor, general major, or advanced major.

http://www.umanitoba.ca/film_studies/

Ontario

McGill

The film courses at McGill University are primarily available through the University's English department. Courses focus more on the history and theory of film. Topics include; film aesthetics and philosophy, famous film-makers, and Canadian, Quebecois and international cinema.

http://www.arts.mcgill.ca/programs/english/english.html

Toronto Film School

Film Production is a six term program that also covers some aspects of television production. Students learn skills such as storyboarding, writing, cinematography, marketing and distribution in addition to art dDirection. Instructors for the program are working professionals with insight into the current industry for student directors and other film specialists.

http://www.iadt.ca/digital_film.asp

The television production program includes comprehensive business training, examines regulatory agencies, industry associations and the structure of television companies. Students also get hands-on training through labs that use industry standard procedures and equipment. The opportunity to create all the elements used to produce short television programs live-to-tape provides job ready experience for graduates.

http://www.iadt.ca/tv_production.asp

Humber College

The three year Film and Television advanced diploma program combines directing skills with training for producing, writing, shooting and editing. Students complete traditional 16mm film, digital and HD projects as part of the course assignments and have the opportunity to direct their own projects. A field placement in the third year provides students with practical skills as well as business and marketing experience.

http://postsecondary.humber.ca/04831.htm

The two year Acting for Film and Television diploma deals with movement, analysis and interpretation of screenplays and storyboards as well as acting skills. The program also familiarizes students with the history, protocols and professional standards of the industry. Many of the instructors are industry directors and professional actors.

http://postsecondary.humber.ca/10351.htm

The two year Theater Production diploma allows students to work with professional directors over the course of their studies and prepares them for work in the theatre, music or film industries. Both full and part-time instructors are industry experts, students are able to work with a broad range of professionals in preparation for their careers.

http://postsecondary.humber.ca/04891.htm

York University

York offers undergraduate and graduate studies as well as an annual showcase of student productions. Students receive practical training and in-depth academic studies in film. Guest lectures feature presentation from industry experts who offer insights into the film and television industry.

http://www.yorku.ca/finearts/film/index.htm

Confederation College

This two year diploma program allows students to create their own short dramas, documentaries, and television commercials. Combining hands-on experience with theoretical training, students are familiarized with the aesthetics of cinematography and the practical requirements of pre-production, production and postproduction. The program also offers training in editing and recording technologies, film and video camera equipment, and managerial skills.

http://www.confederationc.on.ca/film/

Algonquin College

The two year Broadcasting for Television diploma deals with both creative and technical aspects of creating television programs. Focusing on making graduates job ready, the emphasis of the program is on production but includes skills and training useful for directors to have. Students have the opportunity to work on projects outside of class time and gain hands on experience.

http://extraweb.algonquincollege.com/fulltime_programs/programOverview.aspx?id=0381X01FWO&

Ryerson – Image Arts

The School of Image Arts offers a four year program in film with 12 core courses covering topics from the technology and business aspects to the history and theory of film. With the other combined media courses and related electives students gain a broad range of arts training. They also have the opportunity to create their own project in their fourth year.

http://www.imagearts.ryerson.ca/film/index.cfm

Simon Fraser University

Boasting the largest and most comprehensive film studies program in Western Canada, Simon Fraser covers both artistic and technical aspects of film production. This four-year intensive program is designed to prepare students to become independent and documentary filmmakers while exposing them to other contemporary arts.

Québec

Dawson College

Cinema, Video and Communications is a two-year pre-university program that combines a rigorous media-centered education with a general education component to prepare students for university studies in media, journalism, cinema, animation, and the arts in general. This provides students with a foundation in film and communication studies, ranging from the history of film, art and music to scriptwriting and production.

http://dc37.dawsoncollege.qc.ca/cincom/

The three year Professional Theatre program at Dawson College has a number of courses that can be useful for future directors. Students gain an understanding of movement and acting as well as participating in live productions. They also gain experience in productions by working on crews (sets, lighting, sound, props, and costumes) or serve as assistant stage managers. Graduates of this program typically work as actors with professional theatre companies and/or in radio, television and film.

http://dc37.dawsoncollege.qc.ca/theatre/

Université Laval

Le Baccalauréat en études théâtrales dure six sessions et offre les concentrations suivantes: Dramaturgie et mise en scène, Théâtre et autres arts, Théâtre et littératures, et Animation théâtrale et intervention sociale. Les objectifs de ce programme incluent : la connaissance globale, à la fois diachronique et synchronique, théorique et pratique, de l'art théâtral; l'intégration des méthodes et des outils de travail théoriques et pratiques, disciplinaires et interdisciplinaires; le développement d'un esprit critique des enjeux artistiques et sociaux du théâtre, et des qualités personnelles pour le travail en équipe; le développement de l'individu global (voix, corps, sensibilité, intellect) et la stimulation du potentiel créatif.

http://www.ulaval.ca/sg/PR/C1/1.115.01.html

Le certificat en études cinématographiques dure deux sessions. Les objectifs de ce programme incluent : d'enseigner l'histoire du cinéma, le langage du cinéma, et les règles qui président à la représentation et à la production filmiques. Quelques uns des cours dans ce programme sont : Cinéastes, Le documentaire, et Questions esthétiques: découpage et montage.

http://www.ulaval.ca/sg/PR/C1/1.116.06.html

Concordia

The Bachelor of Fine Arts in theatre is comprised of four different focuses (theatre performance, design for the theatre, theatre and development, and playwriting), and the department also offers a minor option for students seeking other degrees. Directing is one of the skills that is included in the program and students are given the opportunity to do field work and take apprenticeships. While the program is not specifically directed at film and television, many of the skills learned are applicable to both mediums.

http://theatre.concordia.ca/

The Film Studies program focuses on the artistic and cultural aspects of filmmaking rather than on industry perspectives. While students are given training in the technical, financial, and commercial aspects of the industry, there is equal weight given to the creative process. There are specific courses in film direction and students may complete either a minor, major or specialization in Film Studies as part of a Bachelor of Fine Arts.

http://www.concordia.ca/info/futurestudents/undergraduate/programs/subjects/BFA_FilmStudies.php

Saskatchewan

University of Regina

The Bachelor of Fine Arts in Film and Video Production is a four year program that includes history, theory, and analysis. Students experience scriptwriting, directing, recording, and editing through technical production courses. In addition to studying Canadian films, students discuss European, Third World and Hollywood cinema.

http://www.uregina.ca/finearts/media/programs.html

http://cgi.sfu.ca/~scahome/?q=film

Professional development

This section provides brief descriptions of organizations across Canada that organize or offer workshops, seminars or conferences for film and television directors.

National

Creative Women Workshops Association

The Women in the Director's Chair (WIDC) Workshop, presented in partnership with The Banff Centre and ACTRA, annually offers eight mid-career women directors a two-month course of hands-on training. Delivered in sequence, the Story Incubation Module (SIM) and the Prep Production and Post Production Module (PPPM) develop communication, technical, leadership and creative skills while working with professional actors, crews and senior mentors. Short productions are undertaken but are not for broadcast or festival screening in order to protect the learning process.

Additional CWWA initiatives include the CTV WIDC Career Advancement Module, a 6-month mentorship program for twelve participants annually delivered in association with three established Canadian Women's Film Festivals, as well as other mentorship programs and financial and in-kind awards to assist women directors in their career advancement.

http://www.creativewomenworkshops.com

Canadian Film Centre

The Director's Lab offered as part of the Cineplex Entertainment Film Production Program includes a number of workshops that cover technical skills, creative skills, and the business aspect of film making. Several productions are undertaken in collaboration with the writers, editors, and producers in other Labs. The program is designed for directors with previous experience in the industry who are working towards their first feature film.

http://www.cfccreates.com/what_we_do/cfc_film/film_resident_program/index.php

Directors Guild of Canada

Each district council delivers training in coordination with the National Membership Admissions Committee. As well as recommending formal training options to their members each of the seven regional district councils provides professional training opportunities. Past workshops have include such topics as; multi-camera directing, scriptwriting, acting for directors, and how to conduct an audition.

http://www.dgc.ca/page.php?id=102

National Screen Institute

The Drama Prize program is a funded opportunity for a producer and writer/director to create a short film with the help of a mentor. There is intensive training at the beginning of the program and then participants return to their homes to finish the project. Up to five groups are selected every year and their productions are presented at a public screening.

http://www.nsi-canada.ca/dramaprize/index.shtml

Launched in 1977 the Features First program is available to writers, producers and directors to aid in the creation of their first or second feature film by giving them access to experienced Canadian filmmakers. This program also offers intensive training and then allows participants to return to their homes for the rest of the production with the aid of mentors.

http://www.nsi-canada.ca/featuresfirst/index.shtml

Alberta

Banff New Media Institute

The creative learning workshops include the "Women in the Director's Chair" program which provides hands-on experience and theory for both film and television directing (see above under *Creative Women Workshops Association* for a description of this workshop).

http://www.banffcentre.ca/bnmi/training/creative_learning/default.asp

The HDTV Training Lab program partners with the Aboriginal Peoples Television Network and combines formal training with producing projects. Participants are expected to have prior experience in film, and the program has been developed for skill advancement. Workshops focus on the use of specific tools and technologies to allow participants to become more familiar with HDTV technologies.

http://www.banffcentre.ca/programs/program.aspx?id=692

Saskatchewan

PAVED Arts

PAVED Arts offers approximately 30 workshops per year. Depending on the teaching availability of industry professionals, topics can include camera operation, non-linear video editing, photographic imaging and experimental electronics. Previous workshops have covered such subjects as: use of software programs like Final Cut Pro and DVD Studio Pro; Guerrilla-style filmmaking; cinematography and lighting; and collaborative peer work. Many workshops allow for hands-on learning, and the centre offers orientations and demonstrations as well as an exhibition space.

http://www.pavedarts.ca/wkshpsched.php

Saskatchewan Motion Picture Association

Established as a non-profit organization in 1985, the association advocates for all professionals related to producing and exhibiting film, video and interactive media in Saskatchewan. They offer workshops on a range of film related skills. Past topics have included: filmmaking for TV from script to screen; directing for comedy and drama; editing – drama, comedy, documentaries and lifestyle; editing – software; assistant directing; lighting; budgeting; and interim production financing. These programs may be one day workshops or they may span up to eight weeks.

http://www.crewcall.net/modules.php?name=Sections&op=viewarticle&artid=53

Québec

Institut national de l'image et du son

Le programme Cinéma dure cinq mois et développe les compétences et la créativité à titre de scénariste, de réalisateur ou de producteur. Ce programme inclut tous les aspects de la création cinématographique de fiction selon les standards en vigueur dans le milieu professionnel. Cette formation utilise le travaille en équipe afin de faire évoluer un projet de film depuis son idée originale jusqu'à sa présentation sur écran, et s'articule autour de la production de plusieurs exercices de court métrage.

http://www.inis.qc.ca/2-cinema.php

Le programme Télévision dure cinq mois et développe les compétences et la créativité à titre d'auteur, de réalisateur ou de producteur. Ce programme inclut tous les aspects de la création d'une dramatique télévisuelle selon les standards en vigueur dans le milieu professionnel. Cette formation utilise le travaille en équipe afin de faire évoluer un projet de série télévisée depuis son idée originale jusqu'à sa présentation sur écran.

http://www.inis.qc.ca/2-television.php

Le programme Médias interactifs dure cinq mois et développe les compétences et la créativité à titre scénariste interactif ou de producteur. Ce programme inclut tous les aspects de la création et de la production d'environnements Web, de jeux vidéo, de publicités et de contenus interactifs selon les standards en vigueur dans le milieu professionnel. Ce programme vise à former des individus sensibles au contenu, aux avancées technologiques et aux nouvelles habitudes de consommation des produits audiovisuels. Cette formation est centrée sur l'innovation, les compétences et l'esprit de collaboration, plutôt que sur les appareils et logiciels informatiques.

http://www.inis.qc.ca/2-medias.php

Le programme Écriture de long métrage dure dix mois et développe ou perfectionne des compétences spécifiques à l'écriture d'un long métrage de fiction. Ce programme utilise des commentaires et des recommandations pour aider à améliorer la technique et la créativité.

http://www.inis.qc.ca/2-longmetrage.php

Conseil de la Culture du Bas-Saint-Laurent

Le Conseil de la Culture du Bas-Saint-Laurent offre des ateliers de perfectionnement en groupe et du perfectionnement individuel. Les objectifs du Conseil sont d'offrir la développement des compétences disciplinaires afin de faciliter le développement des carrières des travailleurs culturels. Les ateliers s'adressent à tous les travailleurs culturels de la région du Bas-Saint-Laurent, y inclut; les artistes, les artisans, les travailleurs autonomes et les employés d'organismes ou d'entreprises culturelles.

http://www.crcbsl.org/formation.asp

L'atelier Final Cut Pro Intermédiaire dure trois jours et amène les participants à une compréhension approfondie du système de montage Final Cut Pro 3.0\5.0. En utilisant une approche pratique cet atelier enseigne aux participants comment travailler dans une manière efficace, créative et autonome. L'atelier comprend: la préparation à la numérisation et au montage; numérisation; montage simple; montage avec transition; effet appliqué à un plan; montage en multicouche; générateur de texte; importations d'images et de sons; exportations; création d'un document « master » du montage final.

http://www.crcbsl.org/coursformation/FINALCUT.pdf

Paraloeil

Paraloeil est un organisme sans but lucratif et un centre d'accès en arts médiatiques dans le Bas-Saint-Laurent. Les membres peuvent suivre des ateliers en montage (niveau expert), scénarisation fiction et musique de film.

L'atelier sur la musique de film discute le rôle de la musique dans un film, le rapport de la musique avec la conception sonore et la relation réalisateur-musicien. Cet atelier offre aussi un lieu d'échange sur la musique des films des participants.

http://www.paraloeil.com/accueil.html

Alliance québécoise des techniciens de l'image et du son (AQTIS)

Le Programme de perfectionnement professionnel (PPP) offre des cours de base afin d'enseigner les connaissances théoriques et pratiques. Les formations offertes sont les plus demandées; ils ont étés mises sur pied suite à l'étude de besoins en formations commandée par le Regroupement pour la formation en audiovisuel du Québec (RFAVQ) au printemps 2007. Les cours offerts incluent de la compréhension du HD à la gestion des ressources humaines.

http://www.aqtis.qc.ca/accueil_ppp.fr.html

CÉGEP de Jonquière

La programme de Techniques de production et de postproduction télévisuelles dure six sessions et offre deux voies de spécialisation: production et postproduction.

Le volet production enseigne la manipulation les équipements de production, les caméras, et les équipements destinés à l'enregistrement du son, à faire des éclairages autant en studio qu'à l'extérieur, ainsi qu'à installer les différents types d'équipements de tournage sur les plateaux de télévision. Les étudiants apprennent à concevoir et à élaborer des émissions de télévision et se familiarisent avec les étapes techniques de la production et du montage d'une émission.

Le volet de postproduction enseigne les éléments de l'option production, à exploiter des équipements et du matériel variés et, comme son nom l'indique, à spécialiser dans une gamme d'activités qui suivent la production. Par exemple : Le prémontage, le montage et le transfert de films, la production d'effets spéciaux, la création d'illustrations et d'animation en 2D et d'éléments visuels en 3D, le compositing, le montage sonore et le mixage final.

http://www.cjonquiere.qc.ca/cegep_jonquiere/fichier_temp/22/TPPT-589A0.pdf

Appendix C – Verbatim responses

Figure 31 Q7 SKILLS THAT MAY BE REQUIRED IN FUTURE

Being able to tell a story
Ability to tell a story.
Storytelling.
How to be a story teller, the artistic side of the business.
Know how to tell a story.
Obtaining funding / financing / financial planning
Fundraising skills and techniques. Financial planning.
New technologies of information training in funding for financing.
Finding financial support.
Knowledge of financing alternatives.
Training in finances, especially balance sheets and taxes.
Editing
Editing on the computer.
More editorial activities: imparting a vision of music and being involved with scoring and mixing.
Supervise the editing.
Understanding legal aspect
Contract law.
Legal aspects of the field, corporate law and union.
The legal aspects of the profession, including certain legal rights and legal questions.
Knowledge of the Internet
Knowledge related to the development of the internet and the web.
New technology like the internet.
Evolving technology / digital technology
New technologies. **(5 responses)**
Process photography - digital technology.
Evolving technology.
Keeping abreast of technology change and how it affects creative process and medium of presentation.
Keeping up with new technology.
New multimedia platforms.
New technologies like digital cameras and high definition.
New technology like the internet.
Evaluate / adjust scripts or movie contents
Ability to break a script into visual pieces to capture.
Adapt/adjust script from the written to the action.
Creating content.
Evaluating scripts for market appeal.

Understanding the movie market / market awareness
They need market awareness and understand audience trends, you have to know what the kids want to see.
Awareness of changing markets.
Ability to foresee short and medium term to persevere in a competitive field.
Marketing / promoting skills / distribution
Marketing skills are required but not taught as part of the film and TV training.
Involvement in publicity for film, Director's person presentation.
Promotion of project.
Marketing to sell the project.
Learning the new methods of distribution.
Marketing of film.
General business skills
Business skills. **(2 responses)**
Know how to maintain contact, how to find work and keep it.
Knowledge of the resources and structure.
Knowledge in organization and structures to foresee difficulty and have a rescue plan.
Broad knowledge of culture or education
Directors need a broad education, especially in literature.
Have a large knowledge of general culture and know other fields different from directing.
Time management
Understanding of timing.
Management of time on the stage.
Other
They need really keen observation skills, both watching and listening.
Understanding the art of interpretation.
The ability to supervise all creative detail while keeping the whole picture in mind.
Direction of music videos.
General preparation for filming.
Diplomacy and sense of humor.
Put together the experienced directors with the new directors so that they learn other aspects of the work. It will be a course of reality.
Visual description.
Training for the new so that they can learn the process from the pre-production to the post production.
Adapt your personality to align with the subject at hand.
Already mentioned in the skill set list
Leadership skill.
Negotiation.
Evaluate and adjust actors' performances on set.
Being able to tell if a location is right for the camera and story.
Directing actors.

Figure 32 Q13 SKILLS LEARNED AT PROFESSIONAL DEVELOPMENT CONFERENCES OR WORKSHOPS

Usage of new technology / equipment
Digital technology.
How to use new media.
High definition post production, technical courses.
Usage of equipment of digital storyboarding.
Filming for high definition TV.
Editing on AVID (new technology).
How to use the digital camera.
Marketing and sales
Marketing and sales.
Film distribution and marketing.
How to market.
Various afternoon workshops at film conferences about marketing or promotion.
Understanding funders' expectations to improve project presentations.
Management skills
Update in management skills.
Directing
Directing actors. **(2 responses)**
Directing fiction.
Photography directing.
Direction of comedians - to be clear and precise in giving directions.
Script related skills / writing skill
Writing for film.
Script writing for directors.
Preparation of screenplay or script - analysing screenplays or scripts, evaluating their value, setting them.
Documentary writing.
Scripting.
Writing scripts.
Fiction scripting.
Directing auditions
Learned how to audition actors.
Working with actors in the audition.
Visual / special effects
Visual effects.
Updating visual effects skills.
Film and special effects imaging.

Other
Express our point of view with no arrogance.
Sketching for cartoons/animated sketch.
Scene setting.
Don't know / refused
I don't know.

Figure 33 Q16 GREATEST TRAINING NEEDS NOW OR IN THE FORSEEABLE FUTURE

Keeping up with new technology / current trends
Keeping up with technology - HD, for example; new cameras.
Digital technology and how to monitor this technology.
More knowledge of new technology.
Keeping current with changing media and their technical features.
Working technically with new media and the internet.
We need to keep up with changing technology.
Keeping up with technology.
Analysis of current trends in film and TV.
I need to keep current with what is going on in the industry and around the world.
Production and post production technology awareness.
Need more new technology workshops.
Working with new technology, digital and special effects.
Technical workshops on formatting and delivery.
Keeping up with new technology.
Understanding new technology - it would be good to understand what's available.
Knowledge of new technologies.
New technologies, equipment, new formats, multimedia.
Technology of multimedia, new format, high definition, web, webcam.
Course on technique of cinema or TV.
New technologies such as computer generated imaging.
Master, a movie making software application.
Courses of new technology - Editing software, computer generated imagery software.
Training on new technologies like cameras and other devices, and on the web.
New technology surrounding High Definition.
New technologies like internet and new diffusion material.
Writing skills / scripting
Scripting. **(2 responses)**
More writing skills.
Writing skills.
Adapting or adjusting scripts.
Perfection in scripting - Meetings with a scripting specialist.
Scriptwriting.
Interpersonal skills / working with actors
More learning about actors and acting.
Working with actors.
There is a need to learn people skills.
People skills and working with actors.
How to handle myself with media.
How to work well with the acting crew.

Interpersonal skills / working with actors (continued)
Networking and collaborating opportunities.
People skills - working with actors and writers.
Improved communication skills for directors talking with crew and actors.
Ability to work with actors.
Psychology/people skills. Self confidence.
Negotiation
Ability to negotiate for film projects.
Negotiating with producer for salary and rights presenting projects.
Learn how to negotiate.
Experience, apprenticeships / internships
Apprentice programs and mentorships.
The best possible training is experience. People need to go through the whole process and make a 5-minute-film.
Job shadowing to learn real world approach.
Some kind of semi formal apprenticeship would probably be ideal.
There is a need for observing others and on the job experience.
Practice is especially valuable.
Whatever training they do get it needs to be hands on.
They just need practice and to learn from making mistakes.
Put together the experienced and the novices and allow the novices to create.
Work with a studio equipped with a camera and learn by practice.
Get some experience by practicing with the experienced ones.
Editing skills
Editing. **(2 responses)**
Editing. It's very important for directors to understand that part of the process.
Workshop for Final Cut Pro (non linear assembly).
Marketing / promotion
Self promotion.
Learn to be more competitive.
Aware of changing markets. Knowing what TV viewers want.
Marketing. There is no course yet for that.
Marketing to sell the project and get the attention of a producer or a distributor.
Funding / financing
Self financing and budgeting.
Financing and funding.
How to find and manage financing of a production.
Training in production, need to know how to get money for projects.
How to manage taxes and find financing. Training in finding and keeping work.

Directing actors
Directing actors. **(6 responses)**
Directing actors. Learn the cinematographic language. Test analysis
Other
Training is pretty good. They just need to be able to sell here, rather than buy US content.
Finding and keeping work.
Storyboarding workshops.
More opportunities to get to seminars or workshops, simply to exchange views with writers and directors getting together.
Training in development of projects - how to cut through roadblocks in the industry.
Training in short film and documentaries.
Direct casting, preview casting scenes.
Sketching.
Training on the stage and paid trainings, to be part of a production team.
Management of production.
Technical cue sheet.
Travel to learn more about other cultures, more access to material and projects.
None
None. **(5 responses)**
Don't require training for what I'm doing in the next five years.
Nothing.
Don't know / refused.
I don't know.