

Competency Profile

DIRECTORS

Film and Television

A Competency Analysis

www.culturalhrc.ca

Recommended Skills for

Film and TV Directors

COMPETENCY PROFILE

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TABLE OF CONTENTS

INTRODUCTION | 4

SUMMARY – CHART OF COMPETENCIES | 6

COMPETENCY PROFILE | 7

A. ANALYSE SCENARIOS / CONCEPTS | 8

**B. TRANSFORM CONCEPTS AND SCENARIOS INTO ONE'S
CINEMATIC LANGUAGE | 10**

C. SELECT TALENT AND KEY CREATIVE TEAM | 12

D. DETERMINE SHOOTING PARAMETERS | 15

E. PREPARE FOR PRODUCTION | 17

F. DIRECT MISE EN SCÈNE | 19

G. DIRECT EDITING | 21

H. CREATE MUSIC AND SOUND AMBIANCE | 23

... AND TO ACCOMPLISH THE PREVIOUSLY DESCRIBED PROFESSIONAL
COMPETENCIES, A **FILM AND TV DIRECTOR** MUST BE ABLE TO...

I. DEMONSTRATE COMMUNICATION SKILLS | 24

J. DEMONSTRATE PERSONAL COMPETENCIES | 26

INTRODUCTION

This document presents the outcomes of an occupational analysis (1) for **FILM AND TV DIRECTOR**.

The Cultural Human Resources Council (www.culturalhrc.ca) strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector, including the self-employed.

CHRC's initiatives on behalf of and in collaboration with the film and television industry include developing *Fast Forward*, a national training strategy for the industry, and establishing a National Training Advisory Council (NTAC) to oversee the implementation of the *Fast Forward* recommendations. CHRC has also undertaken occupational analyses for certain key occupations in the film and television industry including one for **Film and Television Directors**. The others are Documentary Filmmakers, Film and Television Producers and Production Managers.

The Chart of Competencies identifies the combined competencies that make up the work of a Film and Television Director; it was compiled by a group of expert practicing professional film and television directors from across Canada. It is to be used in conjunction with CHRC's *Competency Profile for Film and Television Directors*.

The **Competency Chart and Profile** can be used by individuals to evaluate their own skills and to determine areas where they should pursue additional training. On a corporate level, this material can be applied in defining job profiles, developing competency-based professional development programs, negotiating and customizing training programs, developing career planning programs, recruitment profiles and individual position descriptions.

This project, initiated and coordinated by the Cultural Human Resources Council, is funded by the Government of Canada's Sector Council Program.

¹ The expressions 'occupational analysis' and 'competency profile' are used interchangeably in this document.

METHODOLOGY

The Cultural Human Resources Council has chosen the DACUM (Developing A CUrriculUM) model to conduct this analysis. One of the key features of DACUM is to rely on a group of expert practitioners to review all the competencies required to function effectively in a given occupation.

The combined **Chart of Competencies** and **Profile** present four levels of analysis:

1. A series of **General Areas of Competence**, more commonly called **GACs**. A GAC describes a major function or responsibility of a particular profession, trade or position. There are two types of GACs: **General Areas of Professional Competence** (GACs A to H inclusively) and **General Areas of General Competence** (GACs I and J).
2. Each GAC is further defined into **skills** (competencies). The skills, as well as the GACs, are identified in behavioral terms and thus begin with an action verb depicting the applied behavior.
3. Each skill is further analyzed into **subskills**. A subskill is an intermediate step between the whole skill and the detailed actions associated with practicing the skill.
4. A (non-exhaustive) series of **important actions** and **key general competencies** has been identified; these may be used as performance indicators, providing the criteria by which competence can be assessed.

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SUMMARY – CHART OF COMPETENCIES | A FILM AND TV DIRECTOR MUST BE ABLE TO:

PROFESSIONAL COMPETENCIES

A. ANALYSE SCENARIOS / CONCEPTS

1. Evaluate narrative structure
2. Educate oneself on subject matter
3. Analyse technical issues
4. Assess financial feasibility
5. Consider alternative solutions

B. TRANSFORM CONCEPTS AND SCENARIOS INTO ONE'S CINEMATIC LANGUAGE

1. Create a preliminary shot list
2. Create a storyboard / animatics
3. Create a cue sheet (for live-events, news, live-to-tape, magazines)
4. Present a detailed vision of project to concerned parties

C. SELECT TALENT AND KEY CREATIVE TEAM

1. Determine character profiles
2. Audition talent
3. Evaluate talent's ability to perform
4. Determine key team profiles
5. Perform key creative selection process
6. Brief and seek input from key creative team

D. DETERMINE SHOOTING PARAMETERS

1. Define sound and visual style
2. Develop shooting strategy and solutions in compliance with set time and budget
3. Determine shooting format
4. Determine shooting location(s)
5. Determine required equipment
6. Approve shooting schedule

E. PREPARE FOR PRODUCTION

1. Perform a technical reading with creative team
2. Perform technical surveys
3. Approve suggestions made by key creative team
4. Approve schedules
5. Perform collective reading with talent
6. Make script adjustments
7. Transfer vision to screen
8. Create / maintain relationships with talent and team members

F. DIRECT MISE EN SCÈNE

1. Conduct rehearsals off set
2. Choreograph blocking
3. Finalise technical preparation
4. Shoot the scene

G. DIRECT EDITING

1. Analyse rushes
2. Share one's vision and expectations with editor
3. Provide direction to move edit to rough cut
4. Provide direction to move edit to fine cut
5. Promote / defend director's cut
6. Provide direction to move edit to locked picture
7. Provide direction for colour correction and visual effects

H. CREATE MUSIC AND SOUND AMBIANCE

1. Determine musical style and soundscape
2. Brief composer / music supervisor and sound editor
3. Select music
4. Direct voice over and Automatic Dialogue Recording (A.D.R.)
5. Approve mix

GENERAL COMPETENCIES

I. DEMONSTRATE COMMUNICATION SKILLS

1. Practice active listening
2. Communicate verbally in a clear and concise manner
3. Communicate clearly and concisely in writing
4. Make presentations
5. Conduct interviews
6. Display tact and diplomacy
7. Demonstrate empathy
8. Persuade
9. Use industry terminology

J. DEMONSTRATE PERSONAL COMPETENCIES

1. Assert one's artistic identity
2. See the big picture
3. Exercise leadership
4. Exercise authority
5. Make decisions
6. Solve problems
7. Exercise analytical skills
8. Be open minded
9. Demonstrate creativity and imagination
10. Display self-confidence
11. Maintain focus
12. Demonstrate thoroughness and attention to detail
13. Negotiate
14. Exercise patience
15. Work under pressure
16. Anticipate challenges / issues
17. Demonstrate entrepreneurial skills
18. Demonstrate time management skills
19. Demonstrate teamwork skills
20. Take risks
21. Multi-task
22. Keep abreast of industry-specific technology
23. Trust one's intuition

COMPETENCY PROFILE

A **FILM AND TV DIRECTOR** MUST BE ABLE TO ...

A FILM AND TV DIRECTOR MUST BE ABLE TO:

A. ANALYSE SCENARIOS / CONCEPTS

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Evaluate narrative structure	1.1 Breakdown script	<ul style="list-style-type: none"> • List summary of scenes • Determine character arcs • Find turning points • Determine story arcs • Create beat sheets 	Most critical interpersonal and/or personal skills associated with the competency as a whole • SEE THE BIG PICTURE (J2) • EXERCISE ANALYTICAL SKILLS (J7)
	1.2 Process information	<ul style="list-style-type: none"> • Determine narrative problems • Determine narrative solutions 	
2. Educate oneself on subject matter	2.1 Review relevant material	<ul style="list-style-type: none"> • Screen stock footage • Screen fiction based material • Screen non-fiction based material • Read material • Surf internet 	• EXERCISE ANALYTICAL SKILLS (J7) • PRACTICE ACTIVE LISTENING (I1)
	2.2 Consult with experts	<ul style="list-style-type: none"> • Identify relevant experts • Formulate questions • Conduct interviews • Assess results 	
	2.3 Immerse oneself in subject matter	<ul style="list-style-type: none"> • Shadow someone • Live the experience 	
	2.4 Develop personal vision on given scenario	<ul style="list-style-type: none"> • Formulate concept • Solicit feedback 	
3. Analyse technical issues	3.1 List constraints	<ul style="list-style-type: none"> • Identify obstacles • Identify potential pitfalls • Gather relevant information • Discuss with experts • Consider budgetary resources 	• EXERCISE ANALYTICAL SKILLS (J7) • DEMONSTRATE CREATIVITY AND IMAGINATION (J9)
	3.2 Explore options		