2021
FUTURE VISION
THE RISE OF THE
CREATIVE ENTREPRENEUR
PURPOSE

To find and empower Australian talent to shape and share their stories with the world by delivering the most future-focused education, research and training.

VALUES

WE STRIVE FOR MASTERY

We believe true mastery is a lifetime endeavour – it goes beyond mastering a craft, to mastering our own unique story and voice. The apprentice transforms into a master, and the master never stops learning. The School is a haven for those who seek world-class credentials, to enable their life’s work.

WE ENCOURAGE DARING

Nothing great ever comes from playing it safe. Daring is the seed of all great innovations – on screen, through sound, in society and beyond. We value the courage to take risks, to explore boldly, to challenge, and continually strive for new ideas that enrich our world – in our students, our alumni, and within ourselves.

WE BELIEVE IN MERITOCRACY

We believe talent and hard work are the ultimate qualifiers for success. No matter where talent comes from, AFTRS is open to giving a fair go to creative thinkers across film, broadcast, radio and technology. Our role is to champion Australian creativity and culture in its entirety. This demands being as open, accessible and diverse as the nation we service.

WE PRACTICE GENEROSITY

The desire to share generously – new ideas, new talents and thinking – is a fundamental condition for any culture to thrive. We believe creativity, and the stories we share, enrich the whole of society (not just the creator). This generosity extends beyond our own School borders, to how we share our experience within Australia and around the world.

WE WORK TOGETHER

We believe in the remarkable possibilities that arise when unique perspectives come together. Whether it’s diverse talents bringing their unique skills together to create something greater than the sum total of their parts; or industry leaders collaborating to create bold new opportunities. Stories are bridges that bring people together. They unify. They shine a light. They galvanise. They heal. A driving force for social, cultural and economic good.

VISION

To be the reference point for innovation in screen, sound, and story-making globally.
In early 2016, the Australian Film Television and Radio School commissioned the most current and comprehensive survey of the nation’s screen and broadcast professionals to identify the best training and education to produce our next generation of inspiring film-makers and broadcasters and to support and enable existing practitioners.

The school’s industry skills survey consulted more than 500 Australian industry experts and companies through online questionnaires, focus groups and face-to-face interviews. The results have yielded invaluable information about the industry’s needs and uncovered training and development gaps. In response, AFTRS has re-designed and tailored its programs and courses to address those needs.

The survey found the industry’s training priorities are:
• running a business
• new technologies
• multi-skilled new entrants
• and high calibre screen and broadcast talent.

Among the individuals surveyed, understanding how to run a business rated as the highest priority in current and future skills gaps.

The majority of companies also identified marketing and social media to build audiences and markets as current skills gaps and envisaged that there will be a future gap in understanding new technologies and advances.

AFTRS is responding by developing high-quality courses to address these needs and will partner with industry guilds, screen agencies and other relevant organisations to deliver these courses.

We’ve evolved our Bachelor Degree adding more practise-based learning; re-introduced a two-year discipline focus Masters Course; and launched an innovative R&D program.

To keep what we do relevant and up-to-date, AFTRS will conduct an industry survey every three years.

Context
Our industry faces huge changes. The rapid growth of new platforms and technology has created a tsunami of digital content. Algorithms recommend what we listen to and watch. Today, people are creating and sharing more content than ever before.

The forces reshaping film, media and entertainment are revolutionary and challenging. This revolution will not be televised; it will be open-source and on-demand.

In this age of global format wars and multiple platforms, the battle isn’t over how we create content; it’s over who shapes our culture.

In the early 1970s, Australia stared down the barrel of a different but equally challenging cultural crisis. In a decade we had produced only a handful of films. In 1973 the Australian Film, Television and Radio School was established to breathe new life into the screen and broadcast industry and empower Australian creativity and storytelling.

Now, as film, media and entertainment become more globalised and homogenised, our understanding of who we are as a nation and culture is again under threat. This is as much a critical period in Australia’s screen and broadcast history, as it was back in 1973.

That’s why we commissioned this important survey and that’s why we’re transforming AFTRS.

Here’s how we’re doing it.
OUTREACH
AFTRS will open the organisation to a wider audience through a number of channels:
• informing the primary and secondary school curriculum
• using outreach initiatives in different communities across Australia
• reaching audiences through public open programs.
This will help people across the country to engage with and understand the value of Australian screen and broadcast culture as well as giving them skills to tell their own stories. Partnerships will be critical in helping AFTRS reach a wider and more diverse audience to guarantee the success of these nation-wide initiatives.

EXAMPLES
1. We are developing materials for schoolteachers in partnership with relevant organisations to teach filmmaking within the context of Australian screen and broadcast culture.
2. We are providing training in partnership with creative community hubs such as Western Sydney’s Information and Cultural Exchange (I.C.E) where we run workshops in Parramatta and at the AFTRS campus to provide career pathways into the screen industry.

TALENT DEVELOPMENT
AFTRS will educate and support new talent to make sure innovative, relevant Australian content creators are given a voice in the screen and broadcast industry. The school will offer the highest standard of industry-focused education and training to develop a diverse pool of new talent. AFTRS will deliver the following Award Courses: BA Screen – Production, Graduate Diploma in Radio, Graduate Certificates, MA Screen and MA Screen Business & Leadership.

Our merit-selection process will ensure the most creative students from a diverse range of backgrounds have the opportunity to study at AFTRS. Students will be mentored throughout their education, and entry in to the industry. They will be given international opportunities to extend their understanding of the realities of the global marketplace, as well as opportunities for internships. We will work with partners to support emerging talent through talent labs and mentoring schemes.
AFTRS will reignite its alumni network to provide opportunities for people to stay in touch and find support as they develop their careers.

EXAMPLES
1. Talent Labs: AFTRS has teamed up with Screen Queensland to run storytelling workshops to create original scripts for global streaming video-on-demand (SVOD) audiences. Talented local writers, directors and producers will have the chance to pitch their ideas to international SVOD executives.
2. Revitalised course offering: AFTRS is evolving the current BA to ensure that graduates are being taught to leverage the latest technology and techniques to future-proof their career and inform the industry with new perspectives. The school is reintroducing its high-level professional discipline focused two-year MA that will act as a fast-track into industry. Newly established Heads of Discipline will inform the development of curriculum at all levels in the school to ensure courses work together to fulfill the School’s long-term goals.

i) The BA Screen: Production course will produce high-quality students ready to enter the industry and add value to any production company from day one.
In response to employers’ demands, this generalist course teaches students to create content across multiple platforms while understanding all production roles.
Graduates will have the know-how and agility to move between short and long-form storytelling, as well as non-fiction and fiction genres. They’ll also be able to produce exciting content regardless of the equipment and software available –

ii) The MA Screen will select six students per year into eleven specific disciplines. This two-year full time program will offer small teaching groups, mentorships and cross-disciplinary collaborations. Graduates will emerge with high-level creative and technical skills and a superior understanding of the market and audiences, ready to enter the industry as professional practitioners, creators and leaders in their chosen fields. Students will divide their time between specialist and shared subjects to develop advanced professional knowledge informed by bold, conceptual and creative approaches.
The disciplines include:
• Cinematography
• Documentary
• Creative Producing
• Directing
• Editing
• Music
• Production
• Screenwriting
• Sound Design
• Animation
• Interactive Media.

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INDUSTRY TRAINING

In response to the skills survey findings, AFTRS will deliver high quality courses that directly address the industry’s training needs. Industry skills will be delivered across Australia through partnerships with a wide range of organisations from industry guilds and screen agencies to existing training and community organisations. Short courses and diplomas, both online and face-to-face, were identified as the most suitable training methods for people currently in the industry. Courses will be formally reviewed annually to ensure they continue to meet the changing requirements of the industry whilst addressing identified diversity issues.

EXAMPLES

1. We have designed a suite of Diplomas and Advanced Diplomas responding to industry needs such as Script Editing, and Production Management.

2. AFTRS has recently trained sound technicians in Darwin and Alice Springs based on industry needs identified by Screen Territory.

RESEARCH & DEVELOPMENT

The school will drive innovation through research to encourage relevance and growth in the industry and practice-based education. The school will use its unique position as a specialist industry focused tertiary organisation to undertake quick, relevant research that can leverage innovation and growth within the sector. Industry research will focus on new technology, business, and audience engagement. Initiatives will be undertaken with industry, and focus on emerging opportunities. AFTRS will then distribute the research findings and embed them into existing and new courses. AFTRS will also run a program of educational research that will focus on improvements in practice-based teaching and learning.

EXAMPLE

Research & Development: AFTRS launched a R&D program with virtual reality which resulted in the ground-breaking VR Noir project, an interactive crime thriller, which showcased at the 2016 Sydney VIVID Festival. The VR Noir program demonstrates how virtual reality narratives can engage audiences in an exciting and radically different way compared to traditional screen entertainment. The next round of research projects will focus on measuring audience engagement and binaural audio technology.

INCLUSION

To guarantee AFTRS reflects Australian society, the school will ensure diversity is embedded and embraced in all its activities. AFTRS is researching world best practices in diversity. It will apply these findings to its own work, and then measure its impact against our strategic goals. A review of recruitment activities, application processes and curriculum design is currently being undertaken to ensure AFTRS attracts and keeps the best students possible across Australia. AFTRS’ re-invigorated Indigenous Unit will further expand to find and foster potential filmmakers and broadcasters through a variety of pathways into the school. Talent labs will help nurture Indigenous students and the Black Talks program will continue to provide a platform for debate and discussion with Indigenous practitioners about their practice. An expanded scholarship program will be aimed at allowing people to access the School’s education, mentoring and training opportunities regardless of their circumstances.

EXAMPLE

In association with Screen NSW, AFTRS has created She Shoots, a female camera-operator initiative for reality TV, as well as Black Shots, a training initiative for Indigenous camera operators.
AFTRS is transforming itself in response to the seismic shifts in our screen and broadcast landscape.

In order to do this, we need to reboot our operating system and recalibrate our strategic plan. Our school is on a mission to carve out a new future in which Australian screen and broadcast creativity and innovation are driving forces for social, cultural and economic good, here and around the world.

We are committed to empowering every Australian – irrespective of age, ambition or circumstance – to shape, share and love their stories, at the same time supporting the industries it serves to stay competitive in an increasingly accessible world market.

"In a fast-growing commercial and creative environment AFTRS aims to help talented creatives develop an understanding of the opportunities it presents, shape their work for the most successful global platforms, and position their stories and our industry in a meaningful way."

– Neil Peplow
CEO, AFTRS
WHAT WE WILL COVER

1. Research Methodology
2. The Findings
3. The Evolving Dynamics of Our Industry
4. What Skills are Needed?
5. Current and Future Skills Gaps: Individuals
6. Current and Future Skills Gaps: Companies
7. What Role Can Training and AFTRS Provide?

RESEARCH METHODOLOGY: WHO WE SPOKE TO

SKILLS SURVEYS
Individual survey
- 400 industry practitioners
- National
- Online survey

Company Survey
- 93 companies across a range of screen sectors
- National
- Online survey

SKILLS FOCUS GROUPS
Nine focus groups across skills disciplines:
- Directors
- Producers
- Production Managers
- Cinematographers
- Editors
- Sound Editors
- Composers
- Writers
- Production Designers

SKILLS DEPTH INTERVIEWS
14 one-on-one in depth interviews with a range of senior practitioners across film, TV, radio, animation, VFX and digital

INDUSTRY SKILLS SURVEY 2016

THE RISE OF THE CREATIVE ENTREPRENEUR

HOW OUR SECTOR IS CHANGING AND OUR FUTURE SKILLS GAPS
WHAT YOU TOLD US

THE DYNAMICS OF THE CREATIVE SECTOR ARE CHANGING

Technology is advancing and commercial demands are expanding.

While at the same time

Time and budgets are contracting

This combination of speed and shrinking resources is putting pressure on skills development.

Technology

Advances in technology

Changing commercial demands

Time is tight

Budgets squeezed

Make a creative mark and make money

Tech developments transforming industry

• Need to be in the know
  What’s on the horizon

• Refine and refresh skills
  Know what to use and how

Budgets continually squeezed

• Creativity can cost
  A ‘get it right first time’ culture

• Risk of ‘no risk’
  A focus on budget discourages creative risk taking, and ultimately, learning

Timelines are increasingly tight

• Fast turnarounds dominate
  Moving towards short, sharp content, with short turnaround times

• Focus on ‘here and now’
  Exacerbates ‘get it right first time’ mindset, less space to try new things

Make a creative mark and make money

• Audiences are savvy
  Know what they want to watch and how

• Need content that is fresh and financially viable
  New content that audiences want to pay for
WHAT DID PEOPLE SAY ABOUT CHANGES IN THE SECTOR?

TECH AND COMMERCIAL DEMANDS

“There’s so much new technology in composing and the need to demonstrate they are on top of new hardware and equipment.”
COMPOSER

“New technology is changing things, in production design it’s changed the drafting process significantly.”
PRODUCTION DESIGNER

“Technology is moving really quickly, and freelancers need to be up to speed with what’s being used and why.”
PRODUCER

TIME AND BUDGET RESTRAINTS

“What used to take a couple of weeks, now has to be done in a couple of days.”
PRODUCER

“Time is really tight now, we need people to hit the ground running and be able to do the job straight away.”
DIRECTOR

“Everyone is very defensive about surviving, everything is squeezed, we just can’t afford to make mistakes.”
SOUND

THE INDUSTRY IS RAPIDLY FRAGMENTING

DOMINATED BY SOLOS AND MICROS

- Self-employed awareness
Need skills to run a business

- Balance creativity and commercial viability
Individuals who can create and know what’s profitable

- Realistic risk
Balance pushing creative boundaries with pulling in a profit

DIVERSITY OF FORMATS AND PLATFORMS

- Shift from long to short format
Short format storytelling is a growth area

- New viewing technology
On-demand, smart phones etc, driving new viewing habits (binge watching, social media sharing etc)

- Diversity of content
Individuals need to be skilled in different areas e.g. high drama short series, short films, YouTube style videos

SHIFTS IN STORYTELLING

- Adaptable storytelling
Crafting a story fit for format and platform: a 10 second web short versus a 12 episode drama and across multiple screens

- Ability to sell not just tell
Right format for right audience and developing a commercially viable story

- Consumers as creators
Consumers are creating their own content, so expectations of the industry are rising further
From the qualitative research, general skills gaps largely fell into three core areas.

PEOPLE AND TEAM SKILLS

TEAMWORK AND COLLABORATION
- Leading with Conviction
  Bringing the best out in a team, confidence in own decision making
- Creating Positive Fusion
  With project team, combining knowledge and experience for best outcome
- Collaboration and Co-Operation
  Working with different disciplines and perspectives, resolving conflicts
- ‘We’ not ‘Me’ Approach
  See the bigger picture and work to maximise the success of the project

POSITIVITY AND GO GET ATTITUDE
- Listen and Learn
  Come ready to build on education rather than thinking they know it all
- On Set Etiquette
  Not always relying on texts versus face to face, being engaged
- Have an Opinion!
  Been places, done things, have something to contribute
- Adaptable Attitude
  Tailor approach depending on who working with, respect experienced experts, deal with rejection

“Different disciplines need to work together, if they don’t team together it’s not going to happen.”

“Understand the psychology of working on the front line, be able to calm people down and be mindful of egos.”

“They need to be aware of hierarchy, they are not going to walk out of film school and go straight into being the main editor.”

“Have an understanding of the world and life generally, show they’ve been around a bit”
GENERAL SKILLS
BUILDING A BUSINESS/ENTREPRENEURSHIP

BUSINESS ACUMEN
- Business Basics
  Invoicing, tax legislation, cash flow, negotiation of fees etc
- Legal Liabilities
  Knowing legal responsibilities e.g. insurance, copyright, royalties, contracts, etc
- Industry Landscape
  Know the industry they are working in, how it operates, the structures, etc

COMMERCIALLY SAVVY
- Master Marketing
  Knowing audience and the market, tailoring outputs etc, to maximise success
- Spotting Opportunities
  Eye on future, noticing commercial opportunities and how to maximise these
- Social Media Savvy
  Social media developments and how this links to promotion, marketing and consumer content sharing behaviour

GENERAL SKILLS
CREATING AND CRAFTING

CREATIVE CHAMELEON
- Creative Visionary
  Craft ideas from real life observations/experiences and have ‘a voice’
- Take a Risk or Hold Back
  Knowing when to take a creative risk/when to rein it in
- Format Familiarity
  Adapt creative vision, style across different formats e.g. web versus TV etc
- Play under Pressure
  Set time to ‘play’ to free creative mind, cope with time pressure

MASTER OF STORYTELLING
- Storytelling Basics
  Grounding in the theory of different story structures, know how to apply them
- No Matter which Medium
  Storytelling across mediums – visual, musical, gaming etc, to keep audiences engaged
- Genres not just General
  Understand what works and what doesn’t for storytelling across genres – documentaries, drama, horror, reality etc

“They need to know the legal side, a cameraman needs public liability insurance if they’re filming on the street.”
PRODUCER

“They need to know how to run a business, about royalties, how contracts work, how to manage cash flow, and how to negotiate.”
COMPOSERS

“90% of the industry is freelance so they need to skills to be able to manage that.”
SOUND

“They need to understand audiences and that it’s not just about their passion, but what audiences want that matters.”
DIRECTOR

“Young writers can have no voice, they just reiterate popular shows, they need to develop their own voice.”
WRITER

“Have a strong individual streak, but be able to balance, and mould this for a more commercial sound when needed.”
COMPOSER

“They need to be able to create the whole story, from beginning, to end, and learn from other genres.”
DIRECTOR

“Real storytelling skills, technical knowledge is great, but they need to be able to create emotion in narratives.”
CINEMATOGRAPHER
Business knowledge, work experience and new technologies are the largest current perceived skills gaps among individuals.

<table>
<thead>
<tr>
<th>TOP GAPS IN CURRENT SKILLS PREVENTING CAREER DEVELOPMENT</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding how to run a business</td>
<td>37%</td>
</tr>
<tr>
<td>Work/relevant experience</td>
<td>28%</td>
</tr>
<tr>
<td>Understanding new technologies and advances</td>
<td>25%</td>
</tr>
<tr>
<td>Access to advanced courses</td>
<td>18%</td>
</tr>
<tr>
<td>Career direction/help</td>
<td>16%</td>
</tr>
<tr>
<td>Networking</td>
<td>16%</td>
</tr>
<tr>
<td>Other funding and budgeting issues</td>
<td>16%</td>
</tr>
<tr>
<td>Production</td>
<td>15%</td>
</tr>
<tr>
<td>Writing skills</td>
<td>15%</td>
</tr>
<tr>
<td>Digital skills</td>
<td>12%</td>
</tr>
<tr>
<td>Marketing</td>
<td>10%</td>
</tr>
<tr>
<td>Computer skills</td>
<td>9%</td>
</tr>
<tr>
<td>Editing processes</td>
<td>8%</td>
</tr>
<tr>
<td>Camera skills</td>
<td>6%</td>
</tr>
<tr>
<td>Exposure to multiple areas</td>
<td>5%</td>
</tr>
<tr>
<td>Attracting others with the right skills</td>
<td>4%</td>
</tr>
<tr>
<td>Communication skills</td>
<td>4%</td>
</tr>
<tr>
<td>Visual effects</td>
<td>4%</td>
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</tbody>
</table>

Business skills, advanced courses, career support and new technologies are all anticipated gaps in the future.

<table>
<thead>
<tr>
<th>TOP FUTURE SKILLS NEEDED IN THE INDUSTRY</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding how to run a business</td>
<td>30%</td>
</tr>
<tr>
<td>Access to advanced courses</td>
<td>25%</td>
</tr>
<tr>
<td>Career direction/help</td>
<td>21%</td>
</tr>
<tr>
<td>Understanding new technologies</td>
<td>20%</td>
</tr>
<tr>
<td>Writing skills</td>
<td>16%</td>
</tr>
<tr>
<td>Production</td>
<td>14%</td>
</tr>
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<td>Digital skills</td>
<td>12%</td>
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<tr>
<td>Marketing</td>
<td>9%</td>
</tr>
<tr>
<td>Experience</td>
<td>8%</td>
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<tr>
<td>Other acquire funding</td>
<td>6%</td>
</tr>
<tr>
<td>Computer skills</td>
<td>5%</td>
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<td>Budgeting issues</td>
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<td>Exposure to multiple areas</td>
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<tr>
<td>Networking</td>
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</table>
Companies are struggling to find people with the right skills. They want multi-disciplinary skill sets.

“*We expect a broad range of skills for our Production roles, someone who can write, shoot, produce, direct, edit etc. We’re producing more digital content, so are interested in skills who can get decent quality content up online very quickly.*”

“*We have a lot of industry specialists, but as we are small, we need more people skills across a couple of specialisations – e.g. writer/directors, camera and sound skills.*”

Marketing, social media and new technology skills are most in demand for companies now, and in the next 2–5 years.

**COMPANIES’ CURRENT SKILLS GAPS**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing/social media</td>
<td>47</td>
</tr>
<tr>
<td>New technologies</td>
<td>44</td>
</tr>
<tr>
<td>Business</td>
<td>40</td>
</tr>
<tr>
<td>Production skills</td>
<td>39</td>
</tr>
<tr>
<td>Technical training</td>
<td>31</td>
</tr>
<tr>
<td>Leadership/management</td>
<td>27</td>
</tr>
<tr>
<td>Creative talent development</td>
<td>27</td>
</tr>
<tr>
<td>Work-health safety</td>
<td>11</td>
</tr>
<tr>
<td>Other</td>
<td>10</td>
</tr>
</tbody>
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**COMPANIES’ SKILLS NEEDS IN THE NEXT 2–5 YEARS**

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<thead>
<tr>
<th>Skills</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>New technologies</td>
<td>66</td>
</tr>
<tr>
<td>Marketing/social media</td>
<td>58</td>
</tr>
<tr>
<td>Business</td>
<td>52</td>
</tr>
<tr>
<td>Production skills</td>
<td>48</td>
</tr>
<tr>
<td>Technical training</td>
<td>43</td>
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The industry is rapidly changing: tighter budgets and greater time pressures mean less acceptance of failure. The role of training is therefore paramount, with 90% of the industry wanting access to more training opportunities in the future.

AFTRS has a responsibility to remain relevant and ensure they are addressing the current and future skills gaps of the industry:

- Practical training in the creativity and the craft of storytelling
- Business skills and entrepreneurship to help empower creatives in the new world
- People and team skills as the changing industry means collaboration is even more critical to success
- Marketing, social media and new technologies will be key to realising future opportunities

The sector changes mean creatives need greater empowerment, and education/training needs to evolve alongside this change to ensure the development of a new generation of creative entrepreneurs.

IN SUMMARY

WHAT ROLE CAN TRAINING AND AFTRS PROVIDE?

There is strong demand among the industry for future training.

45% undertook training in the last two years
90% would like training in the future

MAIN REASONS FOR NOT TRAINING

28% don’t need to
39% no time
33% not enough money

45%
90%

90%
WOULD LIKE TRAINING
IN THE FUTURE

IN SUMMARY

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IN SUMMARY
WHO WE SPOKE TO
OVERVIEW OF OCCUPATIONS

- Directors
- Producers
- Production Designers
- Production Managers
- Editors
- Cinematographers
- Sound
- Composers
- Writers

APPENDIX

OCCUPATION SPECIFIC SKILLS NEEDS
Focus on interpersonal skills, craft and casting to remain relevant.

**WHAT THEY SAID**

"The editor is the co-author of the film and Directors need to understand this."

"Directing is about doing, you learn by making things and by making mistakes."

"Be the person that listens the most and says the least."

"Film school directing experience has become tame and diluted."

All round experience, a willingness to learn and a quick business brain.

**WHAT THEY SAID**

"A lot of people coming through underestimate the challenges."

"Not everyone can be everything – recognize what you are and bring in those skills to the job."

"Getting out there and meeting people, knowing a bit about life, is important to be able to produce content that appeals to real people."
SKILL NEEDS
PRODUCTION DESIGNERS

Specialist skills essential alongside keeping up with changing technology.

TECHNICAL SKILLS
- Design Skills
  Highly skilled difficult to find as courses currently too general for a very specific role
- Basic Skills
  Design is very practical and technical, should not underestimate the importance of this
- Design Theory
  Including basic skills of form, portion, colour, etc
- Screen/Colour Theory
- Prop Design
  Model making, set decoration

CREATIVE SKILLS
- Finding Creative Solutions
  To design problems within set times and budgets needs creative problem solving and lateral thinking, difficult without good basic design background
- Real World Inspiration
  Immersing self in the real world, to inspire design
- Transferability Across Genres
  Able to design for different audiences, timescales and budgets

FUTURE CONSIDERATIONS
- Culture of Design is Changing
  Concern that design education is diluting from specific to general
- Film Specific Design
  Need a course developed specifically for production designers
- Screen Costume Design
  Up until now only specified courses for theatre, need more for big and small screen
- New Technology
  Changes in drafting tech, so set designers need to keep up to date

WHAT THEY SAID
"How can you make a film without a designer?"
"Culture is starting to disassemble in design education – it’s hard to bring it back once it deteriorates."
"The strength of the designer is their ability to think laterally about things and problem solve."

SKILL NEEDS
PRODUCTION MANAGERS

Keeping productions on track, while maintaining creative edge.

TECHNICAL SKILLS
- Computer Skills
  Core competency across software, especially Excel
- Finance
  Effective budgeting, and ability to read a cost report
- Hybrid Experiences
  Working in blended roles/broad titles
- Adapting to Differences
  Between smaller and larger scale work flows

CREATIVE SKILLS
- Cross-Discipline Understanding
  Different cultures between different roles, and can be seen as speaking “different languages”
- Creative Management
  How to manage diverse disciplines for creative cohesion

FUTURE CONSIDERATIONS
- A Bit of Back to Basics
  Things moving quickly, but focus on basic attitudes and business skills
- Setting Expectations
  New entrants need to understand progression routes
- Lower Interest Role
  Need to promote role more in education to attract interest

WHAT THEY SAID
"Being a production manager is not a desirable role, it’s not as glamorous as being the producer."
"Promote and explain the role of production manager more – this will attract more attention to the field."
Flexibility and understanding of entire process; staying up to date.

Respecting those around while taking creative initiative and responsibility.
### TECHNICAL SKILLS
- **Re-Conforming**
  Able to cut sound after the film cut, a tech skill where specific training is lacking
- **On Location Sound Recording for Different Genres**
  Creating an atmosphere for different genres e.g. film versus reality TV
- **Resource Management**
  Of technical equipment, mics etc
- **Specific Skilled Roles**
  Foley, ADR/Dial etc
- **Exporting Sound**
  To other media and difference in sound for gaming

### FUTURE CONSIDERATIONS
- **Sound Specific Course**
  The consolidation of sound courses into the end of a music degrees not doing enough to develop specific skills
- **Effective Talent Spotting**
  Need industry experts/educators who can talk to young entrants realistically about industry and the opportunities

### WHAT THEY SAID
- "A third of my job is technical, and a third is problem solving, timing, the right mics to use and why."
- "One out of ten producers understand what we do."
- "We did three years of sound, now I only teach five classes for sound as part of a more general music course."

### COMPOSERS
- Individual and adaptable with an ability to self-promote.

### TECHNICAL SKILLS
- **Technical Skills**
  E.g. building rigs, technical aspects of scores
- **Troubleshooting**
  And understanding the equipment in pressured environment
- **Keeping up with Tech**
  Learning new composing technology and keeping up with software updates
- **Business and Legal**
  Specifically around royalties and copyright, cue sheets to enable payment

### FUTURE CONSIDERATIONS
- **Self-Marketing**
  Of skills, portfolio, connections, showing real interest
- **Social Media Skills**
  Important that older composers are up to speed, links to learning and marketing
- **Be Realistic**
  About chances of job in industry and potential of moving up quickly
- **Clever Networking**
  Know the industry and integrate with filmmakers

### WHAT THEY SAID
- "Main skill – learn to think on your feet – learn by being under pressure – on the job experience."
- "Be a person who can think outside the box, you don’t get taught alternatives in the field – feed your soul as well."
- "If you want to be in film, hang out with film makers!"
SKILL NEEDS
WRITERS

Awareness of audience, but also of own skills and how to adapt this.

TECHNICAL SKILLS
- Budgeting
  Understanding and writing for a budget, need formal training in this area
- Training in Non-Writing Roles
  Able to diversify/support as editors, assessors, show runners
- Plot Lines and Story Structure
  Come with basic skills and theory to develop as progress in career
- Advanced Writing
  Tailoring narratives, writing for gaming

CREATIVE SKILLS
- Have a Voice
  Do not just reiterate popular shows, need to develop own voice to get onto shows (especially in US)
- Creative Adaptability
  Able to write in different styles for different audiences and the ‘voice of the show,’ while maintaining individuality
- Consistency/Self-Trust
  In ability to create to deadlines
- Self-Awareness for Creation
  Need to find their own process e.g. time of day, environment, sound track, etc

FUTURE CONSIDERATIONS
- Fewer Paths into the Industry
  Writers who win competitions are left with nowhere to go
- Take Responsibility and Be Independent
  Seek out opportunities and find their own mentors, identify their skill gaps and make moves to fill them
- Increase Industry Knowledge
  Of networks, production companies and how they relate to each other
- Writing for the Web
  A real growth area

WHAT THEY SAID

“People who can run a script office are dwindling and long running series are dying.”

“Pathways into industry diminishing - nowhere for writers to go after winning competitions.”

“They need to be able to adapt and write to the ‘voice’ of the show, this is a blind spot for younger writers.”