



**OCCUPATIONAL ANALYSIS  
ENTERTAINMENT INDUSTRY**



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## **ABSTRACT**

An Occupational Analysis (OA) is the process of identifying the work scope of the occupational sub-area in terms of competencies. It is used to analyse skilled human resource competency requirement for the industry. The development of the Occupational Structure is a preliminary process in developing relevant National Occupational Skills Standard (NOSS). The NOSS in turn will be developed to be used as the basis to conduct skills training and certification of competent personnel. This document is divided into several chapters, the first being an industrial overview highlighting the definition and scope of the industry, the current analysis of the local industry and its skilled worker requirements, Government bodies and development plans supporting the growth of the industry, then the next chapter will explain the methodology used in Occupational Analysis development such as qualitative analysis through brainstorming discussion sessions. Workshops were held to get a better understanding of the organisational structure, job titles, hierarchy objectives and main activities of the specified positions. The final chapters will present the findings of the Occupational Analysis that is translated into the Occupational Structures, levels of competencies and critical sub-areas. These findings will in turn be the basis of reference for the development of the National Occupational Skills Standard (NOSS) document. The NOSS will serve not only as a reference of skills standards for certification but also as a guide to develop the skills training curriculum. In order to conduct the Occupational Analysis on the Entertainment Industry, all the information related to the aforesaid industry was gathered through literature review and further discussed in workshop sessions with experts from the industry. Based on the findings a total of 3 main sub-sectors, 14 areas, 39 sub-areas and 163 job titles have been identified under the Entertainment Industry. The 3 sub-sectors are TV/Film and Live Production, Performing Arts and Creative Writing.



# TABLE OF CONTENTS

<b>CONTENTS</b>	<b>PAGES</b>
<b>ABSTRACT</b>	i
<b>TABLE OF CONTENT</b>	ii
<b>LIST OF FIGURES</b>	v
<b>LIST OF TABLES</b>	vi
<b>LIST OF ABBREVIATIONS</b>	viii
<b>1. INTRODUCTION</b>	
1.1 Introduction	1
1.2 Concept of Occupational Analysis Development	1
1.3 Malaysian Occupational Skills Qualification Framework (MOSQF)	3
1.4 Objectives Of Entertainment Industry Occupational Analysis	4
1.5 Scope Of Occupational Analysis	4
1.6 Problem Statement	5
1.7 Chapter Conclusion	5
<b>2. OVERVIEW OF THE ENTERTAINMENT INDUSTRY IN MALAYSIA</b>	
2.1 Introduction	6
2.2 Definition of the Entertainment Industry	6
2.3 Definition Of Entertainment Industry In Malaysia	10
2.4 Existing National Occupational Skills Standards (NOSS) and Occupational Structures Under The Department Of Skills Development Related to the Entertainment Industry	11
2.5 Current Analysis Of The Entertainment Industry in Malaysia	13
2.6 Entertainment Industry Statutory, Regulatory Bodies, Government Agencies, Organisations and Associations	14
2.7 Entertainment Industry Acts & Policies	22
2.8 Entertainment Industry Training Providers	27



2.9	Entertainment Industry Skills Demand In Malaysia	28
2.10	International Benchmarks for The Entertainment Industry Occupational Structure	29
2.11	Chapter Conclusion	32
<b>3.</b>	<b>OCCUPATIONAL ANALYSIS METHODOLOGY</b>	
3.1	Introduction	33
3.2	Research Methodology and Instruments Used	33
	3.2.1 Occupational Structure Development	36
	3.2.2 Occupational Description Development	38
3.3	Chapter Conclusion	40
<b>4.</b>	<b>FINDINGS</b>	
4.1	Introduction	41
4.2	Entertainment Industry Occupational Structure	41
4.3	Entertainment Industry Occupational Area Analysis	57
4.4	Occupational Description	58
4.5	Skilled Personnel Demand in the Entertainment Industry	85
4.6	Chapter Conclusion	87
<b>5.</b>	<b>DISCUSSION, CONCLUSION &amp; RECOMMENDATION</b>	
5.1	Discussion	88
5.2	Conclusion	88
5.3	Recommendation	88
	<b>BIBLIOGRAPHY</b>	90



## **ANNEXURES**

ANNEX 1: MOSQF LEVEL DESCRIPTORS	92
ANNEX 2: LIST OF DEVELOPMENT PANEL & FACILITATOR	95
ANNEX 3: OCCUPATIONAL DESCRIPTIONS	110
Sub-Sector : TV/Film and Live Production	111
Sub-Sector : Performing Arts	188
Sub-Sector : Creative Writing	298
ANNEX 4: SAMPLE OF OCCUPATIONAL ANALYSIS SURVEY	304



## LIST OF FIGURES

<b>FIGURES</b>	<b>TITLE</b>	<b>PAGE</b>
Figure 1.0	A Competency-Based Model for Skills Training in Malaysia	3
Figure 2.0	Example of Film Production Crew in Australia (Titles may vary between different productions)	31
Figure 3.0	Example of Identifying Objects	39



## LIST OF TABLES

<b>TABLES</b>	<b>TITLE</b>	<b>PAGE</b>
Table 1.0	Five Models of Creative Industries	9
Table 2.0	NOSS Relevant To Entertainment Industry	12
Table 3.0	Supply and Demand of Entertainment Positions in Malaysia	28
Table 4.0	Example of Film Production Crew in the United States (Titles may vary between different productions)	31
Table 5.0	List of Occupational Analysis Development session	35
Table 6.0	Entertainment Industry - TV/Film and Live Production Occupational Structure	59
Table 7.0	Entertainment Industry - TV/Film and Live Production Occupational Structure ( Audio Production Area)	60
Table 8.0	Entertainment Industry - TV/Film and Live Production Occupational Structure (Production Support Area )	61
Table 9.0	Entertainment Industry – TV/Film and Live Production Occupational Structure (Music Production Area)	62
Table 10.0	Entertainment Industry - Performing Arts Occupational Structure	63
Table 11.0	Entertainment Industry – Performing Arts Occupational Structure (Vocal Area)	64
Table 12.0	Entertainment Industry – Performing Arts Area Occupational Structure (Music Area)	65 -70
Table 13.0	Entertainment Industry – Creative Writing Occupational Structure	71
Table 14.0	Entertainment Industry - TV/Film and Live Production Occupational Area Structure	72
Table 15.0	Entertainment Industry - TV/Film and Live Production Area Occupational Area Structure (Audio Production Area)	73
Table 16.0	Entertainment Industry - TV/Film and Live Production Occupational Area Structure (Production Support Area)	74
Table 17.0	Entertainment Industry – TV/Film and Live Production Occupational Area Structure (Music Production Area)	75
Table 18.0	Entertainment Industry – Performing Arts Occupational Area Structure	76
Table 19.0	Entertainment Industry – Performing Arts Occupational Area Structure (Vocal Area)	77



Table 20.0	Entertainment Industry – Performing Arts Occupational Area Structure (Music Area)	78 – 83
Table 21.0	Entertainment Industry – Creative Writing Occupational Area Structure	84
Table 22.0	List of Critical Job Titles	86
Table 23.0	Summary of Job Titles	87



## LIST OF ABBREVIATIONS

<b>ADR</b>	Automated Dialogue Replacement
<b>DESCUM</b>	Development of Standard and Curriculum
<b>DSD</b>	Department of Skill Development
<b>DOP</b>	Director of Photography
<b>ETP</b>	Economic Transformation Programme
<b>EPP</b>	Entry Project Point
<b>EP</b>	Executive Producer
<b>GDP</b>	Gross Domestic Product
<b>GNI</b>	Gross Net Income
<b>ICT</b>	Information Communications Technology
<b>OA</b>	Occupational Analysis
<b>OAA</b>	Occupational Sub-area Analysis
<b>OD</b>	Occupational Description
<b>OS</b>	Occupational Structure
<b>OAS</b>	Occupational Sub-area Structure
<b>MOSQF</b>	Malaysian Occupational Skills Qualification Framework
<b>MQA</b>	Malaysia Qualification Agency
<b>MSC</b>	Malaysian Skills Certificate
<b>NOSS</b>	National Occupational Skills Standard
<b>SFX</b>	Sound Effects
<b>UNCTAD</b>	United Nations Conference on Trade and Conference



## **1. INTRODUCTION**

### **1.1 INTRODUCTION**

This chapter will explain the objectives, scope and problem statement of the Occupational Analysis for the Entertainment Industry. The concept of Occupational Analysis and its function in skills training and curriculum development is also elaborated in this chapter.

### **1.2 CONCEPT OF OCCUPATIONAL ANALYSIS DEVELOPMENT**

An Occupational Analysis (OA) is the process of identifying the sub-sectors, areas, sub-areas and job titles for a particular industry in the form of Occupational Structure (OS). The Occupational Analysis (OA) will also look at other elements such as common job titles and levels of competency for skilled personnel in the industry, job functions, industry overview, skills demand and individual job descriptions. Job scopes of each job title will be detailed out in the Occupational Description (OD).

Every job title will be identified according to its level defined in the Malaysian Occupational Skills Qualification Framework (MOSQF) level descriptor (refer to Annex 1). It must be highlighted that the occupational structure should not reflect the Organisational Structure but rather the competency levels and possible career path for personnel under a particular sub-sector in the industry.

The OA requires input from all parties especially industry players, statutory bodies, training institutions among others. The identified job titles obtained during the OA will be used as reference during National Occupational Skills Standard (NOSS) development. By developing the NOSS, personnel in the industry can be deemed certified by undergoing three methods of skills training certification.



The first of the three methods are certification through full time training where the candidate will undergo training from a minimum of 3 months for entry level certificates (Malaysia Skills Certificate 1,2 and 3) or up until over a year for Malaysian Skills Diploma or Advanced Diploma. The second method is via the apprenticeship scheme which is called the National Dual Training System (NDTS) where the candidate can undergo training for a certain block of time then be attached to a company in the related industry as approved by the Department of Skills Development, Ministry of Human Resources. The third method is via Accreditation of Prior Experience where the candidates that possess working experience may be able to be certified based on duration of experience and proof of work.

Therefore, it can be said that with the development of the OA and subsequently the relevant NOSS will provide wider opportunities for personnel to be trained and certified. Figure 1.0 shows the significance of the Occupational Analysis (OA) for policy and NOSS development used in Malaysian skills training.



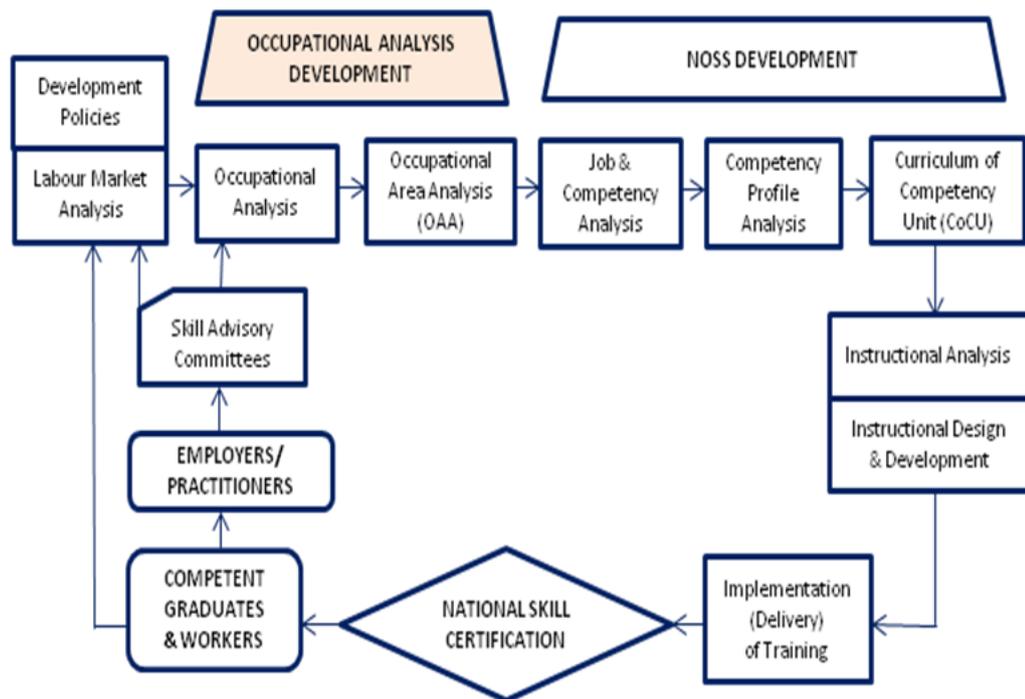


Figure 1.0: A Competency-Based Model for Skills Training in Malaysia

### 1.3 MALAYSIAN OCCUPATIONAL SKILLS QUALIFICATION FRAMEWORK (MOSQF)

The development of the OA is ensured to comply with the MOSQF. MOSQF is a framework that describes all skills qualifications awarded under the Malaysian Skills Certification System. It is an 8-tier framework that consists of 8 levels which reflect skills competencies in an occupational area (refer to Annex 1). However, for training purposes, only the first 5 levels are being offered with skills qualifications namely Malaysian Skills Certificate (MSC) Level 1, MSC Level 2, MSC Level 3, MSD Level 4 (Malaysian Skills Diploma) and MSAD Level 5 (Malaysian Skills Advance Diploma).

MOSQF will serve as an instrument that develops and classifies skills qualifications based on a set of criteria guided by the National Skills Development Act 2006 (Act 652). It was benchmarked against international

good practices in defining its level description and was developed in line with the Malaysian Qualifications Framework (MQF). It is aspired to become the national skills framework for all parties of interest such as individuals, skills training providers, the Government, associations, professional bodies, the industry sub-sectors and the Malaysian communities.

#### **1.4 OBJECTIVES OF ENTERTAINMENT INDUSTRY OCCUPATIONAL ANALYSIS**

The objectives of this Occupational Analysis are as below:

- i) To identify the Occupational Structure and job titles available in the Entertainment industry
- ii) To identify the levels of competency required beginning at the entry levels until the highest level of competency
- iii) To identify the job scope, job sub-area and role of each job title identified including the possibility of multi skilling between different sub-areas as to increase employability
- iv) To identify the specific job titles that are considered critical and require immediate development of Standards & Curriculum

#### **1.5 SCOPE OF OCCUPATIONAL ANALYSIS**

The scope of this particular OA is focused on the Entertainment Industry and all sub-sectors that are defined to be under the Entertainment Industry. Other sub-sectors such as Crafts, Fashion, and Heritage under the Creative Industry as a whole will be analysed in the near future. Due to the wide scope, it can only be done in another analysis as to be identified and suggested later in this report. The Creative Multimedia Sub-sector has already been analysed under the ICT Occupational Analysis completed in the year 2011.

The Occupational Analysis on the Entertainment Industry will cover the scope of:



- i. Occupational Structures;
- ii. Occupational Area Analysis; and
- iii. Job Descriptions.

## **1.6 PROBLEM STATEMENT**

There have been various National Occupational Skills Standard (NOSS) documents developed for the Entertainment Industry covering areas of Music and Music Production. (Details of the existing NOSS relevant to the Entertainment Industry are included in Chapter 2). However, a complete analysis on the Occupational Structure of the Entertainment Industry has not been undertaken before this. Therefore, in order to identify the overall structure and available career paths in the industry, the Occupational Analysis must be done on the Entertainment Industry.

## **1.7 CHAPTER CONCLUSION**

In the light of recent economic development plans by Malaysia and recognition of Malaysian creative talent in the Entertainment Industry, the demand for sufficient skilled personnel has increased and the development of skilled manpower is timely. With the Occupational Structure clearly defined, the industry stakeholders will be able to identify sub-areas that will require more intensive efforts in human capital development. Although there have been past efforts in National Standards Development for the industry, the need for an Occupational Analysis is required to determine the overall sub-areas that may not yet have been focused on. The Occupational Structure that will be the outcome of this analysis shall be utilised as a 'blueprint' of the manpower planning for the Entertainment Industry.



## **2. OVERVIEW OF THE ENTERTAINMENT INDUSTRY IN MALAYSIA**

### **2.1 INTRODUCTION**

This chapter will focus on the explanation of the Entertainment industry, the current scenario in Malaysia, introduction to government policies, development plans, government bodies and industrial competitiveness at the international level pertaining to the Entertainment industry.

Findings in this chapter were obtained via literature review, observation, interviews with industry practitioners and discussions during workshops with development panel members. This literature review will be further discussed with panel members to obtain insight on the matters at hand from a practitioner's perspective.

### **2.2 DEFINITION OF THE ENTERTAINMENT INDUSTRY**

The entertainment industry includes the fields of film, dance, theatre, music, television, and radio. These fields share a common mission of selling or otherwise profiting from creative works or services provided by writers, songwriters, musicians, and other artists.<sup>1</sup>

The entertainment industry involves the recording and selling of entertainment products. Entertainment has evolved and can be adapted to suit any scale, ranging from an individual who chooses a private entertainment from a now enormous array of pre-recorded products or performances intended for thousands and even for a global audience.

To ensure that the scope is well defined, studies have been done on defining the broader “umbrella” under which the Entertainment Industry is defined - the definition of the “Creative Industry”. It is based on several well established

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<sup>1</sup> USLegal.com. Entertainment industry law & legal definition.  
[http: /definitions.uslegal.com/e/entertainment-industry/](http://definitions.uslegal.com/e/entertainment-industry/)



models. The following section briefly explains the various definitions and models that exist.

There is no single definition of creative industries that is universally accepted. UNCTAD has summarized recent four models or definitions that attempt to provide a systematic understanding of the structural characteristics of the creative industries as follows:

### **Model 1: United Kingdom Model**

This model is rooted in the United Kingdom policy to make its economy more creative in the late 1990s. In this model, creative industries are defined as “those requiring creativity, skill and talent, with potential for wealth and job creation through the exploitation of their intellectual property”.

### **Model 2: Symbolic Texts Model**

This model explains that cultural industries arise from the critical-cultural industries tradition. The processes by which the culture of a society is formed and transmitted are portrayed in the model via the industrial production, dissemination and consumption of symbolic texts or messages, which are conveyed by means of media such as film, broadcasting, and the press.

### **Model 3: Concentric Circles Model**

This model is based on the proposition that it is the cultural values of cultural goods that give these creative industries their most distinguishing characteristics. The model asserts that creative ideas originate in the core creative arts in the form of sound, text and image and that these ideas and influences diffuse outwards through a series of layers or “concentric circles”, with the proportion of



cultural to commercial content decreasing as one moves further outwards from the centre.<sup>2</sup>

#### **Model 4: World Intellectual Property Organisation copyright model**

This model is based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted works.

#### **Model 5: United Nations Conference on Trade and Development (UNCTAD) Model**

In this model, creative industries are those involved in the creation, production or distribution of goods and services that use creativity and intellectual capital as primary inputs. The creative industries constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights.

They comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives. They range from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and service-oriented activities such as film, television and radio broadcasting, new media and design. Moreover, creative industries are at the cross-roads of artisan, services and industrial sub-sectors that now constitute a dynamic new sub-sector in world trade.<sup>1</sup>

UNCTAD calls the creative economy “an evolving concept based on creative assets” and says it can foster “income generation, job creation and export earnings.”

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<sup>2</sup> UNCTAD Creative Industry Report .<http://unctad.org>



Table 1.0 below lists the industries considered “creative” in each of the five models.

Table 1.0: Five Models of Creative Industries

§ UK DCMS model	§ Symbolic texts model	§ Concentric Circles Model	§ WIPO copyright Model	§ UNCTAD Model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture	Heritage & Traditional cultural expressions: Arts and crafts Festivals and Celebrations Cultural sites: Archaeological sites Museums Art Galleries Libraries Exhibitions Visual arts: Paintings Sculpture Photography Antiques <b>Performing arts:</b> Live music Theatre Dance

§ UK DCMS model	§ Symbolic texts model	§ Concentric Circles Model	§ WIPO copyright Model	§ UNCTAD Model
			Clothing, footwear Design Fashion Household goods Toys	Opera Circus Puppetry. Media: Publishing and printed media: Books Press and other publications Audiovisuals & Multimedia: Film Television Animation Web DVD/CD Rom Mobile Radio and other broadcasting. Functional creations – Design: Interior Graphic Fashion,



It can be seen that the UNCTAD definition is more similar to the groupings in Malaysia. The **boxes in red** under the UNCTAD definition show the areas identified under this scope of study which are **Performing Arts** and **Audio Visuals and Multimedia**.

However, there are a few exceptions to items under these two groups:

**Performing Arts:**

Circus and Puppetry are not included in this analysis because they belong to another Occupational Structure that in itself is large and is the combination of Heritage Arts and Elemental Arts.

**Audio Visuals and Multimedia:**

There are items such as animation and web that are included under the ICT Occupational Analysis, Creative Multimedia therefore analysis on the respective personnel such as Animators and Web Programmers are not included in this study.

### **2.3 DEFINITION OF ENTERTAINMENT INDUSTRY IN MALAYSIA**

After various discussions with development and evaluation panel members, the term Entertainment Industry in Malaysia can be defined as **“The Entertainment Industry is an industry that involves creativity, skills and talent that has the potential of developing careers and wellbeing through the exploitation of individual intellectuality in the form of creative ideas that have tangible products and intangible intellectual or artistic services that cover aspects such as creative content, cultural value, economic value and market objectives. The Entertainment Industry includes the production of artistic content in the form of audio visuals by production personnel and performers in TV, Film, Theatre and Live Productions.”**



The entertainment industry is defined into 3 main sub-sectors which are:

- Performing Arts
- Film, TV and Live Production
- Creative Writing

It must be noted that in Malaysia the personnel in the entertainment industry are currently defined under the **Creative Industry as a whole** which includes other facets such as arts and craft, heritage and cultural preservation in museums. However the scope of analysis for this Occupational Structure is focused on personnel in the entertainment industry based on a **common denominator** which is the **production of audio visuals**;

- (i) The performers are grouped in the Performing Arts sub-sector
- (ii) The content is derived from personnel under the Creative Writing sub-sector
- (iii) The technical personnel will carry out the production are under the Film, TV and Live Production sub-sector

#### **2.4 EXISTING INDUSTRY NATIONAL OCCUPATIONAL SKILLS STANDARD (NOSS) AND OCCUPATIONAL STRUCTURES UNDER THE DEPARTMENT OF SKILLS DEVELOPMENT (DSD) RELATED TO THE ENTERTAINMENT INDUSTRY**

In order to analyse the industry, the existing National Occupational Skills Standard (NOSS) and Occupational Structure documents were referred. In the DSD's NOSS Registry, the existing OA Matrices can be seen in the following figures included in this section.



Table 2.0: NOSS Relevant To Entertainment Industry

	Penyiaran- Bunyi (Broadcasting –Sound)	Penyiaran - Pencahayaan (Broadcasting – Lighting)	
L5	Belum ada (Not Available)	EE-220-5 Gafer Gaffer	
L4		EE-220-4 Juruteknik Kanan Penata Cahaya Senior Lighting Technician (23-06-2009)	
L3	EE-120-3 Penyelia Bunyi Sound Supervisor (23-06-2009)	EE-121-3 Editor Bunyi-Pasca Produksi Sound Editor-Post Production (23-06-2009)	EE-220-3 Juruteknik Penata Cahaya Lighting Technician (23-06-2009)
L2	EE-120-2 Juruteknik Bunyi-Produksi Sound Technician -Production (23-06-2009)	EE-121-2 Dubbing Mixer-Pasca Produksi Dubbing Mixer – Post Production (23-06-2009)	EE-220-2 Pembantu Penata Cahaya Lighting Assistant (23-06-2009)
L1	Tiada Tahap (No Level)		Tiada Tahap (No Level)

(Source: DSD NOSS Registry December 2012)

Table 2.0: NOSS Relevant to Entertainment Industry (continued)

	Muzik (Music)	Seni Suara (Vocalist)
L5	Belum ada (Not Available)	
L4		
L3	AM-010-3 Pemuzik Kontemporari Kāhan Senior Contemporary Musician (18-11-08)	AC-040-3 Penyanyi Singer (10-12-10)
L2	AM-010-2 Pemuzik Kontemporari Contemporary Musician (18-11-08)	Tiada Tahap (No Level)
L1	AM-010-1 Pemuzik Kontemporari Muda Junior Contemporary Musician (18-11-08)	

(Source: DSD NOSS Registry December 2012)



## 2.5 CURRENT ANALYSIS OF THE ENTERTAINMENT INDUSTRY IN MALAYSIA

Development of the entertainment industry continues to be promoted with the announcement of several more short-term catalyst projects. It must be noted that although the plans are mainly for the creative industry, the entertainment industry which consists of film, TV and performing arts included in the development plan. There is an estimated allocation of RM55.5 million for the projects which are expected to generate RM958 million to the industry and develop a work force of 20,354 people until 2013.<sup>3</sup>

At the national level, the creative content industry has contributed 1.27 per cent or RM9.4 billion to the Gross Domestic Product (GDP). The industry is expected to continue to grow at a rate of 11 per cent and generate a GDP of RM33 billion in 2020. Creative industries currently contributed just 1.6% to the country's gross domestic product. In the recent Price Waterhouse Cooper's, Global Entertainment & Media Outlook 2011-2015, shows that, promisingly, entertainment and media spending in the Asia-Pacific region is projected to grow 9.3 per cent over the next five years. Malaysia is making good inroads towards that growth and has a current rate of expansion at 7.1 per cent, with Singapore close behind on 5.5 per cent. Singapore and Malaysia's media industries are growing in tandem and collaborating in media projects is seen as a positive development.

Parallel to the ETP initiative, Malaysia targets to achieve a Gross National Income (GNI) of US\$ 1 billion by 2020, creation of 10,300 jobs, and secure an export of 45% of its GNI targets.

Today, Malaysia has developed its industry into a very strong positioning where its local content demand is now bringing significant revenue to many local animation and film producers, as well as becoming "exportable quality"

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<sup>3</sup> Economic Transformation Programme. EPP 1: Nurturing Malaysia's Creative Content Industry.  
[http://etp.pemandu.gov.my/Communications\\_Content\\_%e2%97%98-Infrastructure-@-Communications\\_Content\\_and\\_Infrastructure\\_-\\_EPP\\_1-;\\_Nurturing\\_Malaysia's\\_creative\\_content\\_industry.aspx](http://etp.pemandu.gov.my/Communications_Content_%e2%97%98-Infrastructure-@-Communications_Content_and_Infrastructure_-_EPP_1-;_Nurturing_Malaysia's_creative_content_industry.aspx)



contents worldwide, eg. The Malay Chronicles: Bloodlines, SeeFood, Geng: The Adventure Begins, Saladin: An Animated Series, Bola Kampung, Bala Bowl, Supa Strikas, Mustang Mama, Upin & Ipin, etc. Malaysia is now known as a very attractive and stable economy for content development, as there's an abundance of English-speaking creative multi-racial talent pool, aggressive government support, state-of-the-art studio infrastructures, as well as a relatively affordable venue for world-class studio operations.

Malaysian Films in the past few years have also made vast developments and accomplishments within the digital content industry. Four years ago Malaysia had 68 cinemas and 287 screens and now Malaysia has 97 cinemas and 577 screens nationwide. Total box-office takings improved from RM 380.72 in 2008 to RM 518.16 in 2010. (FINAS, 2011) In line with the growth of cinemas and the drive by the Government has led to an increase in the demand of localised contents.

The Malaysian industry itself is estimated to be worth RM16 billion based on advertising, animation, digital content, TV/film, games, music and video. In the year 2011, the Malaysian entertainment and media industry generated overall RM 9.4 billion revenue, employed more than 45,000 creative industry professionals and contributed 1.27% to the National GDP. (MSC Malaysia Creative Industry Baseline Study, figures include advertising, TV/film, radio, animation, games, music, interactive software, new media, etc.)<sup>4</sup>

## **2.6 ENTERTAINMENT INDUSTRY STATUTORY, REGULATORY BODIES, GOVERNMENT AGENCIES, ORGANISATIONS AND ASSOCIATIONS**

### **(i) National Film Development Corporation Malaysia (FINAS)**

The National Film Development Corporation Malaysia (FINAS) was established in 1981 through the Film Development Corporation of Malaysia

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<sup>4</sup> Global Creative & Media Agency. Growth of the Industry. <http://gcma.tv/>



Act 1981 (Amendment 1984) Act 244 (Amendment of the A589). FINAS began operating on 1 November 1981 under the Ministry of Trade and Industry Malaysia. On 16 October 1986 FINAS was placed under the Ministry of Information. Thereafter, on 27 March 2004 FINAS was placed under the Ministry of Culture, Arts and Heritage. Then on 9 April 2009 FINAS was put under the Ministry of Information, Communication and Culture and till today it remains under the umbrella of this ministry. FINAS is responsible to promote, preserve and facilitate the development of the film industry in Malaysia. Spur the Economic Transformation Programme to achieve the status of a high-income nation and support the Government Transformation Programme by minimizing leakage of funds in government procurements and regain confidence in government agencies.<sup>5</sup>

Their mission and vision is as below:

- Expand the market space and enhance the film industry's economy and creative content;
- Internationalisation of the effectiveness and competitiveness of the film industry and creative content;
- Enhancing human capital and empowering the younger generation, film community and the general public;
- Enhance the process of marketing local content overseas and promote local filming of international films;
- Provide effective and efficient services, facilities, advice and support;
- Foster a culture of viewing Malaysian films / local film viewing (Love and to preserve Malaysian films)

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<sup>5</sup> National Film Development Corporation Malaysia (FINAS). FINAS.About Us. <http://www.finas.gov.my/index.php?mod=finas&sub=pengenalan>



(ii) Malaysian Communications and Multimedia Commission

The Malaysian Communications and Multimedia Commission is the regulator for the converging communications and multimedia industry. At the time it was created its key role was the regulation of the communications and multimedia industry based on the powers provided for in the Malaysian Communications and Multimedia Commission Act (1998) and the Communications and Multimedia Act (1998).<sup>6</sup>

Pursuant to these Acts the role of the Malaysian Communications and Multimedia Commission is to implement and promote the Government's national policy objectives for the communications and multimedia sub-sector. The Malaysian Communications and Multimedia Commission oversees the regulatory framework for the converging industries of telecommunications, broadcasting and on-line activities.

(iii) Music Authors' Copyright Protection (MACP)

MACP is a non-profit organization whose main functions is to license users of music (radio and television stations, entertainment outlets, shops, online and mobile service providers etc) and pays the songwriters and publishers when their works are broadcast and publicly performed.<sup>7</sup>

Music Authors' Copyright Protection (MACP) Berhad was incorporated as a public company limited by guarantee in September 1989 and today with a membership of over 2,500 authors, composers and publishers of music, it has in control and ownership in excess of 50,000 pieces of local musical works.

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<sup>6</sup> Malaysian Communications and Multimedia Commission. About Us. <http://www.skmm.gov.my/About-Us/Our-Responsibility.aspx>

<sup>7</sup> Music Authors' Copyright Protection (MACP). About Us. <http://www.macp.com.my/Music-Authors-copyright-protection.htm>



In addition, by virtue of reciprocal agreements with other foreign performing rights societies, MACP also represents more than 2 million international composers, lyricists and publishers and controls for Malaysia in excess of 12 million pieces of musical works from all over the world. Because of this, MACP is able to issue a blanket licence to users in the country who then are able to obtain authority to perform any item repertoire from the world's catalogue of works administered by MACP.

(iv) National Academy of Arts, Heritage and Culture (ASWARA)

Previously known as the National Art Academy (ASK), was set up in 1994 under the previous Ministry of Cultural, Art and Tourism Malaysia. ASWARA is the only higher learning institution which is fully supported by Malaysian Government under the Ministry of Tourism and Culture Malaysia. It is a form of higher learning institution which provides learning, research and academic publishing as well as professional consultant service in art culture and heritage which aim to produce skilled artists besides strengthening the national art heritage. In principles, ASWARA concentrates on producing educated and professional performers to fulfil the aspirations if the national art industry.<sup>8</sup>

(v) The Recording Industry Association of Malaysia

The Recording Industry Association of Malaysia (RIM) currently represents over 200 locally incorporated recording companies and businesses, all of which are involved in the production, manufacturing and distribution of local and international sound, music video and karaoke recording. This

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<sup>8</sup> Official Portal of National Academy of Arts, Heritage and Culture (ASWARA). About Us.  
<http://103.6.238.220:36380/en/web/guest/kenali-aswara>



accounts for around 95% of all legitimate recordings commercially available in the music market of Malaysia.<sup>9</sup> Amongst others, RIM is :

- (a) The 1 Malaysian National Group of the International Federation of the Phonographic Industry (“IFPI”);
- (b) a Member of the Special Copyright Task Force, set up under the Ministry of Domestic Trade, Co-operatives and Consumerism (“MDTCC”);
- (c) a Member of the Attorney General’s Chambers’ Copyright Law Revision Committee;
- (d) the Honorary Secretary of the Communications and Multimedia Content Forum of Malaysia (CMCF);and
- (e) a Member of the Asean Music Industry Association (AMIA).

Since its formation on 12 December 1978, RIM (initially known as the Malaysian Association of Phonogram and Videogram Producers and Distributors or (MAPV)) has been and continues to be the frontline organisation of the music industry in Malaysia in addressing various industry problems, foremost of which is piracy in the copyrighted recordings of RIM’s members and the development of new businesses such as distribution of music via online and mobile channels. RIM’s responsibilities have further been extended to cover the territory of Brunei Darussalam.

With its subsidiary companies, Public Performance Malaysia Sdn Bhd and RIM Digital Music Sdn Bhd, RIM provides valuable services to its members through activities such as –

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<sup>9</sup> Recording Industry Association of Malaysia (RIM). About RIM.  
[http://www.rim.org.my/main/index.php?option=com\\_content&task=view&id=33&Itemid=58](http://www.rim.org.my/main/index.php?option=com_content&task=view&id=33&Itemid=58)



- (a) encouraging close ties with the relevant government agencies as well as informing the government regarding matters which arise to enable law reform suited to the current challenges faced by the industry;
- (b) anti-piracy enforcement action, in and out of court;
- (c) establishing close ties for the mutual development and benefit of other industry associations;
- (d) collective royalty collection and distribution; and
- (e) developing better business conditions, especially in the digital or 'new media' environment.

RIM also celebrates quality and encourage industry unity by organising annual events such as the main annual music award event in Malaysia, "Anugerah Industri Muzik" ('AIM') to recognise achievements in the local music industry; annual charity get-togethers with the media during the Raya celebrations; RIM Annual Sport, Dinner and Dance –events designed to promote industry fellowship; and "Saya Cinta Muzik / I Love Music Campaign" to raise awareness and love of music amongst the young.

(vi) Public Performance Malaysia (PPM)

Public Performance (Malaysia) or PPM was established in 1988 and is a licensing body whose functions are recognised under the Copyright Act of 1987 (Act 332). PPM is a wholly owned non-profit subsidiary of the Recording Industry Association of Malaysia ("RIM") which is affiliated to International Federation of the Phonographic Industry ("IFPI"). PPM is also a direct member of the Performance Rights Committee formed by IFPI. PPM represents all eligible Malaysian recording companies who are members of the Recording Industry Association of Malaysia (RIM) and all international recording companies who have exclusively licensed RIM



members to control their rights in Malaysia. These international recording companies consist of members of the International Federation of the Phonographic Industry (IFPI).

PPM is also a member of the Special Copyright Task Force which was formed by the Ministry of Domestic Trade and Consumer Affairs Malaysia in April 1999 wherein PPM's role is to combat end-user music piracy.

PPM is a One-Stop Licensing Body set up in 1988 to represent the recording industry for the convenience of users of sound recordings and music videos including karaokes (as contained in cassettes, CDs, LDs, VCDs, DVDs etc) in Malaysia.

(vii) Istana Budaya

The history of Istana Budaya was started in 1964 when a proposal to form the National Cultural Centre was submitted by then Ministry of Information and Broadcasting and Ministry of Cultural and Social Welfare.

Istana Budaya was mooted during National Cultural Congress in 1971 as a Malaysian art discourse. Its establishment was advanced by the establishment of National Cultural Group (KBN) in 1972 under jurisdiction of Ministry of Cultural, Youth and Sports. In 1973, KBN relocated from Jalan Ampang to the National Culture Complex at Jalan Tun Ismail that focused its activities professionally in traditional dance and music.

Istana Budaya was initially built in 1995 with construction cost of RM210 million with an sub-area of 5.44 hectare with floor sub-area of 21,000 per square meter. Istana Budaya can be proud of as first theatre in Asia that has sophisticated stage mechanism for theatre performance.<sup>10</sup>

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<sup>10</sup> Official Portal of Istana Budaya. About Istana Budaya. <http://www.istanabudaya.gov.my/en/sejarah-ib>



Istana Budaya Function:

- To plan and implement quality performance in theatre, dance and music at national and international level.
- To increase quantity of excellent and ideal show in Malaysia
- To plan and implement effective marketing strategy through communication technology for betterment of people.

(viii) Malaysia Film Producers Association

The Malaysia Film Producers Association or Persatuan Pengeluar-pengeluar Filem Malaysia (PFM) was established in 1980. It is a professional organization providing promotion, advocacy, education and networking for our membership. Membership is open to any company or individual of high standing that has managerial, budget or creative control for the production of moving visual media.

PFM promotes the membership throughout our industry and to organizations of companies which use our services. We are advocates for our members in legal, business and political forums affecting our livelihood. The organization delivers on-going professional development to our members as producers, businesspeople and citizens. Finally, fellowship between members builds a network of resources and fosters friendly competition.

The Malaysia Film Producers Association was also the key player in gaining government recognition via FINAS to implement the 'tax rebate' and 'wajib tayang or must show' system for local film productions. Producers have gained from this implementation. PFM was also instrumental in the formulation of the National Film Policy, "Dasar Perfilem Kebangsaan" which was approved by government in early 2005. The policy set out the



direction for the developments of the industry and provides avenue the assist Malaysian Film Producers.<sup>11</sup>

## 2.7 ENTERTAINMENT INDUSTRY ACTS & POLICIES

- (i) Economic Transformation Programme (ETP) - ETP 13 Communications Content (Entry Point Project 1: Nurturing Malaysia's Creative Content Industry)

The creative industry has been identified as the cornerstone sub-sector in the transformation of economies in several countries such as the United Kingdom and Hong Kong. The Malaysia Creative Content EPP aims to enhance our capacity and capability to create original locally produced content and at the same time develop a competency to provide content related services to the regional market. Malaysia has already invested in the development of this sub-sector over the past 10 years.

This EPP represents a new industry-led public-private collaboration to grow the export segment at 20 percent a year and the domestic segment at 13 percent a year. The opportunities for improvement lie in developing talent for content creation and services, in providing necessary funding for local productions and in marketing our creations and capabilities internationally. Beyond GNI benefits, this EPP will help preserve Malaysia's unique culture and heritage for the 21st century and future generations.

At present, Malaysia is behind benchmark countries in terms of creative industry contribution to GDP. The marked preference for foreign productions and content manifests itself in audience ratings of TV programmes as well as traffic to major international websites. On the other hand, local productions like the animation series Upin and Ipin or the

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<sup>11</sup> Malaysian Film Producers Association. About Us.  
[http://pfm.org.my/main/content/2/?page\\_name=Mission\\_Strategy\\_2&menuid=9](http://pfm.org.my/main/content/2/?page_name=Mission_Strategy_2&menuid=9).



popular documentary *Jejak Rasul* have enjoyed considerable local success and have even made inroads into regional markets. This indicates a latent demand for quality local productions in Malaysia and regionally, a demand that is still underserved today.

A key factor for the growth of content creation is the availability of talent. To resolve the current gap there will be increased support for human resources development, with scholarships and incentives to temporarily hire valuable foreign talent, starting in 2011 and continuing on a yearly basis. An Industry Guild will oversee the granting of funds and will complement these initiatives by maintaining a directory of professionals in Malaysia and matching them with available employment opportunities and maintain full alignment with existing initiatives, such as the local Pinewood Studios in Iskandar, Johor.

Developing the professional content services associated with film and video production will transform Malaysia into a preferred shooting stage for major international film projects. Professional content services are provided by a large number of small enterprises to content developers. Among these are digital graphics, professional lighting and sound, staff recruiting, stage effects and translation. Building on the competence created in this space, Malaysia will further support intellectual property creation. To enable this initiative the scope of FINAS will be to coordinate resources and respond to the needs of foreign and local film-makers.

The Creative Content Industry Guild will define the framework for talent development in the creative content sub-sector. The guild will centralise the headcount and skill requirements of the industry practitioners and work with higher education institutions and professional training providers to structure the correct programmes to meet the needs of industry. The



end goal is to design an accreditation system to ensure that the quality of creative content workers meets global industry standards.

The formation of the Malaysian Film Commission will formalise and centralise Malaysia's filming and production promotion activities to the global market. The existence of film commissions in other countries such as Australia, Taiwan and Singapore has helped drive the growth of their local film industries, and it is the intent of this particular initiative to put Malaysia in the same league as these other countries. The Malaysian Film Commission will sit under the auspices of the National Film Development Corporation (FINAS) and act as the central body of reference and assistance for potential incoming film projects and also for local film projects. The commission will be responsible for facilitating the necessary permits for filming and negotiating preferred rates for lodging and other logistics support services that are required by incoming and local film projects. At the same time, they will match local talent with the demands of producers.

The GNI impact in the creative content sub-sector in 2020 will be RM3.1 billion, out of which 66 percent will be generated in professional services, 22 percent in content creation, and the remaining portion in broadcasting. The EPP will create 10,326 employment opportunities.

(ii) **Communication and Multimedia Act 1998 (CMA)**

Malaysia's IT and telecommunication regulatory environment underwent a major change with the enactment of the Communication and Multimedia Act 1998 (CMA). The Act defines a regulatory framework in support of ten national policy objectives for the communication industry:

- (a) To establish Malaysia as a major global centre and hub for communication and multimedia information and content services;



- (b) To promote a civil society where information-based services will provide the basis of continuing enhancements to quality of work and life;
- (c) To grow and nurture local information resources and cultural representation that facilitates the national identity and global diversity;
- (d) To regulate the long-term benefit of the end-user;
- (e) To promote a high level of consumer confidence in service delivery from the industry;
- (f) To ensure provision of affordable services over ubiquitous national infrastructure;
- (g) To create a robust applications environment for end-users;
- (h) To facilitate the efficient allocation of resources such as skilled labor, capital, knowledge and national assets;
- (i) To promote the development capabilities and skills within Malaysia's convergence industries; and
- (j) To ensure information security and network reliability and integrity.

(iii) *Dasar Industri Kreatif Negara* (National Creative Industry Policy)

According to the *Dasar Industri Kreatif Negara* developed by the Ministry of Information, Communications and Culture, the industry is divided into 3 main sub-areas which are as below :

- (a) Creative Multimedia Industry that includes Film & TV Production, Advertising, Design, Animation and Creative Content
- (b) Creative Arts Industry that includes Performing Arts, Visual Arts, Craft, Creative Writing and Fashion & Textiles
- (c) Creative Cultural Heritage Industry that includes museums, archives and preservation work



*(iv) Akta Akademi Seni Budaya Dan Warisan Kebangsaan 2006 [Akta 653]*

This Act stipulates the allocation of the establishment, management and administration of ASWARA as the higher institution learning institution of arts, culture and heritage in Malaysia.

*(v) Akta Warisan Kebangsaan 2005 [Akta 645]*

This act provides protection to all forms of cultural heritage. It encompasses cultural heritage, natural heritage including tangible heritage and intangible heritage). It is enforced starting 1st March 2006 and replaces Akta Benda Purba 1976 and Akta Harta Karun 1957.

*(vi) Akta Perbadanan Kemajuan Filem Nasional Malaysia 1981 [Akta 244]*

This act encourages, protects and facilitates the development of filming in Malaysia by establishing Perbadanan Kemajuan Filem Nasional Malaysia (FINAS). Under this act are the regulations as below :

- Perbadanan Kemajuan Filem Nasional Malaysia (film charges) Regulations 1988-PU (A) 209/88.
- Perbadanan Kemajuan Filem Nasional Malaysia (compounding of Offence) Regulations 1985-PU(A) 264/85.
- Perbadanan Kemajuan Filem Nasional Malaysia (licensing) Regulations 1983-PU (A) 546/83.
- Perbadanan Kemajuan Filem Nasional Malaysia (mandatory screening scheme) Regulations 2005-PU(A) 232/2005.



## 2.8 ENTERTAINMENT INDUSTRY TRAINING PROVIDERS

There is still a shortage of training providers and academic institutions in Malaysia that offer courses relevant to sub-areas of performing arts, production and creative writing compared to advanced countries that have conservatories to train musicians, filming and acting schools and the like. However, there is the National Academy of Arts, Culture and Heritage (ASWARA) dedicated to teaching these courses and has produced more than half of the industry personnel in the workforce today. At secondary school level there are art schools across the country that focuses on instilling and teaching the performing arts at a much early level.

Higher learning institutes at university level are such as University Malaya, University Putra Malaysia, Universiti Sains Malaysia (USM), Universiti Malaysia Sarawak (UNIMAS), Universiti Malaysia Sabah (UMS) and Universiti Teknologi MARA (UiTM) to name a few, that also offer courses in music, mass communication, performing arts, filming, vocal and others relevant to the industry. Other training providers that offer Diplomas or Degrees in Music or Film/TV Production include the Malaysian Institute of Art (MIA), Bentley Music Academy, Yamaha Academy of Arts and Music, International College of Music, Limkokwing University College of Creative Technology and Malaysia Institute of Integrative Media.

However, it is hoped that there will be more training centres under the skills and vocational pillar that will start to expand their courses to include programmes relevant to the entertainment industry.



## 2.9 ENTERTAINMENT INDUSTRY SKILLS DEMAND IN MALAYSIA

Based on observations of statistics in the Labour Market Report 2013 by the Ministry of Human Resources Malaysia (April, 2013) there is currently a large gap between the vacancies in the Arts, Entertainment and Recreation Industry as shown below with a total of 1,123 vacancies in the year 2012. However as can be seen in the following table, as reported to the Malaysian Labour Department in the year 2012, there was only a placement of an astounding only 6 positions. This shows that a mere fraction of the vacancies were filled up due to insufficient supply of manpower and skilled personnel.

Table 3.0 : Supply and Demand of Entertainment Positions in Malaysia

*Vacancies Reported to the Labour Department by Industry 2008 – 2012 (MSIC-2008)*

Industri Industry	Tahun / Year				
	2008	2009	2010*	2011*	2012
Aktiviti Profesional, Sainifik dan Teknikal <i>Professional, Scientific and Technical Activities</i>	-	-	4,120	12,835	10,504
Aktiviti Pentadbiran dan khidmat Sokongan <i>Administrative and Support Service Activities</i>	-	-	18,474	102,934	40,143
Pentadbiran Awam dan Pertahanan; Aktiviti Keselamatan Sosial Wajib <i>Public Administration and Defence; Compulsory Social Security</i>	-	-	4,086	6,897	5,115
Pendidikan <i>Education</i>	-	-	8,289	22,548	13,708
Aktiviti Kesihatan Kemanusiaan dan Kerja Sosial <i>Human Health and Social Work Activities</i>	-	-	677	2,548	3,925
Kesenian, Hiburan dan Rekreasi <i>Arts, Entertainment and Recreation</i>	-	-	784	1,888	1,123
Aktiviti Perkhidmatan Lain <i>Other Service Activities</i>	-	-	54,806	147,695	95,058
Aktiviti Isi rumah sebagai Majikan; Aktiviti mengeluarkan Barangan dan Perkhidmatan Yang Tidak Dapat Dibezaikan Oleh Isi rumah untuk kegunaan sendiri <i>Activities of Households as Employers; Undifferentiated Goods-And Services-producing Activities of Households for own Use</i>	-	-	1,987	2,842	2,903
Aktiviti Badan dan Pertubuhan Luar Wilayah <i>Activities of Extraterritorial Organisations and Bodies</i>	-	-	0.2	0.1	0.2
	-	-	475	1,662	497
	-	-	0.1	0.1	0.0
<b>Jumlah</b> <b>Total</b>	-	-	<b>795,186</b>	<b>2,259,548</b>	<b>1,619,473</b>
	-	-	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

Sumber: JobsMalaysia, Kementerian Sumber Manusia  
Source: JobsMalaysia, Ministry of Human Resources



Table 3.0: Supply and Demand of Entertainment Positions in Malaysia (Continued)

Industri Industry	Tahun / Year				
	2008	2009	2010	2011	2012
Aktiviti Profesional, Sainifik dan Teknikal <i>Professional, Scientific and Technical Activities</i>	-	-	24	45	112
	-	-	0.3	0.2	1.0
Aktiviti Pentadbiran dan khidmat Sokongan <i>Administrative and Support Service Activities</i>	-	-	157	642	75
	-	-	2.1	3.1	0.7
Pentadbiran Awam dan Pertahanan; Aktiviti Keselamatan Sosial <i>Public Administration and Defence; Compulsory Social Security</i>	-	-	221	405	196
	-	-	3.0	1.9	1.8
Pendidikan <i>Education</i>	-	-	1,083	2,717	1,245
	-	-	14.5	13.0	11.2
Aktiviti Kesihatan Kemanusiaan dan Kerja Sosial <i>Human Health and Social Work Activities</i>	-	-	219	81	64
	-	-	2.9	0.3	0.6
Kesenian, Hiburan dan Rekreasi <i>Arts, Entertainment and Recreation</i>	-	-	1	10	6
	-	-	0.0	0.0	0.1
Aktiviti Perkhidmatan Lain <i>Other Service Activities</i>	-	-	367	358	178
	-	-	4.9	1.7	1.6
Aktiviti isi rumah sebagai Majikan; Aktiviti mengeluarkan Barangan dan Perkhidmatan Yang Tidak Dapat Dibezakan Oleh Isi rumah untuk kegunaan sendiri <i>Activities of Households as Employers; Undifferentiated Goods- And Services-producing Activities of Households for own Use</i>	-	-	52	26	138
	-	-	0.7	0.1	1.2
Aktiviti Badan dan Pertubuhan Luar Wilayah <i>Activities of Extraterritorial Organisations and Bodies</i>	-	-	6	13	0
	-	-	0.1	0.0	0.0
<b>Jumlah Total</b>	-	-	<b>7,452</b>	<b>20,960</b>	<b>11,122</b>
	-	-	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

Sumber: JobsMalaysia, Kementerian Sumber Manusia  
Source: JobsMalaysia, Ministry of Human Resources

## 2.10 INTERNATIONAL BENCHMARKS FOR THE ENTERTAINMENT INDUSTRY OCCUPATIONAL STRUCTURE

A "benchmark" is a comparative measurement. It is a standard or point of reference used in measuring and judging quality or value. "Benchmarking" is the process of comparison. The process of continuously comparing and measuring an organization against business leaders anywhere in the world to gain information that will help the organization take action to improve its performance. In practice it is the process of undertaking benchmarking that generates most benefits because it challenges current norms. International organizations are one source of benchmarking data, and increasingly make information available for online access through the Internet.

Most of the occupational structure and job titles have been compared to those in the United States, United Kingdom and Australia, that currently are seen as having a much more structured workforce compared to Malaysia where



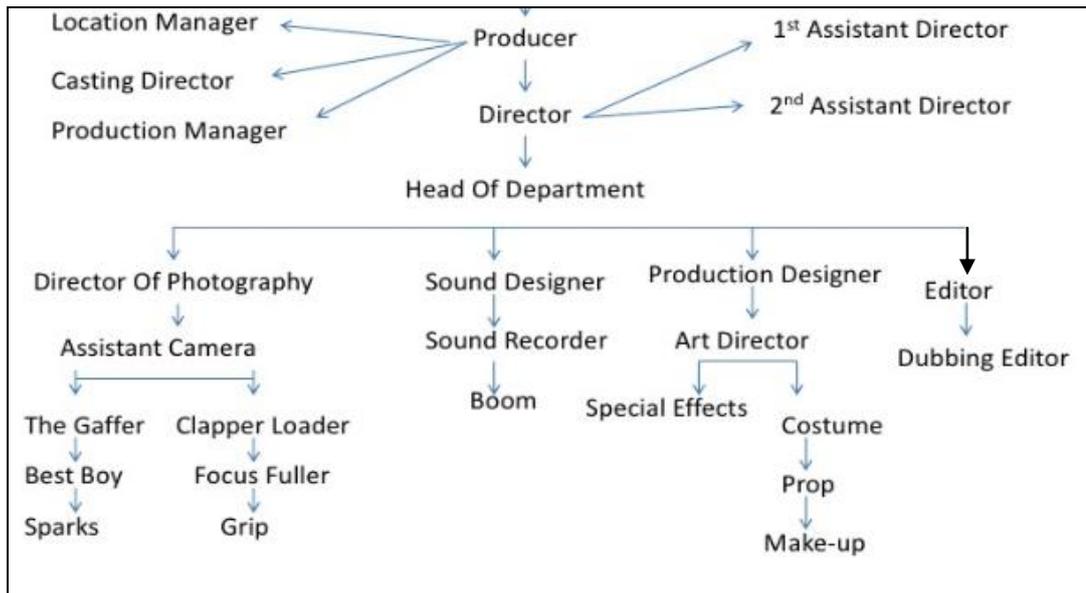
currently the common practice is having multi skilled personnel starting from the creative process right till production. Although cost effective, the industry panels feel that it still does not allow for increased efficiency and highly skilled personnel when most personnel are required to be carryout multitasking.

In the example of Occupational Structures for Australia, it can be seen that there the job titles are closely similar such as having personnel dedicated to Production Design, Sound Design, Editing and Cameraworks. However, even though the Occupational Structure for Camerworks does not show the job titles of the Best Boy, Clapper, Loader and such, their roles are carried out by the Assistant Technicians at Levels 2 or 3 respective of their job area.

In the example of Occupational Structures for the United States and the United Kingdom, there are a few job titles that are not available in Malaysia such as Data Wrangler and Digital Imaging Technician. These are fairly new job positions that have been created in response to the popular use of digital video formats. The data wrangler is usually responsible for organizing, labeling, downloading, duplicating and reformatting the digital storage disks for use on set and the editing room. The digital imaging technician uses various image manipulation methods to achieve the highest possible image quality during the production. This person usually manages the transferring and storage of the image data as well.

Examples of Occupational Structures in comparison are shown below in Figure 2.0 and Table 4.0.





(Source: Analysis on various film production personnel solutions portals and employment portals such as CrewonCall Australia –<http://www.crewoncall.com.au>)

Figure 2.0 : Example of Film Production Crew in Australia (Titles may vary between different productions)

Table 4.0 : Example of Film Production Crew in the United States and United Kingdom (Titles may vary between different productions)

<b>Camerawork</b>	<b>Data Management</b>	
Director of Photography	Not Available	Not Available
1 <sup>st</sup> Assistant Camera(Focus Puller	Not Available	Not Available
2 <sup>nd</sup> Assistant Camera (Clapper Loader)	Not Available	Not Available
Not Available	Data Handler/Wrangler	Data Imaging Technician
Not Available	Not Available	Not Available
Not Available	Not Available	Not Available

(Source: Analysis on various employment portals and [http://filmincolorado.com/film\\_crew\\_glossary](http://filmincolorado.com/film_crew_glossary))



In order to develop a skilled and efficient Entertainment workforce, a benchmark of the occupational structure with other countries is done in order to measure whether the occupational structure of Malaysia's Entertainment industry is at par with other developing and advanced countries. Therefore, the development of Malaysia's Entertainment Occupational framework is done with these international benchmarks in mind, but is specifically guided by the local Entertainment Industry and government human capital development plans.

## **2.11 CHAPTER CONCLUSION**

It can be summarised in this chapter that the Malaysian Entertainment Industry has great potential. Malaysia has many advantages and features that can be leveraged upon to make it internationally competitive such as creatively talented workforce and state of the art technology and infrastructure. The Malaysian Government's significant investments and support in the entertainment industry has achieved a major break-through and reached the pinnacle in being globally recognised as a reliable and competitive source of content production, where many experienced and talented reputable production partners are eagerly opened for co-production opportunities. The international investments and collaborations are certainly a testament to Malaysia's strength, capable in developing award-winning, world-class properties for international markets at a very competitive cost. Many Malaysian companies are already engaged in successful international co-productions.



### **3. OCCUPATIONAL ANALYSIS METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter describes the methodology of the overall Occupational Analysis process that was conducted throughout the Entertainment Industry Occupational Analysis.

#### **3.2 RESEARCH METHODOLOGY AND RESEARCH INSTRUMENTS USED**

Qualitative analysis was selected as the main method of obtaining input throughout this study. Qualitative research investigates the why and how of decision making, not just what, where, when. Hence, smaller but focused samples are more often used than large samples. It focuses on unique themes that illustrate the range of the meanings of the subject matter rather than the statistical significance of the occurrence. This process uses inductive reasoning, by which themes and categories emerge from the data through the researcher's careful examination and constant comparison. Qualitative researches typically rely on the following methods for gathering information: Participant Observation, Non-participant Observation, Field Notes, Reflexive Journals, Structured Interview, Semi-structured Interview, Unstructured Interview, and Analysis of documents and materials. A combination of these methods is applied in this study such as semi-structured interviews, participant observation, and discussion workshops.

Below are the relevant methods used throughout the research conducted on the Entertainment Industry:

(i) Literature review

A literature review on the Entertainment Industry was carried out to get some insight of this industry in the context of the Malaysian scenario. The scope covered under this search includes definitions, current analysis of the sub-sectors/areas, current status of the Entertainment Industry, skilled workers



requirement in the local sub-sector and the industrial competition at international level. One of the panel members who also had wrote a book on stage management for theatres in Malaysia was also a source of information throughout the research.

(ii) Identifying industrial experts

The literature review findings were used as a guide to identify the scope of occupational study and analysis. Experts from the Entertainment Industry were identified for further communication and contact. The lists of experts are included in the list of development panel members in Annex 2: List of Development Panel Members. However, there were also several references made by expert panels to industry experts that were not in the workshop during the actual session via voice conferencing. This input was used when contacting an expert in theatre directing and acting.

(iii) Information gathering

In the process of gathering the information, two (2) methods were adopted, namely; brainstorming and Development of Standard & Curriculum (DESCUM) session. The brainstorming and DESCUM sessions were attended by development panel members who discussed the different sub-sectors and areas. Facts obtained during the literature review were also discussed and presented to the development panel members. The information gathered was then used as input to the occupational analysis of the said sub-sector.

(iv) Semi-Structured Surveys

Semi-structured surveys also served as a source of information, please refer to Annex 4: Sample of Survey. The survey was used as the instrument to confirm the findings obtained though qualitative analysis obtained in the workshop sessions. The respondents consisted of representatives from the organization/agencies relevant to the sub-sectors of the Entertainment Industry, such as from the production sub-area , music production and performing arts.



(v) Observation

Observation of the working environment was conducted through visits to the Internet TV production studio and music production studios to experience and further understand the personnel involved in production, the visits were conducted courtesy of Erama TV.

(vi) Development Workshop and interviews with development panel members

Workshops and interviews were conducted during the development of the Entertainment Industry Occupational Analysis. Follow up discussions with the expert panel members were done in smaller groups to verify the findings of the Occupational Analysis. The details of the workshop are as below:

Table 5.0: List of Occupational Analysis Development session

<b>Date</b>	<b>Venue</b>	<b>Activity</b>
23 <sup>rd</sup> – 24 <sup>th</sup> April 2013	National Film Development Corporation Malaysia (FINAS), Kompleks Studio Merdeka Jalan Hulu Kelang, Ampang, Selangor	Occupational Structure Development Workshop
23 <sup>rd</sup> – 24 <sup>th</sup> May 2013	National Film Development Corporation Malaysia (FINAS), Kompleks Studio Merdeka Jalan Hulu Kelang, Ampang, Selangor	Occupational Description Development Workshop
3 <sup>rd</sup> June 2013	Istana Budaya	Interview
June 2013	Erama TV studio	Site Visit

Based on the activities done as above, substantial data and information were collected. The data and information were discussed and analysed in development workshops, focus group discussions and interviews attended by



selected key persons or experts from the public and private sub-sector. The presence of the key persons or experts ensured that the development of the Occupational Analysis is current and relevant.

Throughout the development process, the Entertainment Industry was analysed using the above methodology to identify the following:

- (a) Scope of the Industry and its sub-sectors ;
- (b) Main areas;
- (c) Occupational groups of the sub-sector;
- (d) Job title;
- (e) Critical job title;
- (f) Hierarchy structure (Level 1 – 8); and
- (g) Occupational Description.

### **3.2.1 Occupational Structure Development**

The Occupational Structure was developed based on the following processes:

- (a) Identification of industry scope and boundaries with other relevant industries

The identification the industry scope is important so that when identifying the relevant sub-sectors and areas under the industry, it will define the segmentation of the particular industry to other relevant industries. This will eliminate the possibility of duplication between common areas. The rule of thumb is to avoid taking into account the organization chart as this will include many other industries such as marketing, administration, human resources and public relations. These areas are common across various industries and have a different set of skill sets. Grouping based on similar skill sets in terms of technical abilities is a determining factor.



(b) Identification of sub-sector/area/sub-area

The coverage of a sub-sector should be able to accommodate a number of areas and sub-areas where applicable. Sub-sectors are identified as being components of an industry and can be clustered in terms of classification, segmentation or process driven.

(c) Identification of job titles

In order to identify job titles, it is important to obtain consensus from expert panel members that the job title is common between organizations either Small, Medium or Enterprise (SME) and is easily accepted by practitioners in the industry.

(d) Identification of Leveling

Leveling of a job title is done based on the level of competency required to be deemed competent at a specific designation. The level descriptors in Annex 1 is used as a reference when determining the different levels relevant to a specific job title.

(e) Occupational Area Analysis

The Occupational Structure can be further analysed to produce its Occupational Area Structure (OAS) through Occupational Area Analysis (OAA). The occupational area analysis is a process of analysing the job scope of a particular area. This will help to ensure that the job titles are described not only based on common use in the industry but also by their job scope. This will also help in ensuring the subsequent occupational descriptions are according to the job scope defined in the OAA.

These OAS will be taken into consideration to be developed into NOSS sub-areas. Therefore the process of merging and shrinking must be done with keeping in mind of the mechanisms of training and certification based on the



NOSS. Ultimately, we are able to produce multi-skilling and multi-tasking workers required by the industry in line with the high income economy policy. Nevertheless, in certain cases, due to the requirement of industry or regulations, merging is not necessarily required.

### **3.2.2 Occupational Description Development**

The Occupational Description (OD) is the detailed description of the main job scope of the job title. The OD is developed using a combination of brainstorming sessions with panel members and then the Occupational Descriptions would be compared to other available descriptions for the same job title. Below are the main steps in producing an OD for the respective job titles:

- (i) determine the main areas and sub-areas in the sub-sector;
- (ii) identify the job titles; and
- (iii) identify the job scope.

To describe the Occupational Description clearly, the statement must consist of a **Verb**, **Object** and **Qualifier**. The rationale of determining the description attributes is to facilitate NOSS development especially in job and competency analysis.

#### **a) Object**

The object is determined first before the verb and qualifier. It is the main determinant to distinguish one job to another. The objects are acquired from the industrial experts during a brainstorming session and written on DACUM cards so that all the experts can see the objects identified.

Objects of those in the related sub-sector or area are determined as in the example below:



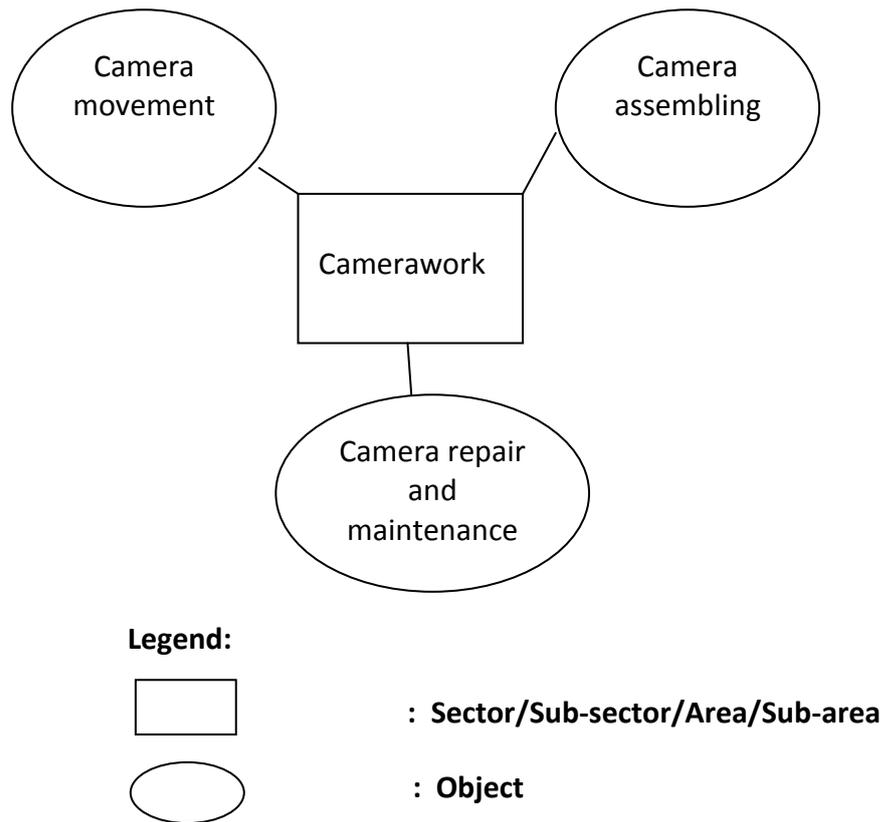


Figure 3.0: Example of Identifying Objects

**b) Verb**

The verb is then determined based on the level of difficulty of the identified job titles, such as below:

- **Object** : camera movement
- **Verb for Level 3** : Carry Out
- **Verb for Level 4** : Coordinate
- **Verb for Level 5** : Direct

Hence, the contents of the job definitions will be as below:

- Director of Photography (Level 5)
- ✓ **Direct camera movement + (qualifier)**



- Cameraman (Level 4)
- ✓ **Coordinate** camera movement + (qualifier)
- Assistant Cameraman (Level 3)
- ✓ **Carry out** camera movement + (qualifier)

### c) Qualifier

Based on the example above, the statement is not clear as there is no qualifier for the object, therefore a qualifier must be added to further clarify it. Below is an example:

- **Coordinate** camera movement during **film production**

## 3.3 CHAPTER CONCLUSION

This chapter has elaborated on the methodology used in the study which is through literature review, brainstorming sessions and DESCUM (Development of Standard and Curriculum). The development of the Occupational Structure and Occupational Description obtained via brainstorming sessions will be presented in the next chapter, Chapter 4, Findings.



## **4. FINDINGS**

### **4.1 INTRODUCTION**

The identified sub-sectors for the Entertainment Industry were obtained through discussions with industry experts during the development workshop sessions and interviews. Based on the discussions held during development workshops, the development panel members had identified that the Entertainment Industry in Malaysia is defined to be segregated into 3 sub-sectors which are TV, Film & Live Production, Performing Arts and Creative Writing.

### **4.2 ENTERTAINMENT INDUSTRY OCCUPATIONAL STRUCTURE**

The identified sub-sectors for the Entertainment Industry were obtained through literature research and discussions with industry experts during the development workshop sessions and interviews. Based on the discussions held during development workshops and approval sessions, the development and approval panel members had identified that the main sub-sectors under the Entertainment Industry in Malaysia were to be segregated into 3 different sub-sectors which are:

- TV/Film and Live Production;
- Performing Arts; and
- Creative Writing.

The Occupational Structures for these sub-sectors are included in this section, firstly the sub-sectors and relevant areas are shown, then following them will be the Occupational Structures that show the common job titles in the industry and are presented under each relevant sub-sector and area.

Following each Occupational Structure framework is an Occupational Area Structure that depicts the common job scope for each of the areas as defined in



their respective occupational structures. In the Occupational Area Analysis, sub-areas under the same area may be combined if the job scope is similar. This is to show the common responsibilities of the personnel regardless of job title, as job titles may vary between different institutions and organisations. Below are the descriptions of each of the different sub-sector and area;

(i) Film, TV & Live Production

TV/Film and Live Production is the process that involves a number of discrete stages including an initial story, idea, or commission, through scriptwriting, casting, shooting, editing, and screening the finished product before an audience that may result in a film release, TV Program or Theatre performance. Production may take place using a variety of technologies and cinematic techniques. This particular sub-sector is further divided into :

- TV/Film & Live Pre Production
- TV/Film & Live Production
- TV/Film & Live Post Production
- Production Management
- Audio Production
- Production Support
- Music Production

The TV/Film & Live Production process involves several major stages such as Pre Production, Production and Post Production.

a. Pre-production

Preparations are made for the shoot, in which cast and film crew are hired, locations are selected, and sets are built. In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The film is pre-



visualized by the director, and may be storyboarded with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film. The nature of the film, and the budget, determine the size and type of crew used during filmmaking. Many big budget productions employ a cast and crew of hundreds, while a low-budget, independent film may be made by a skeleton crew of eight or nine (or fewer).

Pre-production is divided into Talent Management and Location Management where the personnel start at Level 4 as Talent Scouts and Location Scouts. At Level 5, the Talent Manager or Casting Director finds actors to fill the parts in the script. This normally requires that actors audition. The Location Manager finds and manages film locations. Most pictures are shot in the controllable environment of a studio sound stage but occasionally, outdoor sequences call for filming on location.

b. Production

The Production area is divided into Stage Management, Lighting, Multicam Production and Cameraworks. In production, the video production/film is created and shot. The production office will be free to create any unique blend of roles to suit the various responsibilities possible during the production of a film.

Comprising of the Live Production and Theatre sub-areas, Stage Management encompasses a variety of activities, including organising the production and coordinating communications between various personnel (e.g., between Director and backstage crew, or actors and production management). Stage management is a sub-discipline of stagecraft. They will start at Level 4 as Assistant Stage Managers and become Stage Managers at Level 5.



The Floor Manager is the Director's representative on the studio floor, and is responsible for giving instruction and direction to crew, cast and guests. The Floor Manager is always in direct contact with the Director via talkback in the gallery and also checks that the floor is clear and safe for the performance required; checks that any scenery or set piece is ready to be used as required; turns on the appropriate lights; gives announcements to staff and audience; helps to maintain the set quiet and in order; calls cues to begin the action and prompts talents as required. The Assistant Floor Manager starts at Level 4 and proceeds to Level 5 as the Floor Manager.

The Multicamera Production or multiple-camera setup, multiple-camera mode of production, or multicam is a method of filmmaking and video production. Several cameras—either film or professional video cameras—are employed on the set and simultaneously record or broadcast a scene. It is often contrasted with single-camera setup, which uses one camera.

The Lighting sub-area starts at Level 2 as a Lighting Technician, then as a Senior Lighting Technician, at Level 4 as Lighting Designers then at Level 5 as a Lighting Director. The Senior Lighting Technician or the Gaffer is responsible for the execution of the electrical distribution and lighting plan for a production. The Lighting Technician is involved with setting up and controlling lighting equipment.

Production Crew are responsible for all the basic work that is physically demanding in the Production area and covers the job scope of Grips such as the Best Boy who is responsible for organising the grip truck throughout the day and the Dolly grip in charge of operating the camera dollies and camera cranes. They place, level, and move the dolly track, then push and pull the dolly, and usually a Camera Operator and Camera Assistant as riders. Grips are responsible for lifting heavy things and setting rigging points for lights.



c. Post-Production

The images, sound, and visual effects of the recorded film are edited. During post production the video/film is assembled by the video/film editor. The shot film material is edited. The production sound (dialogue) is also edited; music tracks and songs are composed and recorded if a film is sought to have a score; sound effects are designed and recorded and any computer-graphic visual effects are digitally added. Finally, all sound elements are mixed and then the film is fully completed. The Colourist is responsible for interpreting the visual look of the show, often supervised by post-production producers and the cinematographer. Digital tools in the colour grading suite are used to control brightness, contrast, color, and the general "mood" of each shot, usually in an effort to make every shot in a scene appear to flow naturally from one shot to the next.

d. Production Management

Production Management involves competencies in bringing a screenplay to the screen or theatre which include organising, staffing, budgeting, scheduling the film or live production crew.

The Production Manager manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film, whereas the Production Assistant Manager manages the shooting schedule and logistics of the production, among other tasks ranging from gaining the correct equipment with the exact technical requirements; to arranging accommodation for the cast and crew. For TV production the roles of the Production Manager are concerned with business about the crew, and organises the technical needs of the production.



The Line Producer supports the director's vision but does not usually have direct influence on the creative expression or narrative of the film. The Line Producer manages certain aspects of the film, like allocation of resources to certain departments, they can change important aspects of the film that have creative consequences, e.g Production Value. From pre-production through principal photography, the Line Producer oversees the production budget and physical needs of the shoot. By the first day of production, several versions of the budget have usually been drafted. A finalized or "locked" budget is the one used as the basis for the production to move forward. Moreover they provide demanded equipment. If required they will handle unanticipated scheduling changes and serve "as a liaison between the crew and the producer".

An Executive Producer (EP) enables and backs up the making of a commercial entertainment product. He or she is concerned with management accounting and possibly with associated legal issues (like copyrights or royalties). An EP also contributes to the film's budget, and does not work on set. However, a TV Executive Producer often supervises the creative content as well as the financial aspects of a production. In Music, the Executive Producer is responsible for business decisions, and is supposed to substantiate the creative visions of featured musicians by managing the timetable including the employment of sound engineers or session musicians.

#### e. Audio Production

The Audio Production area includes responsibilities of audio recording, live sound reproduction, audio for video, and broadcast production. Personnel will be able to mix, and produce audio in analog and digital formats. Those under this area usually work in a music studio, radio, film, theatre, or live music.



Personnel under this area start at Level 2 as Audio Production Assistants, and then they may proceed to Level 3 as Technicians, where they specialize in Live Sound or Film Audio. Then they may proceed to Level 4 as Sound Engineers. The engineer manages the actual equipment used during the recording process. This can mean everything from setting up microphones for the best possible sound as well controlling the sound board while recording is in session. Sound Engineers make sure that whatever is being recorded is being recorded in the right fashion and with the right equipment.

At Level 5, under the Film Audio Production area is divided into Automated Dialogue Replacement (ADR), Foley and Sound Effects (SFX). The Foley Artist on a film crew is the person who creates and records many of the sound effects. Foley Engineers are highly specialised and are essential for producing a professional-sounding soundtrack, often reproducing commonplace yet essential sounds like footsteps or the rustle of clothing. They also fabricate sounds that cannot be correctly recorded while filming. Automated Dialogue Replacement (ADR), is the process of re-recording dialogue by the original actor after the filming process to improve audio quality or reflect dialogue changes (also known as "looping" or a "looping session"). ADR is also used to change original lines recorded on set to clarify context, improve diction or timing, or to replace an accented vocal performance. In conventional film production, a production sound mixer records dialogue during filming. Accompanying noise from the set, equipment, traffic, wind, and the surrounding environment often results in unusable production sound. During post-production, an ADR engineer, reviews all of the dialogue in the film and decides which lines must be re-recorded.

Sound effects (or audio effects) are artificially created or enhanced sounds, or sound processes used to emphasise artistic or other content of films,



television shows, live performance, animation, video games, music, or other media. In motion picture and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point without the use of dialogue or music. In professional motion picture and television production, dialogue, music, and sound effects recordings are treated as separate elements. Dialogue and music recordings are never referred to as sound effects.

At Level 6, the Film Mixing Engineer is responsible for the overall levels of music in a production. This can be in a recording studio, a motion picture production house or even at a live concert where he/she must deal with the uncertainties of recording in the field in a live setting. The highest competency level is at Level 7 as a Sound Designer or Sound Director. The Sound Director supervises the audiography of the entire film whereas in television, the Sound Director deals with audio editing, adjusting and fixing of the soundtrack. They usually have a major decision-making and creative role when it comes to sound and audio. They also decide what sound effects to use and what effects to achieve from the sound effects, edits and makes new sounds using filters and combining sounds, shaping sound with volume curves, and equalizing.

Under the Live Sound Production area , at Level 5, the personnel may be specialised in as Front of House (FOH) engineer, Monitor Engineer or Recording Engineer. The Front of House (FOH) engineer is a person dealing with live sound reinforcement. This usually includes planning and installation of loudspeakers, cabling and equipment and mixing sound during the show. A Monitor Engineer is a person running foldback sound during a live event. The term "foldback" is outdated and refers to the practice of folding back audio signals from the FOH (Front of House) mixing console to the stage in order for musicians to hear themselves while



performing. Monitor engineers usually have a separate audio system from the FOH engineer and manipulate audio signals independently from what the audience hears, in order to satisfy the requirements of each performer on stage. In-ear systems, digital and analog mixing consoles, and a variety of speaker enclosures are typically used by monitor engineers. In addition most monitor engineers must be familiar with wireless or RF (radio-frequency) equipment and must communicate personally with the artist(s) during each performance.

Recording engineers are involved in the recording, editing and mixing of live audio and deal in the most hands on aspects of recording live music and audio. Recording engineers work with artists to arrive at good instrument and vocal sounds before an actual recording session takes place.<sup>12</sup>

#### f. Production Support

The Production Support sub-sector comprises of the Set & Props Production, Wardrobe & Styling and Special Effects and Stunt Production areas.

The Set & Props sub-area is divided into Set and Props. Set Designers are responsible for creating sets for use in the production of films, television programmes, and performances of plays and musicals, where the personnel under props is responsible for any portable objects on a set. A Props Master and Set Designer works within the art department of a film set. They work with the Art Director to determine the Set Design and to make sure that all of the portable elements used to dress up a set are accounted for. The entry level for the Set & Props sub area is at Level 3 as Assistant Set Designer and Props Man and may proceed as Set Designer

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<sup>12</sup> <http://www.recordingconnection.com/reference-library/recording-education/what-does-a-recording-engineer-do/>



and Props Master at Level 4. The Art Director creates the visual conception of the film and manages the props, set and costume design.

The Wardrobe & Styling area comprises of the Costume, Makeup and Hairstyling sub-areas. . The Costume Designer creates the clothing for the characters in Film, TV or Theatre, working closely with the actors, as well as other departments. The Makeup Artist and Hair Stylist work closely with the Costume Designer in addition to create a certain look for a character. The Assistant Costume Designer starts at Level 3 and proceeds to Level 4 as Costume Designer. The Film & TV production Makeup Artist and Hairstylist start at Level 4 as they require a higher level of skills in Makeup and Hairstyling for the Film & TV production environment. At Level 5 they will require the competency as a Special Effect Makeup Artist and Styling Consultant. These personnel will ultimately proceed as a Creative Director with the required competencies.

The next area is Special Effects and Stunt Production. Special Effects personnel create various types of illusions for television commercials and shows, movies, theatre. The work results in explosions, crashes, monsters, rain and other interesting aspects of shows and films. These professionals additionally work with Stunt Coordinators to create dangerous scenes such as fires or gun battles in a specialty area known as pyrotechnics. The goal of Special Effects personnel is to make sure their special effects look real.

Starting at Level 2 as Special Effects Assistant Technicians, they carry out the instructions of the Special Effects Technicians and Coordinator, building set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics, and setting up rigging equipment for stunts. At Level 4, the Special Effects Coordinator instructs the Special Effects crew on how to design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set and are also



responsible for reproducing weather conditions and other on-camera magic

At Level 3, Stuntmen typically work on movie sets doing stunts that are too dangerous for the actors to perform. Stunts may include crashing a car at high speeds, jumping out of an aeroplane, falling off a building, performing martial arts or rock climbing. At Level 4, a Stunt Coordinator is a person who arranges and plans stunts. Where the film requires a stunt, and involves the use of stunt performers, the Stunt Coordinator will arrange the casting and performance of the stunt. They will be able to further their skills and careers to Level 5 and finally to Level 6 as Special Effects and Stunts Consultant.

g. Music Production

Music production is the process of creating a recorded music project. The highest level of competency is at level 6, either as a Mixing or Mastering Engineer.

A Mastering Engineer is responsible for taking the final mixes of recordings that have been sent by a studio, band or artist for finishing touches such as EQ (equalisation), overall effects and possibly compression.<sup>13</sup>

A Mixing Engineer's responsibilities include recording original content, editing that content and mixing sound levels to produce a polished final product. With the use of audio mixing and engineering equipment, mixing can entail the manipulation of sound snippets, adjustment of volume, addition of effects and frequency adjustment. They can also reproduce material and synchronise sound bits to ensure that timing is appropriate. Creatively, mixing engineers can work with musicians, vocalists, other

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<sup>13</sup> Careers In Music Production and Engineering. Berklee College of Music.  
<http://www.berklee.edu/careers-music-production-and-engineering>



sound technicians and music producers to lay out the structure of the finished product.<sup>14</sup>

At level 5, the Recording Engineers run the recording session with oversight from the producer. They may also be responsible for setting up equipment in the studio prior to the session, and discussing with the producer or musical act what they want the end product to sound like. It is the Recording Engineer's subsequent responsibility to craft a recording that meets the producer, artist or band's desires. The Recording Engineer may also be responsible for mixing down the recorded tracks into the finished product. At level 4, the Assistant Engineer works in the recording studio and is responsible for assisting the recording engineer with set up, recording tracks, and mixing. He works as directed by the recording engineer.

## (ii) Performing Arts

Performing arts are art forms in which artists use their body or voice to convey artistic expression—as opposed to visual arts, in which artists use paint/canvas or various materials to create physical art objects. Performing arts include dance, music, opera, theatre, magic, spoken word, circus arts and musical theatre.

Artists who participate in performing arts in front of an audience are called performers, including actors, comedians, dancers, magicians, musicians, and singers. Performing arts are also supported by workers in related fields, such as songwriting and stagecraft. Performers often adapt their appearance, such as with costumes and stage makeup, etc. This sub-sector is divided into :

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<sup>14</sup> Education Portal. Mixing Engineer Job Description. [http://education-portal.com/articles/Mixing\\_Engineer\\_Job\\_Description\\_Duties\\_and\\_Requirements.html](http://education-portal.com/articles/Mixing_Engineer_Job_Description_Duties_and_Requirements.html)



- Entertainment Corporate Management
- Acting
- Dance
- Vocal
- Music

a. Entertainment Corporate Management

Personnel under this area may enter at Level 4 as an Assistant Artiste Manager and proceed as an Artiste Manager at Level 5. They will be responsible for the artist's management in terms of scheduling performances, public relations, marketing, contractual agreement advice and career development advice.

b. Acting

Acting or Drama is the branch of the performing arts concerned with acting out stories in front of an audience using combinations of speech, gesture, music, dance and sound—indeed any one or more elements of the other performing arts. Under this area the personnel are trained to become actors in a theatre or screen setting. Actors may start at Level 2 as Supporting Actors and progress as Actors at Level 3. At Level 4 they will be competent to become Acting Coaches where at higher levels they are able to become directors with formal training and experience in the technical aspects of a production. At levels 6 and 7 we can see the specialisation between TV/Film and Theatre as these categories require different skills sets.

c. Dance

Dance generally refers to human movement either used as a form of expression or presented in a social, spiritual or performance setting. Definitions of what constitutes dance are dependent on social, cultural, aesthetic artistic and range from functional movement (such as folk dance) to codified, virtuoso techniques such as ballet. This area is divided into traditional and modern types of dance



where they start as dancers at Level 2, Principal Dancers at Level 3 and they will progress as Dance Instructors at Level 4. At Level 5, they will be responsible for creating and designing dance routines as a choreographer. The Dance Director will be responsible for a performance and must oversee the preparation of the dancers in terms of rehearsals and creative direction.

d. Vocal

This area is divided into singing and other forms of vocal presentations such as voice over artists, TV and Radio presenting and live event hosting. For the singing area, the entry level is at 2 as a Singer, then to Level 3 as Professional Singer that will specialise in either one of three sub areas such as Modern, Traditional and Art Song as to become a Professional Singer for any of these sub areas requires different vocal abilities and skills set in terms of voice control and musical interpretation. At Level 4, they will be experienced and possess the skills to become a Vocal Trainer. Other than singing, the Vocal area also covers the job scope of vocalists that start at level 2 and may go on to focus in one of 5 sub areas which are voice over, radio presenting, TV presenting, commentary and event hosting. All these are segregated due to different skills required for example, voice over talents must have the capability to interpret the characters that will portray such as in acting, for radio presenting they must not only have presenting skills, voice control, but also require technical abilities in controlling the surrounding environment in a radio context as required. TV presenters will have more of a physical presentation apart from presenting skills and capability to research on a particular subject that will be aired on the TV programme. Commentary requires fast paced and quick elaboration on the topics at hand such as in sports programmes, whereas event hosting requires the skills to be spontaneous and the capability to handle live events and crowds.



e. Music

Music is a supporting component of many kinds of entertainment and most kinds of performance. For example, it is used to enhance storytelling, it is indispensable in dance and opera, and is usually incorporated into dramatic film or theatre productions. Music is also a universal and popular type of entertainment on its own, constituting an entire performance such as when concerts are given.

Depending on the rhythm, instrument, performance and style, music is divided into many genres, such as classical, jazz, folk, rock, pop music or traditional. The wide variety of musical performances, whether or not they are artificially amplified, all provide entertainment irrespective of whether the performance is from soloists orchestral groups, or ensemble . The music area is divided into the areas below which are:

- Contemporary

This area is divided into the different types of musical instruments which are Rhythm, Brass, Woodwind and Percussion instruments. The musicians will be able to carry on until Level 3 and pursue careers under the Orchestra area starting as a Tutti at Level 4.

- Traditional

Musicians under this area usually play in ensembles and cover a range of traditional musical instruments. The musicians will be able to carry on until Level 3 to become lead musicians.

- Classical Orchestra

An orchestra is a large instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments. Among the instrument groups



and within each group of instruments, there is a generally accepted hierarchy. Every instrumental group (or section) has a principal who is generally responsible for leading the group and playing orchestral solos. The violins are divided into two groups, first violin and second violin, each with its principal. The principal first violin is called the concertmaster (or "leader" in the UK) and is considered the leader of not only the string section, but of the entire orchestra, subordinate only to the conductor. Where a solo part is called for in a string section, the section leader invariably plays that part. Tutti wind and brass players generally play a unique but non-solo part. Section percussionists play parts assigned to them by the principal percussionist. In modern times, the musicians are usually directed by a conductor, although early orchestras did not have one, giving this role instead to the concertmaster or the harpsichordist playing the continuo.

A smaller-sized orchestra for this time period (of about fifty musicians or fewer) is called a chamber orchestra.

- Traditional Orchestra

The traditional orchestra entry level starts at Level 4 as a Tutti. The difference between the traditional orchestra and the classical/symphony orchestra is the type of musical instruments used and repertoires played.

- Jazz Orchestra

The traditional orchestra entry level starts at Level 4 as a Tutti. The difference between the jazz orchestra and the classical/symphony orchestra is the type of musical instruments used and repertoires played.

(iii) Creative Writing

This area concerns individuals with the skills of creative writing used in several environments which are script writing used in films and TV and lyricists who create lyrics for songs. A scriptwriter writes a screenplay over a period of several



months. The scriptwriter may rewrite it several times to improve dramatisation, clarity, structure, characters, dialogue, and overall style.

### **4.3 ENTERTAINMENT INDUSTRY OCCUPATIONAL AREA ANALYSIS**

The Occupational Area Analysis is done so that the current job titles in the industry are translated into the job scope required of the personnel. In doing so, candidates will have better employment prospects as there will be no mismatch of job titles to expected job competencies. This is because different organisations use different job titles. Certification will also be able to reflect the job competencies correctly and avoid confusion of job scope based on job titles.

For the TV/Film and Live Production job areas, it has been analysed by expert panel members that personnel start their careers at Level 2 where they require a Level of decision making and problem solving in order to be efficient in fast paced and time critical situations such as in the production environment. The job areas for the lower Levels consist of operation and production support work. They will be further specialised in their areas of production at Level 3 and Level 4 respectively. At Level 4, their scope of work will consist of production, engineering or management where required. Higher levels such as Level 5, Level 6 require them to have an artistic and technical ability that will enable them to produce and coordinate the production process.

They may progress until the higher levels such as Film Directors, Art Directors and Sound Directors at Level 7 and Level 6 respectively. Their job functions may require them not only to orchestrate the artistic and technical aspects of a production but also manage and select personnel and subordinates that possess the creative abilities suitable to the theme of the production.

Under the Performing Arts Sub-sector, the personnel start at Level 2 as performers and their job areas require them to perform either acting, dancing,



acting, to vocalise or perform music repertoires. It can be seen that in the Occupational Area Analysis Structure, most of the job titles have been merged. This is because the competencies required are similar but at different levels and thus training that encompass all levels of competency will enable them to become performers at Level 3.

However acceptance in the working world, might require them to enter the starting level according to the job titles identified in the Occupational Structures. Higher levels require them to coordinate or lead the performers. There are 3 areas that have no leveling which are those under the composing, orchestrating, arranging and featured solo performance areas.

Creative writing areas are at Level 3 that reflect their main competencies.

#### **4.4 OCCUPATIONAL DESCRIPTION**

The Occupational Description describes the occupations under the Occupational Structure in terms of competencies and duties that they are designated to carry out as competent personnel. These Occupational Descriptions can be used as reference for employees, employers, practitioners, trainers and academicians alike.

The Occupational Descriptions in this chapter are organised according to sub-sector, area and hierarchy of levels. Please refer the details of these Occupational Descriptions in Annex 3 of this report.



Table 6.0 : Entertainment Industry - TV/Film and Live Production Occupational Structure

Sector	Entertainment Industry										
Sub-sector	TV/Film and Live Production										
Area	Production Management	Pre-Production		Production						Post Production	
Sub-area / Level		Talent Management	Location Management	Stage Management			Lighting	Multicam Production (MCP)	Cameraworks	Film Editing	Film Colouring
				Live Production	Theatre	Film & TV					
L8	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L7	Producer / Executive Producer	No Level	No Level	No Level	No Level	No Level	No Level	TV Producer		No Level	No Level
L6	Line Producer	No Level	No Level	No Level	No Level	No Level	No Level	Film /TV Director		No Level	No Level
L5	Production Manager	Talent Manager	Location Manager	Stage Manager		Floor Manager	Lighting Director	Director of Photography		Film Editor (Offline & Online)	Film Colourist
L4	Production Asst. Manager	Talent Scout	Location Scout	Asst. Stage Manager		Asst. Floor Manager	Lighting Designer	Cameraman		No Level	No Level
L3	No Level	No Level	No Level	No Level	No Level	No Level	Senior Lighting Technician	Switching Operator	Assistant Camera man	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level	No Level	Lighting Technician	Production Crew		No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level



Table 7.0 : Entertainment Industry - TV/Film and Live Production Area Occupational Structure ( Audio Production Area)

Sector	Entertainment Industry					
Sub-sector	TV/Film And Live Production					
Area	Audio Production					
Sub-area / Level	Live Sound Production			Film Audio Production		
	Front Of House	Monitor	Audio Recording	Automated Dialog Replacement	Foley	Sound Effects (SFX)
L8	No Level	No Level	No Level	No Level		
L7	No Level	No Level	No Level	Sound Director/Designer		
L6	No Level	No Level	No Level	Film Mixing Engineer		
L5	Front of House Sound Engineer	Monitor Sound Engineer	Recording Engineer	Automated Dialog Replacement Engineer	Foley Engineer	SFX Engineer
L4	Assistant Sound Engineer		Assistant Recording Engineer	Assistant Engineer (ADR)	Assistant Engineer (Foley)	Assistant Engineer (SFX)
L3	Live Sound Technician			Film Audio Technician		
L2	Audio Production Assistant					
L1	No Level	No Level	No Level	No Level	No Level	No Level



Table 8.0 : Entertainment Industry - TV/Film and Live Production Occupational Structure (Production Support Area)

Sector	Entertainment Industry							
Sub-sector	TV/Film And Live Production							
Area	Production Support							
Sub-area / Level	Set & Props Production		Wardrobe & Styling				Special Effects And Stunt Production	
	Set	Props	Costume	Makeup		Hairstyling	Stunt Production	Special Effects Production
L8	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L6	Creative Director*						Special Effects and Stunts Consultant	
L5	Art Director		Special Effect Makeup Artist	Styling Consultant		Stunts Director	Special Effects Director	
L4	Set Designer	Props Master	Costume Designer	Film & TV Production Makeup Artist		Hairstylist	Stunts Coordinator	Special Effects Coordinator
L3	Asst Set Designer	Props Man	Assistant Costume Designer	No Level	No Level	No Level	Stuntman	Special Effects Technician
L2	No Level	No Level	No Level	No Level	No Level	No Level	No Level	Special Effects Assistant Technician
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level

Notes: \* Critical Job Title



Table 9.0 : Entertainment Industry – TV/Film and Live Production Occupational Structure (Music Production Area)

Sector	Entertainment Industry	
Sub-sector	TV/Film And Live Production	
Area	Music Production	
Sub-area / Level	Mixing	Mastering
L8	No Level	No Level
L7	No Level	No Level
L6	Mixing Engineer	Mastering Engineer *
L5	Recording Engineer	
L4	Assistant Recording Engineer	
L3	Music Production Technician	
L2	Music Production Assistant Technician	
L1	No Level	No Level

Notes: \* Critical Job Title



Table 10.0 : Entertainment Industry – Performing Arts Occupational Structure

Sector	Entertainment Industry				
Sub-sector	Performing Arts				
Area	Entertainment Corporate Management	Vocal			
Sub-area / Level		Dance		Acting	
		Traditional	Modern	Theatre	Film/TV
L8	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level
L6	No Level	Dance Director		Theatre/Artistic Director *	Film/TV Director
L5	Artiste Manager	Choreographer	Choreographer	Theatre/Artistic Assistant Director	Film/TV Assistant Director
L4	Assistant Artiste Manager	Dance Instructor	Dance Instructor	Acting Coach	
L3	No Level	Principal Dancer	Principal Dancer	Lead Actor	
L2	No Level	Dancer	Dancer	Supporting Actor	
L1	No Level	No level		No Level	No Level

Notes: \* Critical Job Title



Table 11.0 : Entertainment Industry – Performing Arts Occupational Structure (Vocal Area)

Sector	Entertainment Industry							
Sub-sector	Performing Arts							
Area	Vocal							
Sub-area / Level	Singing			Voice Over	Radio Presenting	TV Presenting	Commentary	Event Hosting
	Traditional	Modern	Art Song					
<b>L8</b>	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
<b>L7</b>	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
<b>L6</b>	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
<b>L5</b>	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
<b>L4</b>	Vocal Trainer *	Vocal Trainer *	Vocal Trainer *	No Level	No Level	No Level	No Level	No Level
<b>L3</b>	Professional Singer	Professional Singer	Professional Singer	Voice Over Artist	Radio Presenter	TV Presenter	Commentator	Emcee (Master of Ceremony)
<b>L2</b>	Singer			Vocalist				
<b>L1</b>	No level			No level	No level	No level	No level	No level

Notes: \* Critical Job Title



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Sub-area	Contemporary					Traditional (Small Ensemble)
Sub Sub-area / Level	Rhythm	Strings	Brass	Woodwinds	Percussion	
L8	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level
L6	No Level	No Level	No Level	No Level	No Level	No Level
L5	No Level	No Level	No Level	No Level	No Level	No Level
L4	No Level	No Level	No Level	No Level	No Level	No Level
L3	Lead Musician	Lead Musician	Lead Musician	Lead Musician	Lead Musician	Lead Traditional Musician
L2	Musician	Musician	Musician	Musician	Musician	Musician
L1	No level	No level	No level	No level	No level	No level



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area continued)

Sector	Entertainment Industry			
Sub-sector	Performing Arts			
Area	Music			
Job Sub-area	Orchestra Management			Conducting & Music Directing
Sub Sub-area /Level	Orchestra Management	Orchestra Stage Management	Music Score Management	
L8	No Level	No Level	No Level	Orchestra Conductor/Music Director
L7	Orchestra Manager	No Level	No Level	Assistant Orchestra Conductor
L6	Assistant Orchestra Manager	No Level	No Level	No Level
L5	No Level	No Level	No Level	No Level
L4	No Level	Orchestra Stage Manager	Orchestra Librarian	No Level
L3	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area continued)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Job Sub-area	Classical Orchestra					
Sub Sub-area /Level	First Violin	Strings	Brass	Woodwinds	Percussion	Chamber Music
L8	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level
L6	Concert Master	No Level	No Level	No Level	No Level	Director
L5	Principal	Principal	Principal	Principal	Principal	Principal
L4	Tutti	Tutti	Tutti	Tutti	Tutti	Tutti
L3	No Level	No Level	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level	No Level



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area continued)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Job Sub-area	Jazz Orchestra					
Sub Sub-area /Level	First Violin	Rhythm	Strings	Brass	Woodwinds	Percussion
L8	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level
L6	Concert Master	Master Musician	No Level	No Level	No Level	No Level
L5	Principal	Principal	Principal	Principal	Principal	Principal
L4	Tutti	Tutti	Tutti	Tutti	Tutti	Tutti
L3	No Level	No Level	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level	No Level



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area continued)

Sector	Entertainment Industry				
Sub-sector	Performing Arts				
Area	Music				
Job Sub-area	Traditional Orchestra				
Sub Sub-area /Level	Bowed String	Plucked string	Gamelan / Caklempong	Woodwinds	Percussion
L8	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level
L6	Master Musician	Master Musician	Master Musician	Master Musician	Master Musician
L5	Principal	Principal	Principal	Principal	Principal
L4	Tutti	Tutti	Tutti	Tutti	Tutti
L3	No Level	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level



Table 12.0 : Entertainment Industry – Performing Arts Occupational Structure (Music Area continued)

Sector	Entertainment Industry			
Sub-sector	Performing Arts			
Area	Music			
Sub-area /Level	Featured Solo Performance	Arranging	Orchestrating	Composing
L8	Soloist	Arranger	Orchestrator	Composer
L7				
L6				
L5				
L4				
L3				
L2				
L1				



Table 13.0 : Entertainment Industry – Creative Writing Occupational Structure

Sector	Entertainment Industry	
Sub-sector	Creative Writing	
Area / Level	Script Writing	Song Writing
L8	No Level	No Level
L7	No Level	No Level
L6	No Level	No Level
L5	No Level	No Level
L4	Script Editor	No Level
L3	Script Writer	Lyricist
L2	No Level	No Level
L1	No Level	No Level



Table 14.0 : Entertainment Industry - TV/Film and Live Production Occupational Area Structure

Sector	Entertainment Industry										
Sub-sector	TV/Film and Live Production										
Area	Production Management	Pre-Production		Production					Post Production		
Sub-area / Level		Talent Management	Location Management	Stage Management			Lighting	Multicam Production (MCP)	Cameraworks	Film Editing	Film Colouring
				Live Production	Theatre	Film & TV					
L8	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L7	Production Control and Management	No Level	No Level	No Level	No Level	No Level	No Level	Film/TV Control and Management		No Level	No Level
L6	Production Management	No Level	No Level	No Level	No Level	No Level	No Level	Film/TV Directing & Management		No Level	No Level
L5	Production Administration	Talent Management	Location Management	Stage Management		Floor Management	Lighting Directing & Management	Cinematography		Film Editing (Offline & Online)	Film Colouring
L4	Production Supervision	Talent Scouting	Location Scouting	Stage Supervision		Floor Supervision	Lighting Design	Camera Works		No Level	No Level
L3	No Level	No Level	No Level	No Level	No Level	No Level	Lighting Production	Switching Operation	Camera Operation	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level	No Level	Lighting Technical Operation	Production Support		No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level



Table 15.0 : Entertainment Industry - TV/Film and Live Production Occupational Area Structure (Audio Production Area)

Sector	Entertainment Industry					
Sub-sector	TV/Film And Live Production					
Area	Audio Production					
Sub-area / Level	Live Sound Production			Film Audio Production		
	Front Of House	Monitor	Audio Recording	Automated Dialog Replacement	Foley	Sound Effects (SFX)
L8	No Level	No Level	No Level	No Level		
L7	No Level	No Level	No Level	Sound Directing		
L6	No Level	No Level	No Level	Film Mixing		
L5	Front of House Sound Engineering (Live Sound Production)	Monitor Sound Engineering (Live Sound Production)	Audio Recording (Live Sound Production)	Automated Dialog Replacement Engineering (ADR Engineering)	Foley Engineering	Sound Effects Production & Engineering
L4	Live Sound Engineering Support		Audio Recording (Live Sound Production) Operation	Assistant Engineer (ADR) Production	Foley Production	Sound Effects Production
L3	Live Sound Production Technical Operation			Film Audio Production Technical Operation		
L2	Audio Production Support					
L1	No Level	No Level	No Level	No Level	No Level	No Level



Table 16.0 : Entertainment Industry - TV/Film and Live Production Occupational Area Structure (Production Support Area)

Sector	Entertainment Industry							
Sub-sector	Production Support							
Area	Set & Props Production		Wardrobe & Styling				Special Effects And Stunt Production	
Sub-area / Level	Set	Props	Costume	Makeup		Hairstyling	Stunt Production	Special Effects Production
L8	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L6	Creative / Artistic Directing						Special Effects and Consulting	
L5	Art Directing			Special Effects Make Up	Styling		Stunt Directing	Special Effects Directing
L4	Set Design	Props Design	Costume Design	Film & Production Make Up		Hairstyling	Stunt Coordination	Special Effects Coordination
L3	Set Design Support	Props Design Support	Costume Design Support	No Level	No Level	No Level	Stunts Performing	Special Effects Technical Operation
L2	No Level	No Level	No Level	No Level	No Level	No Level	No Level	Special Effects Technical Support
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level



Table 17.0 : Entertainment Industry – TV/Film and Live Production Occupational Area Structure (Music Production Area)

Sector	Entertainment Industry	
Sub-sector	Music Production	
Area / Level	Mixing	Mastering
L8	No Level	No Level
L7	No Level	No Level
L6	Music Mixing	Music Mastering *
L5	Music Recording Engineering	
L4	Music Recording Support	
L3	Music Technical Operation	
L2	Music Production Technical Support	
L1	No Level	No Level

Notes: \* Critical Job Title



Table 18.0 : Entertainment Industry – Performing Arts Occupational Area Structure

Sector	Entertainment Industry				
Sub-sector	Performing Arts				
Area	Entertainment Corporate Management	Dance		Acting	
Sub-area / Level		Traditional	Modern	Theatre	Film/TV
L8	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level
L6	No Level	Dance Directing		Theatre Directing *	Film/TV Directing
L5	Entertainment Corporate Management	Traditional Dance Choreography	Modern Dance Choreography	Theatre Directing Assistance	Film/TV Directing Assistance
L4		Traditional Dance Instructing	Modern Dance Instructing	Acting Coaching	
L3	No Level	Traditional Dance Performing	Modern Dance Performing	Lead Acting	
L2	No Level			Acting Support	
L1	No Level	No level		No Level	No Level



Table 19.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Vocal Area)

Sector	Entertainment Industry								
Sub-sector	Performing Arts								
Area	Vocal								
Sub-area / Level	Singing			Voice Over	Voice Over	Radio Presenting	TV Presenting	Commentary	Event Hosting
	Traditional	Modern	Art Song						
L8	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L6	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L5	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L4	Vocal Training *	Vocal Training *	Vocal Training *	No Level	No Level	No Level	No Level	No Level	No Level
L3	Professional Singing	Professional Singing	Professional Singing	Voice Over	Radio Presenting	TV Presenting	Commentating	Live Event Presenting	Voice Over
L2	Singing			Vocalising					
L1	No level			No level	No level	No level	No level	No level	No level

Notes: \* Critical Job Title



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area continued)

Sector	Entertainment Industry			
Sub-sector	Performing Arts			
Area	Music			
Job Sub-area	Orchestra Management			Conducting & Music Directing
Sub Sub-area /Level	Orchestra Management	Orchestra Stage Management	Music Score Management	
L8	No Level	No Level	No Level	Orchestra Conductor/Music Director
L7	Orchestra Musicians Management	No Level	No Level	Assistant Orchestra Conductor
L6		No Level	No Level	No Level
L5	No Level	No Level	No Level	No Level
L4	No Level	Orchestra Stage Management	Orchestra Music Notation Management	No Level
L3	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Sub-area	Contemporary					Traditional (Small Ensemble)
Sub Sub-area / Level	Rhythm	Strings	Brass	Woodwinds	Percussion	
L8	No Level	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level	No Level
L6	No Level	No Level	No Level	No Level	No Level	No Level
L5	No Level	No Level	No Level	No Level	No Level	No Level
L4	No Level	No Level	No Level	No Level	No Level	No Level
L3	Rhythm Musical Instruments Performing and Coordination	Strings Musical Instruments Performing and Coordination	Brass Musical Instruments Performing and Coordination	Woodwinds Musical Instruments Performing and Coordination	Percussion Musical Instruments Performing and Coordination	Traditional Musical Instruments Performing and Coordination
L2	Rhythm Musical Instruments Performing	Strings Musical Instruments Performing	Brass Musical Instruments Performing	Woodwinds Musical Instruments Performing	Percussion Musical Instruments Performing	Traditional Musical Instruments Performing
L1	No level	No level	No level	No level	No level	No level



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area continued)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Job Sub-area	Classical Orchestra					
Sub Sub-area /Level	First Violin	Strings	Brass	Woodwinds	Percussion	Chamber Music
L8	No Level	No Level				
L7	No Level	No Level				
L6	Classical Orchestra Coordination	No Level	No Level	No Level	No Level	Chamber Music Directing
L5	Classical Orchestra Music Principal Performing	Chamber Music Principal Performing				
L4	Classical Orchestra Music Performing	Chamber Music Performing				
L3	No Level	No Level				
L2	No Level	No Level				
L1	No Level	No Level				



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area continued)

Sector	Entertainment Industry					
Sub-sector	Performing Arts					
Area	Music					
Job Sub-area	Jazz Orchestra					
Sub Sub-area /Level	First Violin	Rhythm	Strings	Brass	Woodwinds	Percussion
L8	No Level					
L7	No Level					
L6	Jazz Orchestra Coordination	Jazz Orchestra Coordination	No Level	No Level	No Level	No Level
L5	Jazz Orchestra Principal Performing					
L4	Jazz Orchestra Music Performing					
L3	No Level					
L2	No Level					
L1	No Level					



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area continued)

Sector	Entertainment Industry				
Sub-sector	Performing Arts				
Area	Music				
Job Sub-area	Traditional Orchestra				
Sub Sub-area /Level	Bowed String	Plucked string	Gamelan / Caklempong	Woodwinds	Percussion
L8	No Level	No Level	No Level	No Level	No Level
L7	No Level	No Level	No Level	No Level	No Level
L6	Traditional Orchestra Bowed String Coordination	Traditional Orchestra Plucked string Coordination	Traditional Orchestra Gamelan / Caklempong Coordination	Traditional Orchestra Woodwinds Coordination	Traditional Orchestra Percussion Coordination
L5	Traditional Orchestra Principal Performing	Traditional Orchestra Principal Performing	Traditional Orchestra Principal Performing	Traditional Orchestra Principal Performing	Traditional Orchestra Principal Performing
L4	Traditional Orchestra Music Performing	Traditional Orchestra Music Performing	Traditional Orchestra Music Performing	Traditional Orchestra Music Performing	Traditional Orchestra Music Performing
L3	No Level	No Level	No Level	No Level	No Level
L2	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level



Table 20.0 : Entertainment Industry – Performing Arts Occupational Area Structure (Music Area continued)

Sector	Entertainment Industry			
Sub-sector	Performing Arts			
Area	Music			
Sub-area /Level	Featured Solo Performance	Arranging	Orchestrating	Composing
L8	Orchestra Featured Solo Performance	Music Orchestration	Music Arrangement	Music Composing
L7				
L6				
L5				
L4				
L3				
L2				
L1				



Table 21.0 : Entertainment Industry – Creative Writing Occupational Area Structure

Sector	Entertainment Industry	
Sub-sector	Creative Writing	
Area / Level	Script Writing	Song Writing
L8	No Level	No Level
L7	No Level	No Level
L6	No Level	No Level
L5	No Level	No Level
L4	Script Editing	No Level
L3	Script Preparation	Song Lyrics Writing
L2	No Level	No Level
L1	No Level	No Level



#### 4.5 CRITICAL JOB TITLES - SKILLED PERSONNEL DEMAND IN THE ENTERTAINMENT INDUSTRY

This section will highlight the critical job titles which is a projected to be skilled personnel requirement in the Entertainment industry. Job titles under this category reflect the immediate industry requirement for skilled workers. The identification of critical job titles is the essence of developing the Occupational Standard for the job so that formal training can be carried out and skilled workers can be produced and supplied to the industry. It must be highlighted that other job titles not considered as critical was because the current number of personnel under these categories was sufficient.

Findings for this section were obtained via qualitative analysis during discussions. These occupations will be adapted to the Skills and Vocational training system, and in turn will require the relevant National Occupational Skills Standard (NOSS) to be developed.

Based on observations of local job portals, out of 600 job vacancies in the entertainment industry, an estimated 100 vacancies were for the **Creative Director and Art Director** positions. These positions were mainly in production companies either for film, advertising or live productions. The importance of Art Directors and Creative Directors are to determine that the artistic elements of a production are appealing to the public and assure value for money productions. Audiences are becoming savvier on the quality expected in productions therefore this is an important position sought after especially those with extensive experience.

Moving on to the music industry, panel members and survey respondents highlighted that Mastering Engineers are currently in demand. Most mastering engineer accolades are given for their ability to make a mix consistent with respect to subjective factors based on the perception of



listeners, regardless of their playback systems and the environment. This is a difficult task due to the varieties of systems now available and the effect it has on the apparent qualitative attributes of the recording. Harmonic balancing can be accomplished by correcting and removing the tonal imbalances that result from problem mixes, thus producing a more naturally pleasing and enjoyable sound to the listening ears, and is another aspect to a mastering engineer's job. This is why mastering is considered an art as well as an "audio engineering" discipline.

In the performing arts sub-sector, the Vocal Trainer job title has been highlighted as in demand due to the increasing benchmark that vocalists (singers, theater performers and TV/Radio presenters) must meet in order to stand out from the many vocalists in the market. For those already singing or vocalising professionally, then it is vital for them to take up voice training to separate them from the mediocre vocalists. This is where the need for professional vocal trainers come in as they will provide formal and structured training.

Table 22.0: List of Critical Job Titles

<b>Item</b>	<b>Critical Job Title</b>	<b>Short Term (1-3 years) (√)</b>	<b>Medium Term (4-5 years) (√)</b>	<b>Page</b>
1	Creative Director	√		170
2	Mastering Engineer		√	186 - 187
3	Theatre/Artistic Director	√		209 - 210
4	Vocal Trainer (Traditional)		√	216
5	Vocal Trainer (Modern)		√	218
6	Vocal Trainer (Art Song)		√	220



The table below shows the summary of job titles according to sub-sectors, areas and sub-areas.

Table 23.0: Summary of Job Titles

SECTOR	SUB-SECTOR	LEVEL									TOTAL
		NCS	1	2	3	4	5	6	7	8	
Entertainment Industry	TV/Film and Live Production	-	-	-	-	-	-	1	-	-	1
	Performing Arts	-	-	-	-	3	-	2	-	-	5
	Creative Writing	-	-	-	-	-	-	-	-	-	0
<b>TOTAL CRITICAL JOB TITLES</b>		<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>6</b>
<b>TOTAL JOB TITLES IDENTIFIED</b>		<b>4</b>	<b>0</b>	<b>16</b>	<b>24</b>	<b>44</b>	<b>49</b>	<b>20</b>	<b>5</b>	<b>1</b>	<b>163</b>

#### 4.6 CHAPTER CONCLUSION

Based on this chapter, the sub-sectors that have been identified reflect the main sub-sectors in the Entertainment Industry. The visual representations of the Occupational Structures and Occupational Area Structures will enable the industry to be interpreted at a glance in terms of levels of competency and available career paths. The Occupational Descriptions are elaborated in Annex 3 of this report.



## **5. DISCUSSION, RECOMMENDATION & CONCLUSION**

### **5.1 DISCUSSION**

Based on the findings obtained throughout the Occupational Analysis on the Entertainment Industry, there have been 6 job titles that have been identified as being critical job titles which are job titles that are in demand. The job titles identified are at higher levels that require a holistic view of the respective areas such as theatre and film production, vocal training and music mastering. With the competency requirements documented in NOSS format, the personnel in these areas will obtain a more structured skills training and will also enable personnel who are experienced and skilled to be certified.

### **5.2 RECOMMENDATION**

The development of Occupational Structures for the Crafts and Heritage Arts Industry are suggested to be done in the near future due to the current development of NOSS under this industry that is very active and has covered various areas such as *Batik Making*, *Keris Making*, *Pewter* and others alike. Although these sub-sectors are under the Creative Industry but they are not included in the scope of this particular study.

### **5.3 CONCLUSION**

As a result of the Entertainment Industry Occupational Analysis conducted together with expert panel members from various organizations, a total of 3 main sub-sectors, 14 areas, 39 areas and 163 job titles have been identified.

Referring to Malaysia's economical plans and vision for the coming years, a framework of the entertainment industry workforce has been identified. It is



hoped that the result of this Occupational Analysis will be able to be used as reference as how to fulfill the future plans of developing skilled personnel and certifying Malaysians in the Entertainment Industry towards improving the quality of the local industry and at boosting Malaysia's global competitiveness.



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# **ANNEX 1: MALAYSIAN OCCUPATIONAL SKILLS QUALIFICATION FRAMEWORK (MOSQF) LEVEL DESCRIPTOR**



**MALAYSIAN OCCUPATIONAL SKILLS QUALIFICATION FRAMEWORK (MOSQF) LEVEL  
DESCRIPTOR**

Level	Level Description
1	Achievement at this level reflects the ability to use relevant knowledge, skills and procedures to <b>complete routine and predictable tasks</b> that include responsibility for completing tasks and procedures subject to <b>direction or guidance</b>
2	Achievement at this level reflects the ability to select and use relevant knowledge, <b>ideas</b> , skills and procedures to <b>complete well-defined tasks and address straightforward problem</b> . It includes <b>taking responsibility</b> for completing tasks and procedures, <b>and exercising autonomy and judgment</b> subject to overall direction or guidance
3	Achievement at this level reflects the ability to <b>identify and use relevant understanding</b> , methods and skills to <b>complete task</b> and address problems that are well defined with a <b>measure of complexity</b> . It includes taking responsibility for initiating and completing tasks and procedures as well as exercising autonomy and judgments <b>within limited parameter</b> . It also reflects awareness of different perspectives or approaches within an sub-area of study or work
4	Achievement at this level reflects the ability to identify and use relevant understanding, methods and skills to address problems that are well defined but <b>complex and non-routine</b> . It includes taking responsibility for overall courses of action as well as exercising autonomy and <b>judgment within fairly broad parameters</b> . It also reflects <b>under-standing of different</b> perspective or approaches within an sub-area of study or work
5	Achievement at this level reflects the ability to identify and use relevant understanding, methods and skills to address <b>broadly-defined, complex problems</b> . It includes taking responsibility for <b>planning and developing courses</b> of action as well as exercising autonomy and judgment within broad parameters. It also reflects <b>understanding of different perspectives, approaches or schools of thought and the reasoning behind them</b>
6	Achievement at this level reflects the ability to <b>refine</b> and use relevant understanding, methods and skills to address <b>complex problems that have limited definition</b> . It includes taking responsibility for planning and developing courses of action <b>that are able to underpin substantial change or development, as well as exercising broad autonomy and judgment</b> . It also reflects an understanding of different perspectives, <b>approaches of schools of thought and the theories that underpin them</b>



Level	Level Description
7	Achievement at this level reflects the ability to <b>reformulate</b> and use relevant understanding, methodologies and approaches to address <b>problematic situations</b> that involve many interacting factors. It includes taking responsibility for <b>planning and developing</b> courses of action that initiate or underpin substantial change or development, as well as exercising broad autonomy and judgment. It also reflects an understanding <b>of theoretical and relevant methodological perspectives, and how they affect their sub-area of study or work</b>
8	Achievement at this level reflects the <b>ability to develop original understanding</b> and extend an sub-area of knowledge or professional practice. It reflects the ability to address problematic situations that involve many complexes, interacting factors through initiating, designing and undertaking research, development or strategic activities. It involves the exercise of broad autonomy, judgement and leadership in sharing responsibility for the development of a field of work or knowledge, or for creating substantial professional or organisational change. It also reflects a critical understanding of relevant theoretical and methodological perspectives and how they affect the field of knowledge or work.



## **ANNEX 2 : LIST OF DEVELOPMENT PANEL AND FACILITATORS**



**LIST OF INDUSTRY PANEL MEMBERS FOR THE ENTERTAINMENTINDUSTRY  
OCCUPATIONAL ANALYSIS DEVELOPMENT**

NO	NAME	EXPERTISE	POSITION	ORGANISATION
1	Pn. Siti Hajar Bt. Ismail	Performing Arts – Vocal	Principal/Vocal Consultant	Studio Vokal Siti Hajar Ismail
2	En. Bahizal B. Abu Bakar	Performing Arts – Music	Orchestra Manager	Istana Budaya
4	Pn. Nooraini Bt. Harun	Performing Arts – Dance	Resident Artist Manager, Promotion Executive	Istana Budaya
3	En. Asri B. Tajudin	Cinematography	Director of Photography	-
4	En. Mazlan B. Manan	Script Writing	Freelance Scriptwriter	-
5	En. Shabri B. Saad	Fashion Design	Lecturer & Fashion Designer	Tunku Abdul Rahman College
6	Dr. Yahya B. Abdullah	Film Production	Lecturer/ Trainer	KRU Academy
7	En. Vincent Lim	Sound Engineering / Post Production	Sound Engineer/Trainer	Erama TV
8	Pn. Sri Azra Bt. Attan	Media and Information Communication Technologies & TV Production	Lecturer & Freelance TV Producer	Faculty of Modern Languages and Communication Universiti Putra Malaysia
9	En. Mohd. Al Qudzai B. Azizi	Music Production	Studio Manager/Audio Engineer	Erama TV
10	En. Fariz Reza B. Abd. Ghani	Sound Engineering/IP TV Production	Audio/Mixing Engineer	Erama TV



# **LIST OF FACILITATORS FOR THE ENTERTAINMENT INDUSTRY OCCUPATIONAL ANALYSIS DEVELOPMENT**

## **FACILITATORS**

EN. ABU MUSA MOHAMMAD ISA

PN. EVARINA AMIRON

EN. FAHISZAM SAAD

## **SECETARIAT**

PN. ROSLINA ISMAIL

## **PROOFREADER**

MR. MANJIT SINGH



# **ANNEX 3: OCCUPATIONAL DESCRIPTIONS (OD) FOR THE ENTERTAINMENT INDUSTRY**



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : TV/FILM AND LIVE PRODUCTION**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Management
<b>Sub Area</b>	-
<b>Job Title</b>	Production Assistant Manager
<b>Level</b>	Level 4

**Job Definition :**

A Production Assistant Manager is designated to assist in the production office or in various departments with general tasks, providing the production process and schedule, overseeing quality control and ensuring products are produced on time or projects completed within the deadline. The production assistant manager also assists in checking product standards and applying quality-control programs, liaising among different clients and departments, and procuring & monitoring the use of equipments.

**Job Description :**

1. assist in the production office or in various departments with general tasks.
2. assist the First Assistant Director with set operations.
3. provide the production process and schedule.
4. supervise quality control.
5. ensure products are produced on time or projects completed within the deadline.
6. prepare budgeting, utilizing needed human and material resources.
7. create a timescale for production, supervising production processes, and adjusting schedules when needed.
8. procure and monitor the usage of equipments.
9. assist in checking product standards and applying quality-control programs.
10. liaise among different clients and departments.
11. prepare paperwork for the production.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Management
<b>Sub Area</b>	-
<b>Job Title</b>	Production Manager
<b>Level</b>	5

**Job Definition :**

A Production Manager is designated to handle production crew, organise technical needs of the production, coordinate availability of equipment with the exact technical requirements, prepare reports for production expenses and needs, adhere to local law and restrictions of film shooting activities at locations, obtain necessary permits/clearance for shoot, obtain legal release forms & consent forms from non intended actors in scenes, deal with any arising problems with cast & crew, ensure that insurance, health and safety rules, copyright laws and union agreements are followed, ensure the filming stays on schedule and within its budget, manage operating costs such as salaries, production costs, and everyday equipment rental costs in accordance with production requirements.

**Job Description :**

1. coordinate production crew.
2. organise technical needs of the production.
3. coordinate availability of equipment with the exact technical requirements.
4. arrange accommodation for the cast and crew.
5. prepare reports for production expenses and needs.
6. supervise the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling.
7. ensure the filming stays on schedule and within its budget.
8. adhere to local law and restrictions of film shooting activities at locations.
9. obtain necessary permits/clearance for shoot.
10. obtain legal release forms & consent forms from non intended actors in scenes.



11. deal with any arising problems with cast & crew.
12. ensure that insurance, health and safety rules, copyright laws and union agreements are followed.
13. manage the day-to-day budget.
14. manage operating costs such as salaries, production costs, and everyday equipment rental costs.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Management
<b>Sub Area</b>	-
<b>Job Title</b>	Line Producer
<b>Level</b>	6

**Job Definition :**

A Line Producer is designated to responsible to act as liaison officer between the Studio or Producer and the Production Manager, line up the overall production resources needed that include all necessary legal documentation, manage overall production budget and lining up the overall production resources needed in accordance with production requirements.

**Job Description :**

1. liaise between the Studio or Producer and the Production Manager.
2. line up the overall production resources needed that include all necessary legal documentation.
3. ensure that overall production resources such as necessary legal documentaion must be available at all times.
4. manage overall production budget.
5. line up the overall production resources needed.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Management
<b>Sub Area</b>	-
<b>Job Title</b>	Producer/Executive Producer
<b>Level</b>	7

**Job Definition :**

A Producer/Executive Producer is designated to responsible to initiate, coordinate, supervise, and control matters such as raising funding, hiring key personnel, and arranging for distributors. They are also responsible for the overall quality control of productions.

**Job Description :**

1. create the conditions for filmmaking.
2. control matters such as raising funding, hiring key personnel, and arranging for distributors.
3. control all phases of the film making process from development to completion of a project.
4. plan development, financing or production.
5. identify commercial and marketable projects.
6. maintain quality control of productions.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Pre-Production
<b>Sub Area</b>	Talent Management
<b>Job Title</b>	Talent Scouts
<b>Level</b>	4

**Job Definition :**

A Talent Scouts is designated to assist in developing contacts with individuals and organizations, and apply effective strategies and techniques to ensure their clients' success. They are also responsible to coordinate business and financial affairs for clients and confer with clients to develop strategies for their careers, and to explain actions taken on their behalf.

**Job Description :**

1. assist in developing contacts with individuals and organizations, and apply effective strategies and techniques to ensure their clients' success.
2. scout for new talent according to current industry trends.
3. communicate with clients to assist them with their daily activities and careers.
4. assist in conducting auditions or interviews in order to evaluate potential talents.
5. assist in handling affairs for clients, such as arranging travel and lodging, selling tickets, including marketing and advertising activities. and
6. inspect performance facilities, equipment, and accommodations to ensure that they meet specifications.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Pre-Production
<b>Sub Area</b>	Talent Management
<b>Job Title</b>	Talent Manager
<b>Level</b>	5

**Job Definition :**

A Talent Manager is designated to develop contacts with individuals and organizations, and apply effective strategies and techniques to ensure their clients' success. They also responsible to coordinate business and financial affairs for clients, such as arranging travel and lodging, selling tickets, and directing marketing and advertising activities and confer with clients to develop strategies for their careers, and to explain actions taken on their behalf

**Job Description :**

1. develop contacts with individuals and organizations, and apply effective strategies and techniques to ensure their clients' success.
2. make decisions regarding clients career based on industry trends and deals.
3. confer with clients to develop strategies for their careers, and to explain actions taken on their behalf.
4. conduct auditions or interviews in order to evaluate potential clients.
5. negotiate with managers, promoters, union officials, and other persons regarding clients' contractual rights and obligations.
6. schedule promotional or performance engagements for clients.
7. manage business and financial affairs for clients, such as arranging travel and lodging, selling tickets, and directing marketing and advertising activities.
8. inspect performance facilities, equipment, and accommodations to ensure that they meet specifications.
9. advise clients on financial and legal matters such as investments and taxes.



10. hire trainers or coaches to advise clients on performance matters such as training techniques or performance presentations.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Pre-Production
<b>Sub Area</b>	Location Management
<b>Job Title</b>	Location Scouts
<b>Level</b>	4

**Job Definition :**

A Location Scouts is designated to assist in preparing shooting location in compliance with related laws and policies. They also ensure that the locations chosen to shoot a production authentically match the vision of the producer or director.

**Job Description :**

1. carry out research, footwork and photography to document location possibilities.
2. ensure that the locations chosen to shoot a production authentically match the vision of the producer or director.
3. collate practical information on potential locations, such as hotels for accommodating the crew and cast.
4. make travel arrangements.
5. research locations thoroughly to ensure no disruptive noises or events are likely to occur during the shoot.
6. supervise location support staff throughout the process.
7. distribute maps, directions, parking plans and all relevant support information to all services and crew.
8. confirm a location for filming.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Pre-Production
<b>Sub Area</b>	Location Management
<b>Job Title</b>	Location Manager
<b>Level</b>	5

**Job Definition :**

A Location Manager is designated to arrange for film or photographic shoots taking place outside the studio, research and organise access to appropriate sites, assist in maintaining budget, time limits and a high standard of health and safety and security

**Job Description :**

1. conduct research using resources such as the internet, specialist location libraries, local and regional film commissions and agencies.
2. visit and photograph locations appropriate to budget in order to assess suitability.
3. oversee the Locations Department and its staff.
4. organise permissions for access, for example, with local authorities and the police.
5. negotiate access and draw up a contract with location owners.
6. carry out final clearing (or guaranteeing permission to use) a location for filming.
7. assist Production/Finance Dept(s) in maintaining budget management regarding location/permit fees.
8. discuss projects with the director and designer and work according to their creative vision.
9. liaise with key members of the production team to assess visual and technical specifications.
10. ensure the technical specifications for equipment, power sources and crew accommodation on site are met.
11. ensure compliance with health and safety and security requirements and undertaking risk assessments.



12. arrange schedules for the day with the assistant director to ensure continuity.
13. ensure the final clearing up ('the wrap') runs smoothly and thanking site owners.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Stage Management Live Production & Theater
<b>Job Title</b>	Assistant Stage Manager
<b>Level</b>	4

**Job Definition :**

An Assistant Stage Manager is designated to maintain props setting, maintain safety of cast & crew during rehearsals and shows, ensure environments are prepared as required with the appropriate set, props, costumes and other effects necessary, with particular attention to prop requirements according to schedules and rehearsal times. They are often stationed just offstage to facilitate communication between the stage manager (who is out in the house) and actors, as well as ensuring safety and often help with complex set changes, quick changes offstage, or preparing the stage for performance.

**Job Description :**

1. maintain safety of cast & crew during rehearsals and shows.
2. ensure rehearsal environments are prepared as required with the appropriate set, props, costumes and other effects necessary, with particular attention to prop requirements.
3. maintain props and set.
4. work within schedules.
5. assist in scheduling and planning of all activities required.
6. assist in making adaptations to the production as necessary.
7. participate in the loading and unloading of the set and all performance related equipment together with the rest of the stage management team.
8. keep accurate records of prop settings, performance/production running details and any other relevant information.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Stage Management Live Production & Theater
<b>Job Title</b>	Stage Manager
<b>Level</b>	5

**Job Definition :**

A Stage Manager is designated to conduct warm up sessions during rehearsals & shows, organise a theatrical/film/live production, communicate the director's instructions to various personnel, schedule and run rehearsals during the absence of the director, coordinate the work of the stage crew, call cues and possibly actors' entrances during a live performance, oversee the entire show each time it is performed, mark out the dimensions of the set on the floor of the rehearsal hall, make sure rehearsal props and furnishings are available for the actor, notify the designers and crafts people of changes made in rehearsal, records all blocking, plus all the light, sound and set change cues in a master copy of the script called the prompt script/book, work with the technical director on an efficient plan for the stage crew to follow during set changes, draw up furniture and prop plans for complicated sets with technical designer to show exactly where the furniture and props are to be positioned on stage at the beginning of each scene and make sure that every aspect of the production runs just as the director intended until the production ends.

**Job Description :**

1. conduct warm up sessions during rehearsals & shows.
2. schedule and run rehearsals during the absence of the director.
3. coordinate the work of the stage crew.
4. arrange costume and wig fittings.
5. compile and operate prompt copy - also known as the 'prompt script/book' - which notes actors' moves and the requirements for props, lighting and sound.



6. liaise with the director, stage personnel and other technical departments, on aspects of costume, lighting, sound, etc..
7. mark out the dimensions of the set on the floor of the rehearsal hall call cues and possibly actors' entrances during a live performance.
8. make changes to the set between scene changes, prompting actors and cueing technicians.
9. ensure safety of cast & crew during rehearsals and shows.
10. run the backstage and onstage areas during performances.
11. maintain and replace props and costumes as required during production.
12. provide basic first aid.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Stage Management Film & TV
<b>Job Title</b>	Assistant Floor Manager
<b>Level</b>	4

**Job Definition :**

A Assistant Floor Manager is designated to prepare the stage and prompt contributors on the studio floor, ensure that everyone knows their place in the script thus freeing the Floor Manager for other duties. They will also assist in preparation of props, as well as setting and resetting of the action on the studio floor.

**Job Description :**

1. set the stage prior to filming/shooting.
2. prompt contributors on the studio floor and ensure that everyone knows their place in the script.
3. assist in preparation of props.
4. set and reset the action on the studio floor.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Stage Management Film & TV
<b>Job Title</b>	Floor Manager
<b>Level</b>	5

**Job Definition :**

A Floor Manager is designated to ensure that the sets, props and technical equipment are safe, ready to use and positioned correctly before filming and ensuring the audience are seated according to scheduled time.

**Job Description :**

1. communicate with the audience and any guests.
2. check that the floor is clear and safe for the performance required.
3. check that any scenery or set piece is ready to be used as required.
4. maintain that the set is quiet and in order.
5. call cues to begin the action and prompt talents as required.
6. ensure that the sets, props and technical equipment are safe, ready to use and positioned correctly before filming.
7. ensure the audience are seated according to scheduled time.
8. assist the director with production.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Lighting
<b>Job Title</b>	Lighting Technician
<b>Level</b>	2

**Job Definition :**

A Lighting Technician is designated to assist in preparing lighting equipment and operating within current health and safety regulations to ensure a safe environment. The lighting technician will also maintain the lighting equipment in safe working condition, carry out rigging, operate and focus necessary lighting equipment.

**Job Description :**

1. set up and control lighting equipment.
2. set up and focus lights.
3. patch or wire up lights to dimmers or electronic control consoles.
4. prepare for changing the set-up of lights during a performance or concert (e.g., changing color gels).
5. carry out packing down lights after the show.
6. interpret a lighting designer's plan.
7. carry out rigging, focusing and operation of necessary lighting equipment.
8. carry out programming of consoles and loading automated colour change systems before a show.
9. take cues from the stage manager.
10. operate manual and computer-controlled lighting systems during a show.
11. maintain the lighting equipment in safe working condition.
12. perform frontline electrical maintenance duties when needed.
13. operate within current health and safety regulations to ensure a safe environment.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Lighting
<b>Job Title</b>	Senior Lighting Technician
<b>Level</b>	3

**Job Definition :**

A Senior Lighting Technician is designated to coordinate workflow for technicians and outside service providers, maintain lighting equipment and tools, train subordinates in proper lighting techniques, use of lighting equipment and maintain accurate documentation of each show.

**Job Description :**

1. coordinate workflow for technicians and outside service providers.
2. maintain lighting equipment and tools.
3. train subordinates in proper lighting techniques and use of lighting equipment.
4. maintain accurate documentation of each show.
5. monitor expenses within an established budget.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Lighting
<b>Job Title</b>	Lighting Designer
<b>Level</b>	4

**Job Definition :**

A Lighting Designer is designated to prepare lighting for production in accordance with the direction of the Cinematographer and Set Designer. The Lighting Designer selects lighting instrument needed and how it is to be set up and used.

**Job Description :**

1. interpret script to decide which type of lighting is required in which scene.
2. discuss with the Director to get to know what type of effect the Director wants.
3. talk to the Set Designer, regarding what type of set will be there, and what lighting will be required.
4. attend the rehearsals to get a feel of the script.
5. decide which lighting instrument to use and how it is to be set up and used.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Lighting
<b>Job Title</b>	Lighting Director
<b>Level</b>	5

**Job Definition :**

A Lighting Director is designated to create and manage all aspects of lighting for a production according to production requirement. The Lighting Director designs a lighting plan for the production and comply with safety concerns and special effects.

**Job Description :**

1. create and manage all aspects of lighting for a production.
2. design a lighting plan for the production.
3. create lighting cues and devise a lighting scheme based on set designs, theatre plans, storyboards, photos, computer software and scripts.
4. comply with safety concerns and special effects.
5. prepare light plot.
6. ensure lighting budget is in line with lighting plans.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP) & Cameraworks
<b>Job Title</b>	Production Crew
<b>Level</b>	2

**Job Definition :**

A Production Crew is designated to assist echoing (calling out) "rolls" and "cuts", locking up (making sure nothing interferes with a take), facilitate communication between departments by distributing paperwork and radios, provide production support for equipment such as dollies, cranes, director's chairs and pop-up tents, responsible for safely loading and unloading film camera magazines, obtaining all expendables (camera tape, black bags, camera report sheets, etc, etc), test and prep the camera package with their immediate superior, prepare the camera truck and maintain supplies, responsible for slating each take.

**Job Description :**

1. assist echoing (calling out) "rolls" and "cuts".
2. carry out locking up (making sure nothing interferes with a take).
3. facilitate communication between departments by distributing paperwork and radios.
4. provide production support for equipment such as dollies, cranes, director's chairs and pop-up tents.
5. responsible for safely loading and unloading film camera magazines.
6. obtain all expendables (camera tape, black bags, camera report sheets, etc).
7. test and prep the camera package with their immediate superior.
8. prepare the camera truck and maintain supplies.
9. responsible for slating each take.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP)
<b>Job Title</b>	Switching Operator
<b>Level</b>	3

**Job Definition :**

A Switching Operator is designated to operate the switch between different camera shots during shooting, selecting shots shown in the control room, select shots based on director's instructions to obtain the pace and shots required for the program and assists in balancing the contrast balance and colour of the final broadcast output.

**Job Description :**

1. operate the switch between different camera shots during shooting.
2. select shots shown in the control room.
3. select shots based on director's instructions to obtain the pace and shots required for the program.
4. assists in balancing the contrast balance and colour of the final broadcast output



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Cameraworks
<b>Job Title</b>	Assistant Cameraman
<b>Level</b>	3

**Job Definition :**

An Assistant Cameraman is designated to focus and refocus the camera lens as actors move within the frame of each shot, set the focus of cameras, move cameras and dollies to new positions or to storage areas, mount a camera on a stationary mount or track when necessary, depending on the shot selected by the director, clean the camera and make detailed notes for the camera reports and carry out on hand with a still camera to take promotional shots.

**Job Description :**

1. set the focus of cameras.
2. move cameras and dollies to new positions or to storage areas.
3. mount a camera on a stationary mount or track when necessary, depending on the shot selected by the director.
4. repair and maintain equipment.
5. clean the camera and make detailed notes for the camera reports.
6. carry out on hand with a still camera to take promotional shots.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP) & Cameraworks
<b>Job Title</b>	Cameraman
<b>Level</b>	4

**Job Definition :**

A Cameraman is designated assemble, prepare and set up equipment prior to filming, which may include tripods, monitors, lighting, cables and leads, and headphones. The cameraman also advises on how best to shoot a scene, explains the visual impact created by particular shots and planning of shots.

**Job Description :**

1. assemble, prepare and set up equipment prior to filming, which may include tripods, monitors, lighting, cables and leads, and headphones.
2. advise on how best to shoot a scene, explaining the visual impact created by particular shots.
3. plan shots when filming an expensive drama scene, such as an explosion, so shots need to be meticulously planned beforehand.
4. practice the camera moves required for pre-arranged shots.
5. study the scripts.
6. find the solutions to technical or other practical problems.
7. demonstrate a good awareness of health and safety issues



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP) & Cameraworks
<b>Job Title</b>	Director of Photography
<b>Level</b>	5

**Job Definition :**

A Director of Photography is designated to capture the photographic impression of the directors' vision. The Director of Photography determines the action and blocking of a given scene through the camera to catch the moment on film and direct the key grip and gaffer in the setup of lighting to achieve the shot according to the director's vision and portray the proper mood and emotion of the scene.

**Job Description :**

1. regulate the lighting for every scene.
2. carry out framing some shots.
3. choose the lenses to be used.
4. decide on film stock.
5. ensure that the visual appearance of the project follows to the directors initial foresight.
6. supervise the camera, lighting, and grip departments.
7. select the cameras, lenses, filters, film, and other accessories required for principal photography.
8. instruct the camera operator in framing, focus, aperture, and movement.
9. direct the key grip and gaffer in the setup of lighting to achieve the shot.
10. suggest to the director concerning how to capture complicated action sequences and tracking shots, the use of cranes and dollies, and the actors' blocking.
11. review dailies and take notes with the director.
12. oversee the digital grading and film development process. and
13. participate in any necessary reshoots and the addition of visual effects in post production.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP) & Cameraworks
<b>Job Title</b>	Film/TV Director
<b>Level</b>	6

**Job Definition :**

A Film/TV Director is designated to create a plan of shooting, set a layout of shot by shot. They also supervise the placement of video cameras and manages shots during shooting.

**Job Description :**

1. create a plan of shooting.
2. set a shot by shot layout.
3. supervise the placement of video cameras.
4. manage shots during shooting.
5. call out commands (call shot).
6. continuously tell each of the camera operators what to focus on.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production
<b>Sub Area</b>	Multicam Production (MCP) & Cameraworks
<b>Job Title</b>	TV Producer
<b>Level</b>	7

**Job Definition :**

A TV Producer is designated to oversee each project from conception to completion and may also be involved in the marketing and distribution processes and arrange funding for each project and is responsible for keeping the production within the allocated budget.

**Job Description :**

1. assign and arranges staffs into teams.
2. decide running order of program.
3. give direction to the video tape operator when to start and stop the VTR.
4. oversee the duration of program.
5. coordinate overall production.
6. supervise overall post-production process.
7. decide when to go for commercial breaks.
8. oversee the creative and editorial aspects of the program when being edited.
9. oversee all the cost related decisions.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Post Production
<b>Sub Area</b>	Film Editing
<b>Job Title</b>	Film Editor (Offline & Online)
<b>Level</b>	5

**Job Definition :**

A Film Editor (Offline & Online) is designated to assemble recorded raw material into a finished product. The material may consist of camera footage, dialogue, sound effects, graphics and special effects. They also can determine the quality and delivery of the final product.

**Job Description :**

1. work in tandem with the Director in editing the film that has been shot.
2. be accountable for editing choices.
3. contribute substantially in the creative decisions concerned in piecing together a finalised product.
4. compile initial takes of footage.
5. follow the screenplay as the guide for establishing the structure of the story.
6. assemble the various shots and takes for greater, clearer artistic effect.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Post Production
<b>Sub Area</b>	Film Colouring
<b>Job Title</b>	Film Colourist
<b>Level</b>	5

**Job Definition :**

A Film Colourist is designated to integrate color by hand or digitally with uncoloured images, ensure that all shots within each scene match one another by balancing colour saturation and luminance from shot to shot, so that no one shot stands out in the sequence. They will be able to distinguish and correct colour differences within scenes, and ensure consistency throughout the production and offer original and creative solutions to any picture related problems.

**Job Description :**

1. adjust colour of the film via printer lights for greater consistency in the film's colours.
2. utilise digital tools in manipulating the image.
3. adjust brightness, contrast and colour using grading system.
4. interpret the visual look of the show/film.
5. control brightness, contrast, colour, and the general "mood" of each shot.
6. make every shot in a scene appear to flow naturally from one shot to the next



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production & Film Audio Production Front of House, Monitor, Audio Recording, Automated Dialog Replacement, Foley and Sound Effect (SFX)
<b>Job Title</b>	Audio Production Assistant
<b>Level</b>	2

**Job Definition :**

An Audio Production Assistant is designated to set up and troubleshoot audio equipment. The Audio Production Assistant might alter the setup by swapping in a new microphone or finding a better microphone position and fixing faulty equipment, identifying bad cables and helping musicians prepare their instruments for recording.

**Job Description :**

1. handle placement and interconnection of audio devices, such as microphones and intercom.
2. handle the speakers, cables, mixing machines and other types of equipment used to capture and broadcast sound during a live event.
3. set up sound equipment before the event and dismantle equipment after the event.
4. synchronise pre-recorded sound effects with live sound and working with performers and managers to achieve strong sound levels.
5. handle microphones, audio filters, audio mixer consoles, equalizers and reverb devices during a live performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Front of House, Monitor and Audio Recording
<b>Job Title</b>	Live Sound Technician
<b>Level</b>	3

**Job Definition :**

A Live Sound Technician is designated to manage sound for events at various venues and set up, take down equipment and perform sound checks. The Live Sound Technician shall be able to record speech, music or other sounds, keep logs of recordings and use sound mixing boards to mix and edit music, voices and sound effects. They also determine the desired sound for a performance, monitoring equipment for needed repairs, setting up and testing recording equipment.

**Job Description :**

1. pre-record any sound effects and music to be used.
2. select the suitable microphones and equipment.
3. carry out positioning and rigging up microphones.
4. carry out sound checks before a performance .
5. operate the sound desk during shows.
6. carry out looking after and repairing of the equipment.
7. carry out unloading, setting up, dismantling and loading equipment at each venue when on tour.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Front of House and Monitor
<b>Job Title</b>	Assistant Sound Engineer
<b>Level</b>	4

**Job Definition :**

An Assistant Sound Engineer is designated to prepare for recording and mixing session, ensure recorded audio tracks are in line with recording preferences, prepare for an immediate playback, and prepare for a session that requires understanding on hardware mixers, while others use computer programs called Digital Audio Workstations (DAWs) .

**Job Description :**

1. prepare recording or mixing session by setting up previously recorded audio tracks in line with the recording engineer's preferences.
2. prepare hardware, software and equipment for a recording or mixing session.
3. organise recorded audio tracks.
4. perform instrument labeling.
5. perform immediate playback preparation.
6. prepare session of audio mixing console.
7. comply with basic operation procedures of the specific audio mixing console.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Front of House
<b>Job Title</b>	Sound Engineer
<b>Level</b>	5

**Job Definition :**

A Front of House Sound Engineer is designated to mix audio for the audience, and most often operates from the middle of the audience or at the last few rows of the audience from an equipment area known as the "Front Of House Position" or "FOH. A Front Of House Engineer will use a variety of processors and effects to provide a particular style to the mix, make decisions about adjusting the volume and frequency of each instrument or voice on stage while constantly listening to the overall blend, make decisions about which effects devices to use and adjusts their relative levels and blends to meet their interpretation of the musical requirements of the song, supervises a crew of technicians through load-in, sound check, performance, and load-out, coordinates operation, maintenance, and repair of all audio gear, adjusts the gain, timbre, and dynamics of incoming audio signals, control the output of each vocalist and instrument to the audience speaker arrays.

**Job Description :**

1. mix audio for the audience while providing a particular style to the mix using a variety of processors and effects.
2. decide on adjusting the volume and frequency of each instrument or voice on stage while constantly listening to the overall blend.
3. decide on which effects devices to use and adjusts their relative levels and blends to meet the interpretation of the musical requirements of the song.
4. supervise a crew of technicians through load-in, sound check, performance, and load-out.



5. coordinate operation, maintenance, and repair of all audio gear.
6. adjust the gain, timbre, and dynamics of incoming audio signals.
7. control the output of each vocalist and instrument to the audience speaker arrays.
8. comply to operation procedures of the specific audio mixing console.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Monitor
<b>Job Title</b>	Monitor Sound Engineer
<b>Level</b>	5

**Job Definition :**

A Monitor Sound Engineer is designated to mix the sound that the performers hear on stage via a stage monitor system (also known as the foldback system). Usually, individual performers receive personalised feeds either via monitors placed on the stage floor or via In-ear monitor. They will operate the monitor mixing console, conduct maintenance and repair of the band's in-ears, onstage, and backline gear, microphones, wedges, XLR cable, and any other audio gear, supervise the installation of the monitor system, the mixing desk, and the signal inputs during load-in, work closely with the band to adjust levels to individual monitors during sound check, will isolate each signal to give band members just what is required, pay attention to the movements of the musicians to prevent feedback through the monitors, and make adjustments to levels based on the noise in the venue from the audience and bounce-back from the stage arrays and maintain good communication with the band (often using hand signals and gestures) to ensure that the musicians are getting the proper sound.

**Job Description :**

1. operate the monitor mixing console.
2. conduct maintenance and repair of the band's in-ears, onstage, and backline gear, microphones, wedges, XLR cable, and any other audio gear.
3. supervise the installation of the monitor system, the mixing desk, and the signal inputs during load-in.
4. work closely with the band to adjust levels to individual monitors during sound check.



5. will isolate each signal to give band members just what is required.
6. pay attention to the movements of the musicians to prevent feedback through the monitors
7. make adjustments to levels based on the noise in the venue from the audience and bounce-back from the stage arrays.
8. maintain good communication with the band (often using hand signals and gestures) to ensure that the musicians are getting the proper sound.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Audio Recording
<b>Job Title</b>	Assistant Recording Engineer
<b>Level</b>	4

**Job Definition :**

An Assistant Recording Engineer is designated to handle pre-session tasks like running cable, checking microphones and setting up baseline levels on the control panel and in editing tools, set up musician's/artist's equipment for recording, assist in identifying microphones and amplifiers that need to be placed in specific spots and at specific angles to ensure the best sound quality, assist in assigning a level to ensure a balanced sound coming out of the monitors.

**Job Description :**

1. handle pre-session tasks like running cable and checking microphones.
2. set up baseline levels on the control panel and in editing tools.
3. set up musician's/artist's equipment for recording.
4. assist in identifying microphones and amplifiers that need to be placed in specific spots and at specific angles to ensure the best sound quality.
5. assist in assigning a level to ensure a balanced sound coming out of the monitors.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Live Sound Production Audio Recording
<b>Job Title</b>	Recording Engineer
<b>Level</b>	5

**Job Definition :**

A Recording Engineer is designated to adjust the equipment, recording levels so that the recorded product sounds perfect, make sure that all of the studio equipment is working correctly and that it's properly set up for the recording session, set up music equipment and identify individual microphones and amplifiers that need to be placed in specific spots and at specific angles to ensure the best sound quality, assign each microphone the suitable level to ensure a nice balanced sound coming out of the monitors, familiarise with the musical style of the client and the client's goals for the recording session, ensure clean, balanced recordings of all audio tracks are obtained, and utilise microphones and microphone placements until to achieve an entirely original sound.

**Job Description :**

1. adjust the equipment, recording levels so that the recorded product sounds perfect.
2. make sure that all of the studio equipment is working correctly and properly set up for the recording session.
3. set up music equipment and identify individual microphones and amplifiers that need to be placed in specific spots and at specific angles to ensure the best sound quality.
4. familiarise with the musical style of the client and the client's goals for the recording session.
5. ensure clean, balanced recordings of all audio tracks are obtained.
6. utilise microphones and microphone placements until to achieve an entirely original sound.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Automated Dialog Replacement, Foley and Sound Effect (SFX)
<b>Job Title</b>	Film Audio Technician
<b>Level</b>	3

**Job Definition :**

A Film Audio Technician is designated to prepare equipment according to sound designer's instruction, move microphones for the best sound, operate digital audio recorder and operate sound effect equipment during filming.

**Job Description :**

1. setup equipment to suit the acoustics and the sound designer's instructions.
2. select and place fixed microphones.
3. operate the boom (positioning the moving microphones around the actors for the best sound).
4. monitor sound quality.
5. record onto digital audio tape.
6. service and repair audio equipment.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Automated Dialog Replacement
<b>Job Title</b>	Assistant Engineer Automated Dialog Replacement
<b>Level</b>	4

**Job Definition :**

An Assistant Engineer (Automated Dialog Replacement) is designated to assist in replacing existing production sound that is not usable, adding a voice-over, record dialogue and dub the film.

**Job Description :**

1. assist in replacing existing production sound that is not usable either for technical considerations (usually due to a noisy location) or editorial ones (lines of dialogue have been changed).
2. assist in adding a voice-over to a film (often planned from the outset, but occasionally added at the last moment to help clarify a hazy plot).
3. assist in adding group voices not covered by production sound.
4. assist to record dialogue for an animated production.
5. assist to dub the film into another language.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Automated Dialog Replacement
<b>Job Title</b>	Automated Dialog Replacement (ADR) Engineer
<b>Level</b>	5

**Job Definition :**

An Automated Dialog Replacement (ADR) Engineer is designated to perform existing production sound replacing that is not usable, adding a voice-over, record dialogue and dub the film.

**Job Description :**

1. replace existing production sound that is not usable either for technical considerations (usually due to a noisy location) or editorial ones (lines of dialogue have been changed).
2. add a voice-over to a film (often planned from the outset, but occasionally added at the last moment to help clarify a hazy plot).
3. add group voices not covered by production sound.
4. record dialogue for an animated production.
5. dub the film into another language.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Foley
<b>Job Title</b>	Assistant Engineer (Foley)
<b>Level</b>	4

**Job Definition :**

An Assistant Engineer (Foley) is designated to assist Foley Engineer on create, record, synthesize and edit of the sound effects and comply with standard operating procedures of hardware and equipment operation.

**Job Description :**

1. assist to create sound effects to be inserted into the soundtrack at appropriate intervals.
2. assist to record sound effects to be inserted into the soundtrack at appropriate intervals.
3. assist to synthesize these sound effects either via digital manipulation or by recording actual sounds.
4. assist to edits the sound to fit into the sound recording.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Foley
<b>Job Title</b>	Foley Engineer
<b>Level</b>	5

**Job Definition :**

An Engineer (Foley) is designated to create, record, synthesize and edit of the sound effects and comply with standard operating procedures of hardware and equipment operation.

**Job Description :**

1. create sound effects to be inserted into the soundtrack at appropriate intervals.
2. record sound effects to be inserted into the soundtrack at appropriate intervals.
3. synthesise these sound effects either via digital manipulation or by recording actual sounds.
4. edit the sound to fit into the sound recording.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Sound Effects (SFX)
<b>Job Title</b>	Assistant Engineer (Sound Effects - SFX)
<b>Level</b>	4

**Job Definition :**

An Assistant Engineer (Sound Effects - SFX) is designated to assist sound effect engineer on producing desired sound effect, edit the soundtrack, operate recording machine and ensure the equipment working properly.

**Job Description :**

1. confer with producers and musicians to produce the desired sound effect.
2. assist to remix and edit soundtracks by using mixing boards.
3. assist to adjust the quality of sound and music volume by using recording machine.
4. assist to prepare many formats of the recordings.
5. assist to check that all the equipment is working properly.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Sound Effects (SFX)
<b>Job Title</b>	Sound Effects (SFX) Engineer
<b>Level</b>	5

**Job Definition :**

A Sound Effects Engineer is designated to producing desired sound effect, edit the soundtrack, operate recording machine and ensure the equipment is working properly.

**Job Description :**

1. confer with producers and musicians to produce the desired sound effect.
2. remix and edit soundtracks by using mixing boards.
3. adjust the quality of sound and music volume by using recording machine.
4. prepare many formats of the recordings.
5. check that all the equipment is working properly.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Automated Dialog Replacement, Foley and Sound Effects (SFX)
<b>Job Title</b>	Film Mixing Engineer
<b>Level</b>	6

**Job Definition :**

A Film Mixing Engineer is designated to mix, manipulate, adjustment of volume, addition of effects and frequency adjustment. They also reproduce material and synchronise sound to ensure that timing is appropriate. Film Mixing Engineers also can work with other personnel to lay out the structure of the finished product.

**Job Description :**

1. record and edit original content.
2. mix sound levels, manipulate, adjustment of volume, add effects and adjust frequency.
3. reproduce material and synchronise sound to ensure that timing is appropriate.
4. work with other personnel to lay out the structure of the finished product.
5. produce a polished final product.
6. repair and troubleshoot equipment that may be faulty or performing inadequately.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Audio Production
<b>Sub Area</b>	Film Audio Production Automated Dialog Replacement, Foley and Sound Effects (SFX)
<b>Job Title</b>	Sound Director/Designer
<b>Level</b>	7

**Job Definition :**

A Sound Director/Designer is designated to develop effects and music to fit the specific contexts in which they will be used and is responsible for all aspects of sound design, implementation, post-production and audio engineering, apply audio integration techniques, sound effects creation, interactive music, implementation of sound assets and plan soundscape design and mixing.

**Job Description :**

1. develop effects and music to fit the specific contexts in which they will be used.
2. conduct sound design, implementation, post-production and audio engineering.
3. apply audio integration techniques, sound effects creation, interactive music and implementation of sound assets.
4. plan soundscape design and mixing.
5. create and maintain audio design document.
6. responsible for scheduling all audio production



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props Production Set
<b>Job Title</b>	Assistant Set Designer
<b>Level</b>	3

**Job Definition :**

An Assistant Set Engineer is designated to assist in preparing design drawing, select decorative appearance and confer with relevant parties.

**Job Description :**

1. assist in preparing drawings for approval and makes changes and corrections as directed.
2. assist in selecting furniture, draperies, pictures, lamps, and rugs for decorative quality and appearance.
3. assist in conferring with heads of production and direction to establish budget, schedules and design ideas.
4. assist in set construction, erection, or decoration activities to ensure conformance to design, budget, and schedule requirements.
5. assist in preparing sketches, illustrations, and detailed drawings of sets, or graphics and animation.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props Production Set
<b>Job Title</b>	Set Designer
<b>Level</b>	4

**Job Definition :**

A Set Designer is designated to develop design by integrating design requirements including script, research, budget, and available locations, selects decorative appearance, confers with relevant parties, directs and coordinates design preparation and set construction activities.

**Job Description :**

1. develop design by integrating design requirements including script, research, budget, and available locations.
2. present drawings for approval and makes changes and corrections as directed.
3. select set elements and props for decorative quality and appearance.
4. discuss with heads of production and direction to establish budget, schedules, and design ideas.
5. direct and coordinate set construction, erection, or decoration activities to ensure conformance to design, budget, and schedule requirements.
6. coordinate staff to complete design ideas and prepare sketches, illustrations, and detailed drawings of sets, or graphics and animation.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props Production Props
<b>Job Title</b>	Props Man
<b>Level</b>	3

**Job Definition :**

A Props Man is designated to fabricate and assemble the props, interpret the sketches, measures and marks cutting lines, fabricate parts, assemble parts and control moving and functioning elements of sets.

**Job Description :**

1. build the props that are used for the film.
2. fabricate and assemble props, miniatures, and sets for motion pictures and theatrical productions from a variety of materials, using handtools and woodworking and metalworking machines and equipment.
3. interpret sketches, blueprints, and verbal instructions to determine type of props and other materials needed and equipment required.
4. measure and mark cutting lines on material, using work aids, such as jigs and fixtures, micrometers, calipers, and templates.
5. fabricate parts using machinery, such as drill press, metal and wood lathes, power saws, router, and milling machine.
6. assemble parts into props, miniatures, and sets, using handtools, equipment and welding apparatus.
7. rig and control moving or functioning elements of sets that depict action



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props Production Props
<b>Job Title</b>	Props Master
<b>Level</b>	4

**Job Definition :**

A Props Master is designated to manage all the props, analyse the script, determine the specific prop needs as outlined in the script and design a prop plot/spreadsheet according to production requirements, plan detailed work schedule, and maintain a list of volunteers and contact information that routinely work on the prop crew.

**Job Description :**

1. manage all the props that appear in the film.
2. analyse the script and become familiar with it prior to the production meeting.
3. determine the specific prop needs as outlined in the script and design a prop plot/spreadsheet according to production requirements.
4. plan detailed work schedule.
5. maintain a list of volunteers and contact information that routinely work on the prop crew.
6. provide Company Administrator a listing of any individuals or entities that should be listed in the film/program for acknowledgement and/or appreciation.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Costume
<b>Job Title</b>	Assistant Costume Designer
<b>Level</b>	3

**Job Definition :**

An Assistant Costume Designer is designated to assist the designer in designing and preparing costumes, carry out wardrobe workspace management, supervise construction or sourcing of garments and assist in administration matters.

**Job Description :**

1. communicate with the Designer.
2. assist in design of the costumes.
3. carry out the wardrobe workspace management.
4. supervise construction or sourcing of garments.
5. assist in administering support staff, budget and department logistics.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Costume
<b>Job Title</b>	Costume Designer
<b>Level</b>	4

**Job Definition :**

A Costume Designer is designated to design the clothing and costumes to provide impact on the style of the project and organise the construction of the garments down to the fabric, colours, and sizes, contribute to the appearance of the production, set a particular mood, time, feeling, or genre and alter the overall appearance of a project with their designs and constructions.

**Job Description :**

1. design all the clothing and costumes worn in the film/TV program/performance.
2. design the construction of the garments down to the fabric, colours, and sizes.
3. plan the construction of the garments down to the fabric, colours, and sizes.
4. organise the construction of the garments down to the fabric, colours, and sizes.
5. contribute to the appearance of the production.
6. set a particular mood, time, feeling, or genre.
7. alter the overall appearance of a project with their designs and constructions.
8. provide impact on the style of the project, and how the audience interprets the show's characters.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props Production and Wardrobe & Styling Set, Props and Costume
<b>Job Title</b>	Art Director
<b>Level</b>	5

**Job Definition :**

An Art Director is designated to formulate basic layout design or presentation approach, review and approve proofs, manage projects, confer with creative, art or production department, present to clients and confer with client to determine objectives.

**Job Description :**

1. formulate basic layout design or presentation approach, and specify material details, such as style and size of type, photographs, graphics, animation, video and sound.
2. review and approve proofs of printed copy and art materials developed by staff members.
3. manage accounts and projects, working within budget and scheduling requirements.
4. confer with creative, art, or production department heads to discuss client requirements and presentation concepts.
5. coordinate creative activities.
6. present final layouts to clients for approval.
7. confer with clients to determine objectives, budget, background information, and presentation approaches, styles, and techniques.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Makeup
<b>Job Title</b>	Film & TV Production Makeup Artist
<b>Level</b>	4

**Job Definition :**

A Film & TV Production Makeup Artist is designated to apply makeup to those appearing on screen concentrating on the area above the chest, the face and the top of the head.

**Job Description :**

1. apply makeup to those appearing on screen.
2. manipulate an actor 's on screen appearance whether it makes them look more youthful, larger, older, or in some cases monstrous.
3. change the appearance, disguise, or costume someone.
4. transform an Actor into a character, or a person into a presenter.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Makeup
<b>Job Title</b>	Special Effect Makeup Artist
<b>Level</b>	5

**Job Definition :**

A Special Effects Makeup artist is designated to maintain makeup during production, provide performers with makeup removal, study production information, confer with stage or film and performers in order to determine desired effects and evaluate environmental characteristic.

**Job Description :**

1. alter or maintain makeup during productions as necessary to compensate for lighting changes or to achieve continuity of effect.
2. provide performers with makeup removal assistance after performances have been completed.
3. study production information, such as character descriptions, period settings, and situations in order to determine makeup requirements.
4. confer with stage or film officials and performers in order to determine desired effects.
5. evaluate environmental characteristics such as venue size and lighting plans in order to determine makeup requirements.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Hairstyling
<b>Job Title</b>	Hairstylist
<b>Level</b>	4

**Job Definition :**

A Hairstylist is designated to take care of the hair of actors during production, maintain hair continuity and sees that all products, chemicals are washed away and dried at the end of the day.

**Job Description :**

1. take care of the hair of actors and actresses in film, television, and commercials by washing, drying, cutting, and otherwise styling..
2. create a seamless image for characters through all their physical characteristics.
3. work with wigs, hairpieces, and extensions when needed, and often turn to chemicals and scalp treatments to achieve the desired hair effects.
4. maintain hair continuity throughout the shoot.
5. touch and retouch hair during the shoot itself.
6. follow actors and actresses during the shoot to make sure their hair is always the way it needs to be.
7. sees that all products and chemicals are washed away and dried at the end of the day.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Wardrobe & Styling Hairstyling
<b>Job Title</b>	Styling Consultant
<b>Level</b>	5

**Job Definition :**

A Styling Consultant is designated to advise on hair, makeup and wardrobe. A Styling Consultant has regular planning sessions with the artist to assess goals and actions to improve public image and to give feedback.

**Job Description :**

1. responsible for advising on hair, makeup and wardrobe.
2. consult with hair and makeup stylists as well as fashion stylists.
3. arrange for photo shoots with all stylists.
4. assess the artist's goals and actions to improve public image and to give feedback.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Set & Props and Wardrobe & Styling Set, Props, Costume, Makeup and Hairstyling
<b>Job Title</b>	Creative Director*
<b>Level</b>	6

**Job Definition :**

The Creative Director is designated to manage the arts and props of a production. They manage the creative team and have to consistently develop new ideas and methods of working, produce expressive/creative ideas and translating them into something cinematic. decide on how to distribute and use the funds in the most efficient and effective way to ensure maximum quality in the films art department, structuring of scenes and sets once a film begins to undergo the shooting process, decide what props and effects should be used and how they should be used among various sets and scenes of the film, advise on the design of theatre and interior sets and art design.

**Job Description :**

1. manage the arts and props of a production.
2. manage the creative team and have to consistently develop new ideas and methods of working.
3. produce expressive/creative ideas and translate them into something cinematic.
4. decide on how to distribute and use the funds in the most efficient and effective way to ensure maximum quality in the films art department.
5. plan structuring of scenes and sets once a film begins to undergo the shooting process.
6. decide what props and effects should be used and how they should be used among various sets and scenes of the film.
7. advise on the design of theatre and interior sets and art design.

Note: \* Critical Job Titles



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Stunt Production
<b>Job Title</b>	Stuntman
<b>Level</b>	3

**Job Definition :**

A Stuntman is designated to interpret action script, carry out stunt act based on action requirements, carry out inspection on safety gear, attend safety briefing on stunt acting and adhere to safety requirements in executing the stunt.

**Job Description :**

1. interpret action script.
2. carry out stunts act based on action requirements.
3. inspect reliability of safety gear for stunts. and
4. adhere to safety requirements in executing the stunt.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Stunt Production
<b>Job Title</b>	Stunt Coordinator
<b>Level</b>	4

**Job Definition :**

A Stunt Coordinator is designated to identify which stunts are possible and which will have to be simulated using digital special effects, hire stunt people for specific productions, determine skill set and strengths of each stunt person for specific tasks and to ensure the safety of stunt people based on production safety procedure and regulatory safety requirements.

**Job Description :**

1. identify which stunts are possible and which will have to be simulated using digital special effects.
2. hire stunt people for specific productions.
3. determine skill set and strengths of each stunt person for specific tasks.
4. liaise closely with director to design creative elements of stunts.
5. ensure the safety of stunt people by thoroughly preparing for each stunt.
6. oversee all aspects of stunts, from casting to stunt choreography.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Stunt Production
<b>Job Title</b>	Stunt Director
<b>Level</b>	5

**Job Definition :**

A Stunt Director is designated to decide which stunts are possible and which will have to be simulated using digital special effects, coordinate manpower for productions, evaluate skill set and strengths of each stunt person for specific tasks and to ensure the safety of stunt people based on production safety procedure and regulatory safety requirements.

**Job Description :**

1. decide which stunts are possible and which will have to be simulated using digital special effects.
2. coordinate manpower for productions.
3. evaluate skill set and strengths of each stunt person for specific tasks.
4. liaise closely with director to design creative elements of stunts.
5. verify the safety of stunt people by thoroughly preparing for each stunt.
6. direct stunt production operation including all aspects of stunts, from casting to stunt choreography.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Special Effect Production
<b>Job Title</b>	Special Effects Assistant Technician
<b>Level</b>	2

**Job Definition :**

A Special Effects Assistant Technician is designated to carry out the instructions of the special effects supervisor, build set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics, setting up rigging equipment for stunts and assist in prosthetic makeup.

**Job Description :**

1. carry out the instructions of the special effects supervisor.
2. build set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics.
3. set up rigging equipment for stunts.
4. assist in prosthetic makeup.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Special Effect Production
<b>Job Title</b>	Special Effects Technician
<b>Level</b>	3

**Job Definition :**

A Special Effects Technician is designated to design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set, inspect safety gear for special effect production, adheres to the production time.

**Job Description :**

1. design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set.
2. inspect safety gear for special effects production.
3. adhere to the production time-line.
4. handle logistic of tools equipment and material for special effects requirements.
5. adhere to safety requirements of production.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Special Effect Production
<b>Job Title</b>	Special Effects Coordinator
<b>Level</b>	4

**Job Definition :**

A Special Effects Coordinator is designated to identify which special effects are possible and which will have to be simulated using digital special effects, hire special effect people for specific productions, determine skill set and strengths of each special effects personnel for specific tasks and to ensure the safety of special effects personnel based on production safety procedure and regulatory safety requirements.

**Job Description :**

1. identify which special effects are possible and which will have to be simulated using digital special effects.
2. hire special effect people for specific productions.
3. determine skill set and strengths of each special effect person for specific tasks.
4. liaise closely with director to design creative elements of special effects.
5. ensure the safety of special effect people by thoroughly preparing for each special effect.
6. oversee all aspects of entertainment venue special effects, from casting to choreography.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Special Effect Production
<b>Job Title</b>	Special Effects Director
<b>Level</b>	5

**Job Definition :**

A Special Effects Director is designated to decide which special effects are possible and which will have to be simulated using digital special effects, coordinate manpower for productions, evaluate skill set and strengths of each special effects personnel for specific tasks and to ensure the safety of special effects personnel based on production safety procedure and regulatory safety requirements.

**Job Description :**

1. decide which special effects are possible and which will have to be simulated using digital special effects.
2. coordinate manpower for productions.
3. evaluate skill set and strengths of each special effects person for specific tasks.
4. liaise closely with director to design creative elements of special effects.
5. verify the safety of special effects people by thoroughly preparing for each special effect.
6. direct special effects production operation including all aspects of entertainment venue special effects, from casting to choreography.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Production Support
<b>Sub Area</b>	Special Effect and Stunt Production Stunt Production and Special Effect Production
<b>Job Title</b>	Special Effects and Stunt Consultant
<b>Level</b>	6

**Job Definition :**

A Special Effects and Stunt Consultant is designated to provide advice on relevant special effects and stunts based on production requirements, provide technical advice on special effects and stunt performance, facilitate usage of new technology on special effects and stunt production and provide advice on choreography of stunt for production requirements.

**Job Description :**

1. provide advice on relevant special effects and stunt based on production requirements.
2. provide technical advice on special effects and stunt performance.
3. facilitate usage of new technology on special effects and stunt production.
4. prepare Standard Operating Procedure on special effects and stunt production operation.
5. provide advice on choreography of stunt for production requirements.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mixing and Mastering
<b>Job Title</b>	Music Production Assistant Technician
<b>Level</b>	2

**Job Definition :**

A Music Production Assistant Technician is designated to assist in the preparation, get-in, fit-up and management of the operation of all technical requirements, liaise with other technical staff, visiting companies and general public to assist in ensuring quality and safety of work and that contractual obligations are met, assist in the first line maintenance of sound equipment installations and report and record maintenance requirements on sound equipment.

**Job Description :**

1. assist in the preparation, get-in, fit-up and management of the operation of all technical requirements.
2. liaise with other technical staff, visiting companies and general public to assist in ensuring quality and safety of work and that contractual obligations are met.
3. assist in the first line maintenance of sound equipment installations.
4. report and record maintenance requirements on sound equipment.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mixing and Mastering
<b>Job Title</b>	Music Production Technician
<b>Level</b>	3

**Job Definition :**

A Music Production Technician is designated to assess the acoustics of the performance area, assemble and operate the necessary equipment, consult producers and performers to determine the sound requirements, select, position, adjust and operate the equipment used for amplification and recording, monitoring audio signals to detect sound-quality deviations or malfunctions, re-recording and synchronising audio (post-synching) and carry out mixing and balancing speech, effects and music in accordance with music production requirements.

**Job Description :**

1. assess the acoustics of the performance area.
2. assemble and operate the necessary equipment.
3. consult producers and performers to determine the sound requirements.
4. select, position, adjust and operate the equipment used for amplification and recording.
5. record sound onto digital audio tape or hard disk recorders.
6. monitor audio signals to detect sound-quality deviations or malfunctions.
7. maintaining and repairing sound equipment.
8. re-record and synchronise audio (post-synching).
9. carry out mixing and balancing speech, effects and music.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mixing and Mastering
<b>Job Title</b>	Assistant Recording Engineer
<b>Level</b>	4

**Job Definition :**

An Assistant Recording Engineer is designated to assist in operating disk or tape recording machine to record music, threads tape through recording device or places blank disk on turntable, regulate speed of turntable, start recording machine and moves switches to open microphone, assist in removing filled reel or completed recordings from machine and attaches identifying labels, record of recordings in logbook, service and repair recording machines and allied equipment, ensure back up of music, run the multi-track to detect conflicts between plugins, disk allocation and software versions, load and set up the audio equipment and patch outboard gear.

**Job Description :**

1. assist in operating disk or tape recording machine to record music.
2. threads tape through recording device or places blank disk on turntable.
3. regulate speed of turntable, starts recording machine and moves switches to open microphone.
4. assist in removing filled reel or completed recordings from machine and attaches identifying labels.
5. keep record of recordings in logbook.
6. service and repair recording machines and allied equipment.
7. ensure back up of music. and
8. run the multi-track to detect conflicts between plugins, disk allocation and software versions.
9. load and set up the audio equipment and patch outboard gear.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mixing and Mastering
<b>Job Title</b>	Recording Engineer
<b>Level</b>	5

**Job Definition :**

A Recording Engineer is designated to regulate the volume of level and quality of sound in recording sessions by using control consoles , operate disk or tape recording machine to record music, detect imperfections of recording machines or extraneous noises emanating from recording studio, observe dials, mounted on machine, to ensure that volume level and intensity remain within specified limits, remove filled reel or completed recordings from machine and attaches identifying labels, keep record of recordings in logbook, coordinate service and repair of recording machines and allied equipment, supervise running the multi-track to detect conflicts between plugins, disk allocation and software versions, supervise the loading and set up the audio equipment.

**Job Description :**

1. regulate the volume of level and quality of sound in recording sessions by using control consoles.
2. operate disk or tape recording machine to record music.
3. detect imperfections of recording machines or extraneous noises emanating from recording studio.
4. observe dials, mounted on machine, to ensure that volume level and intensity remain within specified limits.
5. remove filled reel or completed recordings from machine and attaches identifying labels.
6. keep record of recordings in logbook.
7. supervise service and repair recording machines and allied equipment.
8. supervise running of the multi-track to detect conflicts between plugins, disk allocation



and software versions.

9. supervise loading and set up the audio equipment.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mixing
<b>Job Title</b>	Mixing Engineer
<b>Level</b>	6

**Job Definition :**

A Mixing Engineer is designated to create musical instrument digital interface programs for music projects, commercials or film postproduction, record speech, music, and other sounds on recording media, using recording equipment, reproduce and duplicate sound recordings from original recording media, using sound editing and duplication equipment, confer with producers, performers, and others to determine and achieve the desired sound for a production, such as a musical recording or a film, convert video and audio recordings into digital formats for editing or archiving and set up, test, and adjust recording equipment for recording sessions and live performances in accordance with music production requirements.

**Job Description :**

1. create musical instrument digital interface programs for music projects, commercials, or film postproduction.
2. record speech, music, and other sounds on recording media, using recording equipment.
3. reproduce and duplicate sound recordings from original recording media, using sound editing and duplication equipment.
4. confer with producers, performers, and others to determine and achieve the desired sound for a production, such as a musical recording or a film.
5. mix and edit voices, music, and taped sound effects for live performances and for prerecorded events, using sound mixing boards.
6. report equipment problems and ensure that required repairs are made.
7. convert video and audio recordings into digital formats for editing or archiving.



8. prepare for recording sessions by performing activities such as selecting and setting up microphones.
9. regulate volume level and sound quality during recording sessions, using control consoles.
10. separate instruments, vocals, and other sounds, and combine sounds later during the mixing or postproduction stage.
11. set up, test, and adjust recording equipment for recording sessions and live performances.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	TV/Film and Live Production
<b>Job Area</b>	Music Production
<b>Sub Area</b>	Mastering
<b>Job Title</b>	Mastering Engineer*
<b>Level</b>	6

**Job Definition :**

A Mastering Engineer is designated to carry out editing of the songs into proper order, carry out crossfading between songs, carry out processing of each song individually so that it matches the others in volume and equaliser, adding dynamic processing so that the medium (cd, dvd, tape) plays back at the proper volume, adding dynamic processing so lower-powered playback systems don't distort at medium-loud levels, adding ambience or other special processing to broaden and deepen the stereo field, editing parts out of a song to shorten it, or repeating sections to lengthen it and reversing or replacing objectionable words for a radio version of a song in accordance with music production requirements.

**Job Description :**

1. carry out editing of the songs into proper order.
2. adjust the spacing between songs (called "spreads").
3. carry out crossfading between songs.
4. chasing fade in's/out's to perfect digital silence.
5. carry out processing of each song individually so that it matches the others in volume and equaliser.
6. add dynamic processing so that the medium (CD, dvd, tape) plays back at the proper volume.
7. add dynamic processing so lower-powered playback systems don't distort at medium-loud levels.
8. adjust equaliser to make subtle changes in the mix - bringing the vocal up, high-hat back etc.



9. adjust equaliser so that it matches major label releases, and is therefore radio ready.
10. add ambience or other special processing to broaden and deepen the stereo field.
11. edit parts out of a song to shorten it, or repeating sections to lengthen it.
12. reverse or replace objectionable words for a radio version of a song.

Note:

\* Critical Job Titles



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : PERFORMING ARTS**  
**AREA : ENTERTAINMENT CORPORATE**  
**MANAGEMENT**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Entertainment Corporate Management
<b>Sub Area</b>	-
<b>Job Title</b>	Assistant Artiste Manager
<b>Level</b>	4

**Job Definition :**

An Assistant Artiste Manager is designated to support the manager in management of projects, repertoire discussions, responding to artiste's requests, assist with preparation of publicity material and in maintaining mailing lists, preliminary checking of artiste's statements and contracts before handing over to manager for approval, act as point of contact with promoter and artiste and arrange performance schedules and required logistics.

**Job Description :**

1. support the manager in management of projects, repertoire discussions, responding to artiste's requests.
2. assist with preparation of publicity material and in maintaining mailing lists.
3. preliminary checking of artiste's statements and contracts before handing over to manager for approval.
4. act as point of contact with promoter and artiste.
5. arrange performance schedules and required logistics.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Entertainment Corporate Management
<b>Sub Area</b>	-
<b>Job Title</b>	Artiste Manager
<b>Level</b>	5

**Job Definition :**

An Artiste Manager is designated to guide the professional career of artists in the entertainment industry, to oversee the day-to-day business affairs of an artist. advise and counsel talent concerning professional matters, long-term plans and personal decisions which may affect their career, make deals for their clients and establish connections with producers and studios.

**Job Description :**

1. guide the professional career of artists in the entertainment industry.
2. to oversee the business affairs of an artist.
3. advise and counsel talent concerning professional matters, long-term plans and personal decisions which may affect their career.
4. act as point of contact with promoter and artiste.
5. arrange performance schedules and required logistics.
6. make deals for their clients and establish connections with producers and studios. and
7. supervise processing of contracts.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : PERFORMING ARTS**  
**AREA : DANCE**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Traditional
<b>Job Title</b>	Dancer
<b>Level</b>	2

**Job Definition :**

A Dancer (Traditional Dance) is designated to perform warm up prior to dance rehearsal, perform individual training to memorise dance piece, follow traditional dance movement improvisation based on instructions from the dance instructor, practise traditional dance movement techniques, perform rehearsal in order to memorise dance piece (steps/music), and execute traditional dance performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. perform warm up prior to dance rehearsal.
2. wear appropriate costume and props in performance as set by choreographer.
3. perform individual training to memorise dance piece.
4. follow traditional dance movement improvisation based on instructions from the dance instructor.
5. practise traditional dance movement techniques .
6. perform rehearsal in order to memorise dance piece (steps/music).
7. and execute traditional dance performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Traditional
<b>Job Title</b>	Principal Dancer
<b>Level</b>	3

**Job Definition :**

A Principal Dancer (Traditional Dance) is designated to lead warm up prior to dance rehearsal, perform individual training to improve dance skills, perform traditional dance movement improvisation based on instructions from the dance instructor, assist dance instructor in teaching other dancers traditional dance movement techniques, , lead dancers in rehearsal prior to performance and according to dance repertoire, and perform traditional dance performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. lead warm up prior to dance rehearsal.
2. perform individual training to improve dance skills.
3. perform traditional dance movement improvisation based on instructions from the dance instructor.
4. assist dance instructor in teaching other dancers traditional dance movement techniques.
5. lead dancers in rehearsal prior to performance and according to dance repertoire.
6. assist dancers in wearing appropriate costume and props in performance as set by choreographer.
7. perform traditional dance performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Traditional
<b>Job Title</b>	Dance Instructor
<b>Level</b>	4

**Job Definition :**

An instructor (Traditional Dance) is designated to prepare traditional dance dance rehearsal schedule , prepare traditional dance hand props to be used in performance, explain human anatomy to dancers, conduct traditional dance rehearsal, prior to performance, train dancers in mastering traditional dance techniques , determine and memorise cues to be used during performance , brief traditional dance repertoire (list of dance piece) to dancers , and perform traditional dance repertoire in performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. prepare traditional dance dance rehearsal schedule .
2. prepare traditional costume and dance hand props to be used in performance.
3. explain human anatomy to dancers.
4. conduct traditional dance rehearsal prior to performance.
5. train dancers in mastering traditional dance techniques.
6. determine and memorise cues to be used during performance.
7. brief traditional dance repertoire (list of dance piece) to dancers.
8. perform traditional dance repertoire in performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Traditional
<b>Job Title</b>	Choreographer
<b>Level</b>	5

**Job Definition :**

A Choreographer (Traditional Dance) is designated to conduct traditional dance dancers selection for traditional dance performance, select traditional dance hand props to be used in performance, determine traditional dance repertoire (list of dance piece) , develop traditional dance vocabulary, prepare traditional dance synopsis for audience, produce floor plan to be used in performance, determine spacing on stage to be used in performance, stage presentation to be used in performance, determine traditional dance costume and styling to be used in performance, interpret traditional dance music for performance such as live, playback or on top, coordinate traditional dance rehearsal with musicians for live music performance, and traditional dance full dress rehearsal.

**Job Description :**

1. conduct traditional dance dancers selection for traditional dance performance.
2. select traditional hand props to be used in performance.
3. determine traditional dance repertoire (list of dance piece).
4. develop traditional dance vocabulary .
5. prepare traditional dance synopsis for audience.
6. produce floor plan to be used in performance.
7. determine spacing on stage to be used in performance.
8. determine stage presentation to be used in performance.
9. determine traditional dance costume and styling to be used in performance.
10. coordinate traditional dance rehearsal with musicians for live music performance
11. coordinate traditional dance full dress rehearsal.



12. interpret traditional dance music for performance such as live, playback or on top.
13. coordinate traditional dance on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Traditional
<b>Job Title</b>	Dance Director
<b>Level</b>	6

**Job Definition :**

A Dance Director (Traditional Dance) is designated to plan traditional dancers concept for traditional dance performance, provide traditional dancers guidance regarding performance matters, select traditional dance choreographer for performance, determine traditional dance artistic value, for performance, and plan traditional dance performance elements such as music, repertoire and other matters with choreographer.

**Job Description :**

1. identify traditional music forms and origin.
2. plan traditional dancers concept for traditional dance performance.
3. provide traditional dancers guidance regarding performance matters.
4. select traditional dance choreographer for performance.
5. determine traditional dance artistic value for performance.
6. plan traditional dance performance elements such as music, repertoire and other matters with choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Modern
<b>Job Title</b>	Dancer
<b>Level</b>	2

**Job Definition :**

A Dancer (Modern Dance) is designated to perform warm up, perform individual training to improve dance skills, follow modern dance movement improvisation based on instructions from the dance instructor, practise modern dance movement techniques, perform modern dance rehearsal in order to memorise dance piece (steps/music), and execute modern dance performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. perform warm up .
2. wear appropriate costume and props in performance as set by choreographer.
3. perform individual training to improve dance skills.
4. follow modern dance movement improvisation based on instructions from the dance instructor.
5. practise modern dance movement techniques .
6. perform modern dance rehearsal in order to memorise dance piece (steps/music).
7. execute modern dance performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Modern
<b>Job Title</b>	Principal Dancer
<b>Level</b>	3

**Job Definition :**

A Principal Dancer (Modern Dance) is designated to lead warm up prior to dance rehearsal, perform individual training to improve dance skills, assist dancers in wearing appropriate costume and props in performance as set by choreographer, perform modern dance movement improvisation based on instructions from the dance instructor, assist dance instructor in teaching modern dance movement techniques, to dancers, lead modern dance rehearsal prior to performance and according to dance repertoire, and perform modern dance performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. lead warm up prior to dance rehearsal.
2. assist dancers in wearing appropriate costume and props in performance as set by choreographer.
3. perform individual training to improve dance skills.
4. perform modern dance movement improvisation based on instructions from the dance instructor.
5. assist dance instructor in teaching modern dance movement techniques to dancers.
6. lead modern dance rehearsal prior to performance and according to dance repertoire.
7. perform modern dance performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Modern
<b>Job Title</b>	Dance Instructor
<b>Level</b>	4

**Job Definition :**

An Instructor (Modern Dance) is designated to prepare modern dance rehearsal schedule , prepare modern dance costume and hand props to be used in performance, explain human anatomy to dancers, conduct rehearsal, prior to performance, train modern dance techniques to dancers, determine and memorise modern dance performance music cues , brief modern dance repertoire (list of dance piece) to dancers , perform modern dance repertoire in performance according to required gesture, expression and precision set by the choreographer.

**Job Description :**

1. prepare modern dance rehearsal schedule .
2. prepare modern dance costume and hand props to be used in performance.
3. explain human anatomy to dancers.
4. conduct rehearsal prior to performance.
5. train modern dance techniques to dancers.
6. determine and memorise modern dance performance music cues.
7. brief modern dance repertoire (list of dance piece) to dancers.
8. perform modern dance repertoire in performance according to required gesture, expression and precision set by the choreographer.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Modern
<b>Job Title</b>	Choreographer
<b>Level</b>	5

**Job Definition :**

A Choreographer (Modern Dance) is designated to conduct modern dance dancers selection for modern dance performance, select modern dance costume and hand props to be used in performance, determine modern dance repertoire (list of dance piece) , develop modern dance vocabulary, prepare modern dance synopsis for audience, produce floor plan to be used in performance, determine spacing on stage to be used in performance , determine stage presentation to be used in performance, modern dance costume and styling to be used in performance, , interpret modern dance music for performance such as live, playback or On Top , coordinate modern dance rehearsal with musicians for live music performance, modern dance on stage rehearsal and modern dance full dress rehearsal.

**Job Description :**

1. conduct modern dance dancers selection for modern dance performance.
2. select modern dance costume and hand props to be used in performance.
3. determine modern dance repertoire (list of dance piece).
4. develop modern dance vocabulary.
5. prepare modern dance synopsis for audience.
6. produce floor plan to be used in performance.
7. determine spacing on stage to be used in performance.
8. determine stage presentation to be used in performance.
9. determine modern dance costume and styling to be used in performance.
10. coordinate modern dance rehearsal with musicians for live music performance
11. coordinate modern dance full dress rehearsal.



12. interpret modern dance music for performance such as live, playback or On Top.
13. coordinate modern dance on stage rehearsal



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Dance
<b>Sub Area</b>	Modern
<b>Job Title</b>	Dance Director
<b>Level</b>	6

**Job Definition :**

A Dance Director (Modern) is designated to plan concept for modern dance performance, provide guidance to dancers regarding performance matters, select modern dance choreographer for performance, determine modern dance artistic value, of performance, and plan modern dance performance elements such as music, repertoire and other matters with choreographer.

**Job Description :**

1. plan concept for modern dance performance.
2. provide guidance to dancers regarding performance matters.
3. select modern dance choreographer for performance.
4. determine modern dance artistic value of performance.
5. plan modern dance performance elements such as music, repertoire and other matters with choreographer.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : PERFORMING ARTS**  
**AREA : ACTING**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Theatre and Film /TV
<b>Job Title</b>	Supporting Actor
<b>Level</b>	2

**Job Definition :**

A Supporting Actor is designated to perform roles in a play or film other than that of the leads. These roles range from bit parts to secondary leads. A supporting actor must also use restraint not to upstage the main actor/actress in the play/movie. In television, a day player refers to most performers with supporting speaking roles hired on a daily basis without long-term contracts. Supporting roles may be pivotal or vital to the story.

**Job Description :**

1. work with directors, other actors, and playwrights to find the interpretation most suited to the supporting role.
2. interpret supporting roles in scripts and their relationships to each other in order to develop role interpretations.
3. collaborate with other actors as part of an ensemble.
4. perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures to be portrayed in the supporting role.
5. portray supporting roles, using speech, gestures, and body movements in order to entertain.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Theatre and Film /TV
<b>Job Title</b>	Lead Actor
<b>Level</b>	3

**Job Definition :**

A Lead Actor is designated to play the role of the protagonist in a film or play. The word lead may also refer to the largest role in the piece and leading actor may refer to a person who typically plays such parts. The lead actor plays parts in stage, television, radio, video, motion picture productions, or other settings for entertainment, interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience, study and rehearse roles from scripts in order to interpret, learn and memorize lines, stunts, and cues as directed.

**Job Description :**

1. work closely with directors, other actors, and playwrights to find the interpretation most suited to the role.
2. interpret characters in scripts and their relationships to each other in order to develop role interpretations.
3. collaborate with other actors as part of an ensemble.
4. perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures.
5. portray roles, using speech, gestures, and body movements in order to entertain.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Theatre and Film /TV
<b>Job Title</b>	Acting Coach
<b>Level</b>	4

**Job Definition :**

An Acting Coach is designated to teach acting principles and techniques to individuals or groups, conducts readings to evaluate actor's talent, adapts course of study and training methods to meet actor's need and ability, teaches enunciation, diction, voice development, and dialects, using voice exercises, speech drills, explanation, lectures, and improvisation, demonstrates vocal and body expression to teach acting styles, character development, and personality projection, auditions and assign parts, and rehearses actors so they master their parts.

**Job Description :**

1. teach acting principles and techniques to individuals or groups.
2. conduct readings to evaluate actor's talent.
3. adapt course of study and training methods to meet actor's need and ability.
4. teach enunciation, diction, voice development, and dialects, using voice exercises, speech drills, explanation, lectures, and improvisation.
5. demonstrate vocal and body expression to teach acting styles, character development, and personality projection.
6. audition and assign parts.
7. rehearse actors so they master their parts.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Theatre
<b>Job Title</b>	Assistant Theatre/Artistic Director
<b>Level</b>	5

**Job Definition :**

The Assistant Theatre/Artistic Director is designated to assist in choosing the material staged in a theatre, assist in hiring creative/production personnel and performers, assist in directing productions for the company. An Assistant Artistic Director also functions as a additional resource for the directors who are working to mount productions at the theatre and can provide support, counsel, and/or artistic input where requested.

**Job Description :**

1. assist in choosing plays for all theatre productions.
2. assist in hiring artistic and technical personnel.
3. assists in developing production budgets and marketing materials.
4. assist in directing productions for the company.
5. function as a additional resource for the directors and can provide support, counsel, and/or artistic input where requested.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Theatre
<b>Job Title</b>	Theatre/Artistic Director *
<b>Level</b>	6

**Job Definition :**

The Theatre/Artistic Director is designated to choose the material staged in a theatre, hire creative/production personnel and performers, direct productions for the company, contribute to the artistic evaluation of projects and productions to be included in promotional, funding, and press materials. An artistic director also functions as a resource for the directors who are working to mount productions at the theatre and can provide support, counsel, and/or artistic input where requested. Artistic directors are frequently regarded as the artistic representatives of theatre companies and are often required to speak about their theatre.

**Job Description :**

1. choose or approves choice of plays for all theatre productions.
2. hires, supervises and evaluates artistic and technical personnel.
3. auditions prospective actors.
4. selects design personnel.
5. develops production budgets and marketing materials.
6. keep current with the play literature.
7. assess possibilities for future growth of production season.
8. assess needs of each production with respect to requirements for theater purchases and changes to the physical space.
9. act as spokesperson via speaking engagements, public and social appearances, and at fundraising events.



10. foster the development of good relations with other cultural organizations by participating in meetings and joint activities where appropriate.

Note :

\* Critical Job Titles



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Film/TV
<b>Job Title</b>	Assistant Film/TV Director
<b>Level</b>	5

**Job Definition :**

The Assistant Film/TV Director is designated to assist in choosing the material staged in a theatre, assist in hiring creative/production personnel and performers, assist in directing productions for the company. An Assistant Film/TV Director also functions as a additional resource for the directors who are working to mount productions at the fil/tv and can provide support, counsel, and/or artistic input where requested.

**Job Description :**

1. assist in choosing plays for all theatre productions.
2. assist in hiring artistic and technical personnel.
3. assists in developing production budgets and marketing materials.
4. assist in directing productions for the company.
5. function as a additional resource for the directors and can provide support, counsel, and/or artistic input where requested.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Acting
<b>Sub Area</b>	Film/TV
<b>Job Title</b>	Film/TV Director
<b>Level</b>	6

**Job Definition :**

The Film/TV Director is designated to choose the material used in a film/tv, hire creative/production personnel and performers, direct productions for the company, contribute to the artistic evaluation of projects and productions to be included in promotional, funding, and press materials. An Film/TV director also functions as a resource for the directors who are working to mount productions at the film/tv and can provide support, counsel, and/or artistic input where requested.

**Job Description :**

1. choose or approves choice of plays for all film/tv productions.
2. hires, supervises and evaluates artistic and technical personnel.
3. auditions prospective actors.
4. selects design personnel.
5. develops production budgets and marketing materials.
6. keep current with the play literature.
7. assess possibilities for future growth of production season.
8. assess needs of each production with respect to requirements for film/tv purchases and changes to the physical space.
9. act as spokesperson via speaking engagements, public and social appearances, and at fundraising events.
10. foster the development of good relations with other cultural organizations by participating in meetings and joint activities where appropriate.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : PERFORMING ARTS**  
**AREA : VOCAL**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Traditional, Modern and Art Song
<b>Job Title</b>	Singer
<b>Level</b>	2

**Job Definition :**

A Singer is designated to practice singing exercises and study with vocal coaches in order to develop their voices and skills, memorize musical selections and routines, or sing following printed text, musical notation, or customer instructions, perform before live audiences, or in television, radio, or movie productions, interpret music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest, perform rehearsal and sound check prior to performance, determine suitable styling for public appearances and performances and make or participate in recordings.

**Job Description :**

1. practice singing exercises and study with vocal coaches, in order to develop their voices and skills.
2. memorize musical selections and routines, or sing following printed text, musical notation, or customer instructions.
3. perform singing in various styles according to genre.
4. perform before live audiences, or in television, radio, or movie productions.
5. interpret music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest.
6. perform rehearsal and sound check prior to performance.
7. determine suitable styling for public appearances and performances.
8. make or participate in recordings.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Traditional
<b>Job Title</b>	Professional Singer
<b>Level</b>	3

**Job Definition :**

A Professional Singer (Traditional) is designated to perform singing exercises/practice with vocal coaches, determine traditional musical selections and routines according to audience/client demands, perform traditional repertoires before live audiences, or in television, radio, or movie productions, interpret traditional music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest, master traditional music singing style. perform rehearsal and inspect sound quality prior to performance, determine suitable styling for public appearances/traditional music performances and participate in traditional music recordings.

**Job Description :**

1. perform singing exercises/practice with vocal coaches.
2. determine traditional musical selections and routines according to audience/client demands.
3. perform traditional repertoires before live audiences, or in television, radio, or movie productions.
4. interpret traditional music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest.
5. master traditional music singing style.
6. perform rehearsal and inspect sound quality prior to performance.
7. determine suitable styling for public appearances/traditional music performances.
8. participate in traditional music recordings.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Traditional
<b>Job Title</b>	Vocal Trainer*
<b>Level</b>	4

**Job Definition :**

A Vocal Trainer (Traditional) is designated to instruct singers on how to improve their singing technique, advise singers how to take care of and develop their voice, instruct singers how to prepare for the performance of a traditional song or other work, train singers on breathing techniques or diction and pronunciation and sometimes responsible for writing and producing vocal arrangements for four-part harmony for backup vocalists or helping to develop counter melodies for a secondary vocalist

**Job Description :**

1. instruct singers on how to improve their singing technique.
2. advise singers how to take care of and develop their voice.
3. instruct singers how to prepare for the performance of a Traditional song or other work.
4. train singers on breathing techniques or diction and pronunciation.
5. write or produce vocal arrangements for four-part harmony for backup vocalists or develop counter melodies for a secondary vocalist.

Note :

\*Critical Job Titles



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Modern
<b>Job Title</b>	Professional Singer
<b>Level</b>	3

**Job Definition :**

A Professional Singer (Modern) is designated to perform singing exercises/practice with vocal coaches, determine modern musical selections and routines according to audience/client demands, perform modern repertoires before live audiences, or in television, radio, or movie productions, interpret modern music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest, master music singing style. perform rehearsal and inspect sound quality prior to performance, determine suitable styling for public appearances/ modern music performances and participate in modern music recordings.

**Job Description :**

1. perform singing exercises/practice with vocal coaches.
2. determine modern musical selections and routines according to audience/client demands.
3. perform modern repertoires before live audiences, or in television, radio, or movie productions.
4. interpret modern music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest.
5. master modern music singing style.
6. perform rehearsal and inspect sound quality prior to performance.
7. determine suitable styling for public appearances/ modern music performances.
8. participate in modern music recordings.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Modern
<b>Job Title</b>	Vocal Trainer*
<b>Level</b>	4

**Job Definition :**

A Vocal Trainer (Modern) is designated to instruct singers on how to improve their singing technique, advise singers how to take care of and develop their voice, instruct singers how to prepare for the performance of a modern song or other work, train singers on breathing techniques or diction and pronunciation and sometimes responsible for writing and producing vocal arrangements for four-part harmony for backup vocalists or helping to develop counter melodies for a secondary vocalist

**Job Description :**

1. instruct singers on how to improve their singing technique.
2. advise singers how to take care of and develop their voice.
3. instruct singers how to prepare for the performance of a modern or other work.
4. train singers on breathing techniques or diction and pronunciation.
5. write or produce vocal arrangements for four-part harmony for backup vocalists or develop counter melodies for a secondary vocalist

Note :

\*Critical Job Titles



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Art Song
<b>Job Title</b>	Professional Singer
<b>Level</b>	3

**Job Definition :**

A Professional Singer (Art Song) is designated to perform singing exercises/practice with vocal coaches, determine Art Song musical selections and routines according to audience/client demands, perform modern repertoires before live audiences, or in television, radio, or movie productions, interpret Art Song music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest, master music singing style. perform rehearsal and inspect sound quality prior to performance, determine suitable styling for public appearances/Art Song music performances.

**Job Description :**

1. perform singing exercises/practice with vocal coaches.
2. determine Art Song musical selections and routines according to audience/client demands.
3. perform Art Song repertoires before live audiences.
4. interpret Art Song music such as harmony, melody, rhythm, and voice production to individualize presentations and maintain audience interest.
5. master Art Song music singing style.
6. perform rehearsal and inspect sound quality prior to performance.
7. determine suitable styling for public appearances/Art Song music performances.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Singing Art Song
<b>Job Title</b>	Vocal Trainer*
<b>Level</b>	4

**Job Definition :**

A Vocal Trainer (Art Song) is designated to instruct singers on how to improve their singing technique, advise singers how to take care of and develop their voice, instruct singers how to prepare for the performance of an art song or other work, train singers on breathing techniques or diction and pronunciation and sometimes responsible for writing and producing vocal arrangements for four-part harmony for backup vocalists or helping to develop counter melodies for a secondary vocalist

**Job Description :**

1. Instruct singers on how to improve their singing technique.
2. Advise singers how to take care of and develop their voice.
3. Instruct singers how to prepare for the performance of an art song or other work.
4. Train singers on breathing techniques or diction and pronunciation.
5. Write or produce vocal arrangements for four-part harmony for backup vocalists or develop counter melodies for a secondary vocalist.

Note :

\* Critical Job Titles



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Voice Over, Radio Presenting, TV Presenting, Commentary & Event Hosting
<b>Job Title</b>	Vocalist
<b>Level</b>	2

**Job Definition :**

A Vocalist is designated to use their vocal abilities and speaking voice for commercial reasons, perform solo or with a group, carry out continual practice to enhance performance, read musical scoring especially in a concert group performance- or a chorale setting, apply proper pitch, precise intonation and clear enunciation during performance, use natural voice, diction and intonation to give life to a character and dictate the tone of the written material.

**Job Description :**

1. Perform solo or with a group.
2. Carry out continual practice to enhance performance.
3. Read musical scoring especially in a concert group performance- or a chorale setting.
4. Apply proper pitch, precise intonation and clear enunciation during performance.
5. Use natural voice, diction and intonation to give life to a character.
6. Dictate the tone of the written material.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Voice Over
<b>Job Title</b>	Voice Over Artist
<b>Level</b>	3

**Job Definition :**

A Voice Over Artist is designated to their vocal abilities and speaking voice to narrate a film or bring a character to life. To work as a voice over artist, they must have a strong voice with good diction, characterization, inflection, tone and microphone technique.

**Job Description :**

1. Promote a product or service, or deliver a message.
2. Create the voices for animation characters in television shows and movies.
3. Use their natural voice, diction and intonation to give life to a character, or create interesting and unique voices to create characters.
4. Provide the narration for documentaries.
5. To dictate the tone of the written material.
6. Determine the best tone and vocal quality.
7. Use their voice to a book on tape.
8. Analyse the voice over material.
9. Record voice over material.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	TV Presenting
<b>Job Title</b>	TV Presenter
<b>Level</b>	3

**Job Definition :**

A TV Presenter is designated to speak or read from scripted materials, identify station, or interview guests, prepare and deliver material so that it will convey required information and fit specific time slots, identify stations, and introduce or close shows, using memorised or read scripts, and/or ad-libs, select program content, in conjunction with producers and assistants, based on factors such as program specialties, audience tastes, or requests from the public, study background information in order to prepare for programs or interviews, interview show guests about their lives, their work, or topics of current interest, and make promotional appearances at public or private events in order to represent their employers.

**Job Description :**

1. Speak or read from scripted materials, such as news reports or commercial messages on television.
2. Prepare and deliver material so that it will convey required information and fit specific time slots.
3. Identify stations, and introduce or close shows, using memorized or read scripts, and/or ad-libs.
4. Select program content, in conjunction with producers and assistants, based on factors such as program specialties, audience tastes, or requests from the public.
5. Study background information in order to prepare for programs or interviews.
6. Interview show guests about their lives, their work, or topics of current interest.
7. Host civic, charitable, or promotional events that are broadcast over television.
8. Make promotional appearances at public or private events in order to represent their employers.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Radio Presenting
<b>Job Title</b>	Radio Presenter
<b>Level</b>	3

**Job Definition :**

A Radio Presenter is designated to speak or read from scripted materials, such as news reports or commercial messages on radio, announce artist or title of performance, identify station, or interview guests, prepare and deliver news, sports, and/or weather reports, gather and rewrite material so that it will convey required information and fit specific time slots, read news flashes to inform audiences of important events, identify stations, and introduce or close shows, using memorized or read scripts, and/or ad-libs, select program content, in conjunction with producers and assistants, based on factors such as program specialties, audience tastes, or requests from the public, study background information in order to prepare for programs or interviews, comment on music and other matters, such as weather or traffic conditions, interview show guests about their lives, their work, or topics of current interest, discuss various topics over the telephone with viewers or listeners, host civic, charitable, or promotional events that are broadcast over radio and make promotional appearances at public or private events in order to represent their employers.

**Job Description :**

1. Speak or read from scripted materials, such as news reports or commercial messages on radio.
2. Announce artist or title of performance, identify station, or interview guests.
3. Prepare and deliver news, sports, and/or weather reports, gathering and rewriting material so that it will convey required information and fit specific time slots.
4. Read news flashes to inform audiences of important events.
5. Identify stations, and introduce or close shows, using memorized or read scripts, and/or ad-libs.



6. Select program content, in conjunction with producers and assistants, based on factors such as program specialties, audience tastes, or requests from the public.
7. Study background information in order to prepare for programs or interviews.
8. Comment on music and other matters, such as weather or traffic conditions.
9. Interview show guests about their lives, their work, or topics of current interest.
10. Discuss various topics over the telephone with viewers or listeners.
11. Host charitable, or promotional events that are broadcast over radio.
12. Make promotional appearances at public or private events in order to represent their employers.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Event Hosting
<b>Job Title</b>	Emcee (Master Of Ceremony)
<b>Level</b>	3

**Job Definition :**

An Emcee (Master Of Ceremony) is designated to greet attendees and serve as masters of ceremonies at banquets, store openings, and other events, inform patrons of coming events at a specific venue, discuss with event directors in order to review schedules and exchange information about details, such as national anthem performers and starting lineups, announce programs or other changes to patrons, read prepared scripts describing events presented during performances, improvise commentary on items of interest, such as background and history of an event or past records of participants, instruct and calm crowds during emergencies, pronounce the names of performers, attendees, dignitaries, officials, and other individuals involved in an event and study the layout of an event venue in order to be able to give accurate directions in the event of an emergency.

**Job Description :**

1. Greet attendees and serve as masters of ceremonies at banquets, store openings, and other events.
2. Inform patrons of coming events at a specific venue.
3. Discuss with event directors in order to review schedules and exchange information about details, such as national anthem performers and starting lineups.
4. Announce programs or other changes to patrons.
5. Read prepared scripts describing events presented during performances.
6. Improvise commentary on items of interest, such as background and history of an event or past records of participants.
7. Instruct and calm crowds during emergencies.



8. Pronounce the names of performers, attendees, dignitaries, officials, and other individuals involved in an event.
9. Study the layout of an event venue in order to be able to give accurate directions in the event of an emergency.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Vocal
<b>Sub Area</b>	Event Hosting Commentary
<b>Job Title</b>	Commentator
<b>Level</b>	3

**Job Definition :**

A commentator is designated to cover a sports event to the viewers/listeners of TV and radio stations accordingly. The commentator's job is to actively follow the game and describe the most important events that play out, while also doing it in a passionate way that captivates listeners and truly translates the excitement of the game.

**Job Description :**

1. Cover a sports event to the viewers/listeners of TV and radio stations accordingly.
2. Actively follow the game and describe the most important events that play out.
3. Describe the most important events in a game in a passionate way that captivates listeners and translates the excitement of the game.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : PERFORMING ARTS**  
**AREA : MUSIC**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Rhythm
<b>Job Title</b>	Rhythm Musician
<b>Level</b>	2

**Job Definition :**

A Rhythm Musician (Contemporary Music) is designated to prepare rhythm musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform contemporary music repertoire to be played in performance, interpret contemporary music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare rhythm musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform contemporary music repertoire to be played in performance.
5. Interpret contemporary music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Rhythm
<b>Job Title</b>	Lead Rhythm Musician
<b>Level</b>	3

**Job Definition :**

A Lead Rhythm Musician (Contemporary Music) is designated to prepare rhythm musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal, select contemporary music repertoire, to be played in performance, determine contemporary music mood of repertoire , interpret contemporary music score in repertoire, stage presentation during performance , evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accomodation and safety during performance .

**Job Description :**

1. Prepare rhythm musical instrument and musical equipment .
2. Performsound quality check .
3. Coordinateon stage rehearsal.
4. Select contemporary music repertoire to be played in performance.
5. Determine contemporary music mood of repertoire.
6. Interpret contemporary music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluatesound quality check prior to performance.
9. Coordinateon stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Strings
<b>Job Title</b>	Strings Musician
<b>Level</b>	2

**Job Definition :**

A Strings Musician (Contemporary Music) is designated to prepare strings musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform contemporary music repertoire to be played in performance, interpret contemporary music score in repertoire and perform musical instrument warm up .

**Job Description :**

1. Prepare strings musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform contemporary music repertoire to be played in performance.
5. Interpret contemporary music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Strings
<b>Job Title</b>	Lead Strings Musician
<b>Level</b>	3

**Job Definition :**

A Lead Strings Musician (Contemporary Music) is designated to prepare strings musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal, select contemporary music repertoire, to be played in performance, determine contemporary music mood of repertoire , interpret contemporary music score in repertoire, presentation during performance, evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accomodation and safety during performance .

**Job Description :**

1. Prepare strings musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select contemporary music repertoire to be played in performance.
5. Determine contemporary music mood of repertoire.
6. Interpret contemporary music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluate sound quality check prior to performance.
9. Coordinate on stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.



<b>Sector</b>	Performing Arts
<b>Sub-sector</b>	Music
<b>Job Area</b>	Contemporary Music
<b>Sub Area</b>	Brass
<b>Job Title</b>	Brass Musician
<b>Level</b>	2

**Job Definition :**

A Brass Musician (Contemporary Music) is designated to prepare brass musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform contemporary music repertoire to be played in performance, interpret contemporary music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform contemporary music repertoire to be played in performance.
5. Interpret contemporary music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Brass
<b>Job Title</b>	Lead Brass Musician
<b>Level</b>	3

**Job Definition :**

A Lead Brass Musician (Contemporary Music) is designated to prepare brass musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select contemporary music repertoire, to be played in performance, determine contemporary music mood of repertoire, interpret contemporary music score in repertoire, presentation during performance, evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accommodation and safety during performance.

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select contemporary music repertoire to be played in performance.
5. Determine contemporary music mood of repertoire.
6. Interpret contemporary music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluate sound quality check prior to performance.
9. Coordinate on stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accommodation and safety during performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Woodwinds
<b>Job Title</b>	Woodwinds Musician
<b>Level</b>	2

**Job Definition :**

A Woodwinds Musician (Contemporary Music) is designated to prepare woodwinds musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform contemporary music repertoire to be played in performance, interpret contemporary music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform contemporary music repertoire to be played in performance.
5. Interpret contemporary music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Woodwinds
<b>Job Title</b>	Lead Woodwinds Musician
<b>Level</b>	3

**Job Definition :**

A Lead Woodwinds Musician (Contemporary Music) is designated to prepare woodwinds musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal, select contemporary music repertoire, to be played in performance, determine contemporary music mood of repertoire, interpret contemporary music score in repertoire , presentation during performance , evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select contemporary music repertoire to be played in performance.
5. Determine contemporary music mood of repertoire.
6. Interpret contemporary music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluate sound quality check prior to performance.
9. Coordinate on stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Percussion
<b>Job Title</b>	Percussion Musician
<b>Level</b>	2

**Job Definition :**

A Percussion Musician (Contemporary Music) is designated to prepare percussion musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform contemporary music repertoire to be played in performance, interpret contemporary music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform contemporary music repertoire to be played in performance.
5. Interpret contemporary music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Contemporary Music Percussion
<b>Job Title</b>	Lead Percussion Musician
<b>Level</b>	3

**Job Definition :**

A Lead Percussion Musician (Contemporary Music) is designated to prepare percussion musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal, select contemporary music repertoire, to be played in performance, determine contemporary music mood of repertoire, interpret contemporary musicmusic score in repertoire, presentation during performance, evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accomodation and safety during performance .

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select contemporary music repertoire to be played in performance.
5. Determine contemporary music mood of repertoire.
6. Interpret contemporary music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluatesound quality check prior to performance.
9. Coordinateton stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Music Small Ensemble
<b>Job Title</b>	Musician
<b>Level</b>	2

**Job Definition :**

A Musician is designated to prepare traditional musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform traditional music repertoire to be played in performance, interpret traditional music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare traditional musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform traditional music repertoire to be played in performance.
5. Interpret traditional music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Music Small Ensemble
<b>Job Title</b>	Lead Traditional Musician
<b>Level</b>	3

**Job Definition :**

A Lead Traditional Musician is designated to prepare traditional musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select traditional music repertoire, to be played in performance, determine traditional music mood of repertoire, interpret traditional music score in repertoire, presentation during performance , evaluate sound quality check prior to performance, coordinate on stage rehearsal prior to performance, and coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.

**Job Description :**

1. Prepare traditional musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select traditional music repertoire to be played in performance.
5. Determine traditional music mood of repertoire.
6. Interpret traditional music score in repertoire.
7. Determine stage presentation during performance.
8. Evaluate sound quality check prior to performance.
9. Coordinate on stage rehearsal prior to performance.
10. Coordinate performance logistics such as welfare, transportation, accomodation and safety during performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Orchestra Management Orchestra Management
<b>Job Title</b>	Assistant Orchestra Manager
<b>Level</b>	6

**Job Definition :**

An Assistant Orchestra Manager is designated to assist in coordinating orchestra personnel logistics, coordinate orchestra personnel contractual matters, assist in communications between orchestra members and management, call orchestra rehearsal time and assist with guest artist's needs.

**Job Description :**

1. Coordinate orchestra personnel logistics.
2. Ensure attendance policies are adhered by orchestra personnel.
3. Supervise orchestra personnel contractual matters.
4. act as liaison between orchestra members and management.
5. Set orchestra rehearsal time.
6. Assist with guest artist's needs.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Orchestra Management Orchestra Management
<b>Job Title</b>	Orchestra Manager
<b>Level</b>	7

**Job Definition :**

An Orchestra Manager is designated to coordinate orchestra personnel logistics, ensure attendance policies are adhered by orchestra personnel, supervise orchestra personnel contractual matters, act as liaison between orchestra members and management, set orchestra rehearsal time and provide for guest artist's needs.

**Job Description :**

1. Coordinate orchestra personnel logistics.
2. Ensure attendance policies are adhered by orchestra personnel.
3. Supervise orchestra personnel contractual matters.
4. Act as liaison between orchestra members and management.
5. Set orchestra rehearsal time.
6. Provide guest artist's needs.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Orchestra Management Orchestra Stage Management
<b>Job Title</b>	Orchestra Stage Manager
<b>Level</b>	4

**Job Definition :**

An Orchestra Stage Manager is designated to take responsibility for staging requirements including technical elements and physical conditions. This position also supervises stagehands when needed and has contact with musicians, guest artists, orchestral and technical staff.

**Job Description :**

1. Set-up and arrange the orchestra -- chairs, music stands, large instruments, and other equipment – for all performances and fundraisers.
2. Anticipate musician working condition concerns, such as temperature, lighting or safety and effectively solve problems.
3. Assist with planning and coordination of stage logistics in all venues, including load in/load out schedules.
4. Assist production staff in all concert production activities as assigned.
5. Maintain inventory of all equipment, making periodic checks on conditions.
6. Contribute to the professional appearance of the orchestra on stage.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Orchestra Management Music Score Management
<b>Job Title</b>	Orchestra Librarian
<b>Level</b>	4

**Job Definition :**

An Orchestra Librarian is designated to work in a performance library setting. As music of many styles, mediums, and periods is in a performance library, orchestra librarians must be musicians in the widest sense of the word. They are professionals in the care and management of an orchestra's music collection. Aptitude and training in both music performance and library skills are necessary.

**Job Description :**

1. Organise and maintain music collections needed for orchestral performances.
2. Provide services for orchestra members and staff.
3. Answer research or reference inquiries, and making recommendations for the acquisition of printed and audio/video material.
4. Assist in developing new methods or strategies for library management, such as materials preservation and storage methods, archive management, sound recording collection, and automated systems of information organization and retrieval.
5. Collaborate with conductors and soloists about specific requirements for the accurate preparation of the music.
6. Collaborate with other institutions and orchestras to locate and identify sources, editions, special versions or keys.
7. Assemble concert folders for the musicians.
8. Provide special arrangements and orchestrations, or music manuscript copying.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Conducting & Music Directing
<b>Job Title</b>	Assistant Orchestra Conductor
<b>Level</b>	7

**Job Definition :**

An Assistant Orchestra Conductor is designated to assist conductor in carrying out rehearsals, perform classical/jazz/traditional music interpretation, assist conductor in developing music score mood and feel during rehearsal and assist conductor in cuing musicians during classical music performance.

**Job Description :**

1. assist conductor in carrying out rehearsals.
2. perform classical/jazz/traditional music interpretation.
3. assist conductor in developing music score mood and feel during rehearsal.
4. assist conductor in cuing musicians during music performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Conducting & Music Directing
<b>Job Title</b>	Orchestra Conductor/Music Director
<b>Level</b>	8

**Job Definition :**

An Orchestra Conductor is designated to determine classical/jazz/traditional music repertoire, perform classical/jazz/traditional music interpretation, inculcate connection with audience, develop artistic quality for classical orchestra performance, develop music score mood and feel during rehearsal and cue musicians during music performance.

**Job Description :**

1. determine classical/jazz/traditional music repertoire.
2. perform classical/jazz/traditional music interpretation.
3. inculcate connection with audience.
4. develop artistic quality for classical orchestra performance.
5. develop music score mood and feel during rehearsal.
6. cue musicians during music performance.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra First violin
<b>Job Title</b>	First violin Tutti
<b>Level</b>	4

**Job Definition :**

A First violin Tutti (Classical orchestra) is designated to prepare First violin musical instrument and equipment, perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform First violin instrument warm up .

**Job Description :**

1. Prepare First violin musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform First violin musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra First violin
<b>Job Title</b>	First violin Principal
<b>Level</b>	5

**Job Definition :**

A First violin Principal (Classical Orchestra) is designated to prepare First violin musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select classical music repertoire to be played in music performance, determine mood of classical music repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret classical music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra First Violin
<b>Job Title</b>	Concert Master
<b>Level</b>	6

**Job Definition :**

A Concertmaster (First Violin) is designated to perform violin solos that are present in orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding bowing and other technical details of violin playing for the violins, and sometimes all of the string players. The concertmaster is the leader of not only the string section, but of the entire orchestra, subordinate only to the conductor. The concertmaster sits to the conductor's left, closest to the audience. They are the leader of the first violin section of an orchestra. It is usually required that the concertmaster be the most skilled musician in the section, experienced at learning music quickly.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform classical music repertoire to be played in music performance.
4. Interpret classical music score in repertoire.
5. Perform musical instrument warm up.
6. Perform violin solos that are present in orchestral works.
7. Lead the orchestra in tuning before concerts and rehearsals.
8. Count rests and observes the conductor for the rest of the section to follow.
9. Make decisions regarding bowing and other technical details of violin playing for the violins, and sometimes all of the string players.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Strings
<b>Job Title</b>	Strings Tutti
<b>Level</b>	4

**Job Definition :**

A Strings Tutti (Classical orchestra) is designated to prepare strings musical instrument and equipment, perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform strings instrument warm up .

**Job Description :**

1. Prepare strings musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform strings musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Strings
<b>Job Title</b>	Strings Principal
<b>Level</b>	5

**Job Definition :**

A Strings Principal (Classical Orchestra) is designated to prepare strings musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select classical music repertoire to be played in music performance, determine mood of classical music repertoire, interpret classical music score in repertoire , determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret classical music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Brass
<b>Job Title</b>	Brass Tutti
<b>Level</b>	4

**Job Definition :**

A Brass Tutti (Classical orchestra) is designated to prepare brass musical instrument and equipment, perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform brass instrument warm up .

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform brass musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Brass
<b>Job Title</b>	Brass Principal
<b>Level</b>	5

**Job Definition :**

A Brass Principal (Classical Orchestra) is designated to prepare brass musical instrument and equipment , perform sound quality check, coordinate on stage rehearsal, select classical music repertoire to be played in music performance, determine mood of classical music repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Tutti
<b>Level</b>	4

**Job Definition :**

A Woodwinds Tutti (Classical orchestra) is designated to prepare woodwinds musical instrument and equipment , perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform woodwinds instrument warm up .

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment .
2. Perform sound quality check .
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform woodwinds musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Principal
<b>Level</b>	5

**Job Definition :**

A Woodwinds Principal (Classical Orchestra) is designated to prepare woodwinds musical instrument and equipment , perform sound quality check , coordinate on stage rehearsal , select classical music repertoire to be played in music performance, determine mood of classical music repertoire , interpret classical music score in repertoire , determine stage presentation according to Code of Ethics and dress code , evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal .



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Percussion
<b>Job Title</b>	Percussion Tutti
<b>Level</b>	4

**Job Definition :**

A Percussion Tutti (Classical orchestra) is designated to prepare percussion musical instrument and equipment , perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform percussion instrument warm up.

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform percussion musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Percussion
<b>Job Title</b>	Percussion Principal
<b>Level</b>	5

**Job Definition :**

A Percussion Principal (Classical Orchestra) is designated to prepare percussion musical instrument and equipment , perform sound quality check , coordinate on stage rehearsal , select classical music repertoire to be played in music performance, determine mood of classical music repertoire , interpret classical music score in repertoire , determine stage presentation according to Code of Ethics and dress code , evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Chamber Music
<b>Job Title</b>	Chamber Music Tutti
<b>Level</b>	4

**Job Definition :**

A Chamber Music Tutti is designated to prepare musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform repertoire to be played in music performance, interpret music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Chamber Music
<b>Job Title</b>	Chamber Music Principal
<b>Level</b>	5

**Job Definition :**

A Chamber Music Principal is designated to prepare musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal , select repertoire, to be played in music performance, determine mood of repertoire , interpret classical music score in repertoire , determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal .

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret classical music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Classical Orchestra Chamber Music
<b>Job Title</b>	Chamber Music Director
<b>Level</b>	6

**Job Definition :**

A Chamber Music Director is designated to plan and conduct weekly rehearsals and quarterly performances for an ensemble of musicians that perform Baroque, early Classical, and twentieth-century chamber music. The Chamber Music Director works closely with the Director of Performance and other members of the performance staff in planning repertoire and soloists performance, generating publicity, and developing special projects for the Chamber Orchestra, and also serves as the overall Music Director for the production, which is produced in collaboration with a theatre organization.

**Job Description :**

1. Designated to plan and conduct weekly rehearsals and quarterly performances for an ensemble of musicians that perform Baroque, early Classical, and twentieth-century chamber music.
2. Plan repertoire and soloists performance.
3. Generate publicity, and develop special projects for the Chamber Orchestra.
4. Serve as the overall Music Director for the production, which is produced in collaboration with a theatre organization.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra First violin
<b>Job Title</b>	First violin Tutti
<b>Level</b>	4

**Job Definition :**

A First violin Tutti (Jazz orchestra) is designated to prepare First violin musical instrument and equipment, perform sound quality check , perform on stage rehearsal , perform classical music repertoire to be played in music performance, interpret classical music score in repertoire and perform First violin instrument warm up .

**Job Description :**

1. Prepare First violin musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform classical music repertoire to be played in music performance.
5. Interpret classical music score in repertoire.
6. Perform First violin musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra First violin
<b>Job Title</b>	First violin Principal
<b>Level</b>	5

**Job Definition :**

A First violin Principal (Jazz Orchestra) is designated to prepare First violin musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select classical music repertoire to be played in music performance, determine mood of classical music repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret classical music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra First Violin
<b>Job Title</b>	Concert Master
<b>Level</b>	6

**Job Definition :**

A Concertmaster (First Violin) is designated to perform violin solos that are present in orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding bowing and other technical details of violin playing for the violins, and sometimes all of the string players. The concertmaster is the leader of not only the string section, but of the entire orchestra, subordinate only to the conductor. The concertmaster sits to the conductor's left, closest to the audience. They are the leader of the first violin section of an orchestra. It is usually required that the concertmaster be the most skilled musician in the section, experienced at learning music quickly.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform jazz music repertoire to be played in music performance.
4. Interpret jazz music score in repertoire.
5. Perform musical instrument warm up.
6. Perform violin solos that are present in orchestral works.
7. Lead the orchestra in tuning before concerts and rehearsals.
8. Count rests and observes the conductor for the rest of the section to follow.
9. Make decisions regarding bowing and other technical details of violin playing for the violins, and sometimes all of the string players.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Rhythm
<b>Job Title</b>	Rhythm Tutti
<b>Level</b>	4

**Job Definition :**

A Rhythm Tutti (Jazz Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform repertoire, to be played in music performance, interpret music score in repertoire and, perform musical instrument warm up .

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. perform on stage rehearsal .
4. perform repertoire to be played in music performance.
5. interpret music score in repertoire.
6. perform musical instrument warm up .



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Rhythm
<b>Job Title</b>	Rhythm Principal
<b>Level</b>	5

**Job Definition :**

A Rhythm Principal (Jazz Orchestra) is designated to prepare musical instrument and musical equipment , perform sound quality check, coordinate on stage rehearsal , select repertoire, to be played in music performance, determine mood of repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. coordinate on stage rehearsal.
4. select repertoire to be played in music performance.
5. determine mood of repertoire.
6. interpret classical music score in repertoire.
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Rhythm
<b>Job Title</b>	Master Musician Rhythm
<b>Level</b>	6

**Job Definition :**

A Master Musician Rhythm is designated to prepare musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select repertoire, to be played in music performance, determine mood of repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. coordinate on stage rehearsal.
4. select repertoire to be played in music performance.
5. determine mood of repertoire.
6. interpret classical music score in repertoire.
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Strings
<b>Job Title</b>	Strings Tutti
<b>Level</b>	4

**Job Definition :**

A Strings Tutti (Jazz orchestra) is designated to prepare strings musical instrument and equipment, perform sound quality check, perform on stage rehearsal, perform jazz music repertoire to be played in music performance, interpret jazz music score in repertoire and perform strings instrument warm up.

**Job Description :**

1. Prepare strings musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform jazz music repertoire to be played in music performance.
5. Interpret jazz music score in repertoire.
6. Perform strings musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Strings
<b>Job Title</b>	Strings Principal
<b>Level</b>	5

**Job Definition :**

A Strings Principal (Jazz Orchestra) is designated to prepare strings musical instrument and equipment, perform sound quality check , coordinate on stage rehearsal, select jazz music repertoire to be played in music performance, determine mood of jazz music repertoire, interpret jazz music score in repertoire , determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret jazz music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Brass
<b>Job Title</b>	Brass Tutti
<b>Level</b>	4

**Job Definition :**

A Brass Tutti (Jazz orchestra) is designated to prepare brass musical instrument and equipment, perform sound quality check, perform on stage rehearsal, perform jazz music repertoire to be played in music performance, interpret jazz music score in repertoire and perform brass instrument warm up.

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform jazz music repertoire to be played in music performance.
5. Interpret jazz music score in repertoire.
6. Perform brass musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Brass
<b>Job Title</b>	Brass Principal
<b>Level</b>	5

**Job Definition :**

A Brass Principal (Jazz Orchestra) is designated to prepare brass musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select jazz music repertoire to be played in music performance, determine mood of jazz music repertoire, interpret jazz music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare brass musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Tutti
<b>Level</b>	4

**Job Definition :**

A Woodwinds Tutti (Jazz orchestra) is designated to prepare woodwinds musical instrument and equipment, perform sound quality check, perform on stage rehearsal, perform jazz music repertoire to be played in music performance, interpret jazz music score in repertoire and perform woodwinds instrument warm up.

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform jazz music repertoire to be played in music performance.
5. Interpret jazz music score in repertoire.
6. Perform woodwinds musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Principal
<b>Level</b>	5

**Job Definition :**

A Woodwinds Principal (Jazz Orchestra) is designated to prepare woodwinds musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select jazz music repertoire to be played in music performance, determine mood of jazz music repertoire, interpret jazz music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare woodwinds musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Percussion
<b>Job Title</b>	Percussion Tutti
<b>Level</b>	4

**Job Definition :**

A Percussion Tutti (Jazz orchestra) is designated to prepare percussion musical instrument and equipment, perform sound quality check, perform on stage rehearsal, perform jazz music repertoire to be played in music performance, interpret jazz music score in repertoire and perform percussion instrument warm up.

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Perform on stage rehearsal.
4. Perform jazz music repertoire to be played in music performance.
5. Interpret jazz music score in repertoire.
6. Perform percussion musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Jazz Orchestra Percussion
<b>Job Title</b>	Percussion Principal
<b>Level</b>	5

**Job Definition :**

A Percussion Principal (Jazz Orchestra) is designated to prepare percussion musical instrument and equipment, perform sound quality check, coordinate on stage rehearsal, select jazz music repertoire to be played in music performance, determine mood of jazz music repertoire, interpret jazz music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. Prepare percussion musical instrument and musical equipment.
2. Perform sound quality check.
3. Coordinate on stage rehearsal.
4. Select repertoire to be played in music performance.
5. Determine mood of repertoire.
6. Interpret music score in repertoire.
7. Determine stage presentation according to code of ethics and dress code.
8. Evaluate sound quality check.
9. Coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Bowed Strings
<b>Job Title</b>	Bowed Strings Tutti
<b>Level</b>	4

**Job Definition :**

A Bowed Strings Tutti is designated to prepare musical instrument and musical equipment , perform sound quality check, perform on stage rehearsal, perform repertoire, to be played in music performance, interpret classical music score in repertoire and perform musical instrument warm up .

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. perform on stage rehearsal.
4. perform repertoire to be played in music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Bowed Strings
<b>Job Title</b>	Bowed Strings Principal
<b>Level</b>	5

**Job Definition :**

A Bowed Strings Principal (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select repertoire, to be played in music performance, determine mood of repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal .

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check.
3. coordinate on stage rehearsal.
4. select repertoire to be played in music performance.
5. determine mood of repertoire.
6. interpret classical music score in repertoire.
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Bowed Strings
<b>Job Title</b>	Master Musician (Bowed Strings)
<b>Level</b>	6

**Job Definition :**

A Master Musician (Bowed Strings) is designated to perform solos that are present in traditional orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding Bowed Strings instrument playing.

**Job Description :**

1. prepare Bowed Strings musical instrument and musical equipment .
2. perform sound quality check .
3. perform traditional music repertoire to be played in music performance.
4. interpret traditional music music score in repertoire .
5. perform Bowed Strings musical instrument warm up.
6. perform solos that are present in orchestral works.
7. lead the orchestra in tuning before concerts and rehearsals.
8. count rests and observes the conductor for the rest of the section to follow. and
9. make decisions regarding technical details of playing.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Plucked Strings
<b>Job Title</b>	Plucked Strings Tutti
<b>Level</b>	4

**Job Definition :**

A Plucked Strings Tutti (Traditional Orchestra) is designated to prepare musical instrument and musical equipment , perform sound quality check , perform on stage rehearsal , perform repertoire, to be played in music performance, interpret classical music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. perform on stage rehearsal.
4. perform repertoire to be played in music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Plucked Strings
<b>Job Title</b>	Plucked Strings Principal
<b>Level</b>	5

**Job Definition :**

A Plucked Strings Principal (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select repertoire, to be played in music performance, determine mood of repertoire , interpret music score in repertoire , determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. coordinate on stage rehearsal.
4. select repertoire to be played in music performance.
5. determine mood of repertoire.
6. interpret music score in repertoire.
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Plucked Strings
<b>Job Title</b>	Master Musician (Plucked Strings)
<b>Level</b>	6

**Job Definition :**

A Master Musician (Plucked Strings) is designated to perform solos that are present in traditional orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding plucked strings instrument playing.

**Job Description :**

1. prepare plucked strings musical instrument and musical equipment.
2. perform sound quality check.
3. perform traditional music repertoire to be played in music performance.
4. interpret traditional music music score in repertoire .
5. perform plucked strings musical instrument warm up.
6. perform solos that are present in orchestral works.
7. lead the orchestra in tuning before concerts and rehearsals.
8. count rests and observes the conductor for the rest of the section to follow.
9. make decisions regarding technical details of playing.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Gamelan/Caklempong
<b>Job Title</b>	Gamelan/Caklempong Tutti
<b>Level</b>	4

**Job Definition :**

A Gamelan / Caklempong Tutti (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal, perform repertoire, to be played in music performance, interpret classical music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. perform on stage rehearsal .
4. perform repertoire to be played in music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Gamelan/Caklempong
<b>Job Title</b>	Gamelan/Caklempong Principal
<b>Level</b>	5

**Job Definition :**

A Gamelan / Caklempong Principal (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select repertoire, to be played in music performance, determine mood of repertoire, interpret Rhythm classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment.
2. perform sound quality check.
3. coordinate on stage rehearsal.
4. select repertoire to be played in music performance.
5. determine mood of repertoire.
6. interpret Rhythm classical music score in repertoire.
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Gamelan/Caklempong
<b>Job Title</b>	Master Musician (Gamelan/Caklempong)
<b>Level</b>	6

**Job Definition :**

A Master Musician (Gamelan/Caklempong) is designated to perform solos that are present in traditional orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding Gamelan/Caklempong instrument playing.

**Job Description :**

1. prepare Gamelan/Caklempong musical instrument and musical equipment .
2. perform sound quality check .
3. perform traditional music repertoire to be played in music performance.
4. interpret traditional music music score in repertoire .
5. perform Gamelan/Caklempong musical instrument warm up.
6. perform solos that are present in orchestral works.
7. lead the orchestra in tuning before concerts and rehearsals.
8. count rests and observes the conductor for the rest of the section to follow.
9. make decisions regarding technical details of playing



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Tutti
<b>Level</b>	4

**Job Definition :**

A Woodwinds Tutti (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, perform on stage rehearsal , perform repertoire, to be played in music performance, interpret classical music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. perform on stage rehearsal .
4. perform repertoire to be played in music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Woodwinds
<b>Job Title</b>	Woodwinds Principal
<b>Level</b>	5

**Job Definition :**

A Woodwinds Principal (Traditional Orchestra) is designated to prepare musical instrument and musical equipment, perform sound quality check, coordinate on stage rehearsal, select repertoire, to be played in music performance, determine mood of repertoire, interpret classical music score in repertoire, determine stage presentation according to Code of Ethics and dress code, evaluate sound quality check and, coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. coordinate on stage rehearsal .
4. select repertoire to be played in music performance.
5. determine mood of repertoire .
6. interpret classical music score in repertoire .
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check .
9. coordinate on stage rehearsal .



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Woodwinds
<b>Job Title</b>	Master Musician (Woodwinds)
<b>Level</b>	6

**Job Definition :**

A Master Musician (Woodwinds) is designated to perform solos that are present in traditional orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding Woodwinds instrument playing.

**Job Description :**

1. prepare Woodwinds musical instrument and musical equipment .
2. perform sound quality check .
3. perform traditional music repertoire to be played in music performance.
4. interpret traditional music music score in repertoire .
5. perform Woodwinds musical instrument warm up.
6. perform solos that are present in orchestral works.
7. lead the orchestra in tuning before concerts and rehearsals.
8. count rests and observes the conductor for the rest of the section to follow.
9. make decisions regarding technical details of playing.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Percussion
<b>Job Title</b>	Percussion Tutti
<b>Level</b>	4

**Job Definition :**

A Percussion Tutti (Traditional Orchestra) is designated to prepare musical instrument and musical equipment , perform sound quality check , perform on stage rehearsal , perform repertoire, to be played in music performance, interpret classical music score in repertoire ,and perform musical instrument warm up.

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. perform on stage rehearsal .
4. perform repertoire to be played in music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up .



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Percussion
<b>Job Title</b>	Percussion Principal
<b>Level</b>	5

**Job Definition :**

A Percussion Principal (Traditional Orchestra) is designated to prepare musical instrument and musical equipment , perform sound quality check , coordinate on stage rehearsal , select repertoire, to be played in music performance, determine mood of repertoire , interpret classical music score in repertoire , determine stage presentation according to Code of Ethics and dress code , evaluate sound quality check and coordinate on stage rehearsal.

**Job Description :**

1. prepare musical instrument and musical equipment .
2. perform sound quality check .
3. coordinate on stage rehearsal .
4. select repertoire to be played in music performance.
5. determine mood of repertoire .
6. interpret classical music score in repertoire .
7. determine stage presentation according to Code of Ethics and dress code.
8. evaluate sound quality check.
9. coordinate on stage rehearsal.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Traditional Orchestra Percussion
<b>Job Title</b>	Master Musician (Percussion)
<b>Level</b>	6

**Job Definition :**

A Master Musician (Percussion) is designated to perform solos that are present in traditional orchestral works, leads the orchestra in tuning before concerts and rehearsals, counts rests and observes the conductor for the rest of the section to follow, makes decisions regarding Percussion instrument playing.

**Job Description :**

1. prepare Percussion musical instrument and musical equipment .
2. perform sound quality check .
3. perform traditional music repertoire to be played in music performance.
4. interpret traditional music music score in repertoire .
5. perform Percussion musical instrument warm up.
6. perform solos that are present in orchestral works.
7. lead the orchestra in tuning before concerts and rehearsals.
8. count rests and observes the conductor for the rest of the section to follow.
9. make decisions regarding technical details of playing.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Featured Solo Performance
<b>Job Title</b>	Soloist
<b>Level</b>	National Competency Standard (NCS)

**Job Definition :**

A soloist is designated to prepare musical instrument and musical equipment for solo performance , perform sound quality check , rehearse and train for solo performance , perform repertoire to be played in solo music performance, interpret classical music score in repertoire and perform musical instrument warm up.

**Job Description :**

1. prepare musical instrument and musical equipment for solo performance.
2. perform sound quality check .
3. rehearse and train for solo performance.
4. perform repertoire to be played in solo music performance.
5. interpret classical music score in repertoire.
6. perform musical instrument warm up.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Arranging
<b>Job Title</b>	Arranger
<b>Level</b>	National Competency Standard (NCS)

**Job Definition :**

A Music Arranger is designated to write musical scores for orchestra, band, choral group, or individual instrumentalist or vocalist, using knowledge of music theory and instrumental and vocal capabilities, transposes music from one voice or instrument to another to accommodate particular musician in musical group, adapts musical composition for orchestra, band, choral group, or individual to style for which it was not originally written, transcribes musical parts from score written by orchestrator for each instrument or voice, using knowledge of music composition, copies parts from score for individual performers and determines voice, instrument, harmonic structure, rhythm, tempo, and tone balance to achieve desired effect. Arrangers make changes in the original piece of music to accommodate the requirements of a particular medium (band, orchestra, choral group, solo artist, film score, radio jingle). They may work on new arrangements or arrange new compositions for different mediums or in different styles. Arrangers often use synthesizers and computers to experiment with musical sounds.

**Job Description :**

1. write musical scores for orchestra, band, choral group, or individual instrumentalist or
2. vocalist, using knowledge of music theory and instrumental and vocal capabilities.
3. transposes music from one voice or instrument to another to accommodate particular musician in musical group.
4. adapts musical composition for orchestra, band, choral group, or individual to style for which it was not originally written.
5. transcribes musical parts from score for each instrument or voice, using knowledge of music composition.



6. copies parts from score for individual performers.
7. arrange music composed by others, changing the voice, instrument, harmonic structure, rhythm, tempo, and tone balance to achieve desired effect.
8. confer with producers and directors to define the nature and placement of film or television music.
9. experiment with different sounds, and types and pieces of music, using synthesizers and computers as necessary to test and evaluate ideas.
10. explore and develop musical ideas based on sources such as imagination or sounds in the environment.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Orchestrating
<b>Job Title</b>	Orchestrator
<b>Level</b>	National Competency Standard (NCS)

**Job Definition :**

An Orchestrator is designated to assign specific passages of a score to particular instruments to produce the desired tonal colour (variation of sound) but often do not make other changes to the original composition. Then they create each individual musical part on score paper. Often the composer provides an orchestral sketch and the orchestrator uses music notation software to prepare all of the instrumental parts in detail. An orchestrator is called upon to take the musical notes written by the composer and assign them to available instruments, adding notes to provide the musical effect imagined by the composer. Sometimes these composer are not musically trained, so part of the orchestrator's job is to make sure the music is playable by the chosen instruments.

**Job Description :**

1. assign specific passages of a score to particular instruments to produce the desired tonal colour (variation of sound) but often do not make other changes to the original composition.
2. create each individual musical part on score paper and uses music notation software to prepare all of the instrumental parts in detail.
3. take the musical notes written by the composer and assign them to available instruments, adding notes to provide the musical effect imagined by the composer.
4. interprets composer's notes to arrange and prepare the music to be performed.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Performing Arts
<b>Job Area</b>	Music
<b>Sub Area</b>	Composing
<b>Job Title</b>	Composer
<b>Level</b>	National Competency Standard (NCS)

**Job Definition :**

A Music Composer is designated to write and arrange instrumental and vocal music for performance by orchestras, choirs, bands, and other musical groups. create music for performance by a particular type of group or performer, check music before being played by musicians, complete music compositions according to deadlines, determine the types of instruments and voices needed to achieve the intended effects of a composition, transcribe created music into musical notation, either by hand or with the assistance of software, guide musicians during practices and rehearsals, work with directors and producers to write scores for film and television.

**Job Description :**

1. write and arrange instrumental and vocal music for performance by orchestras, choirs, bands, and other musical groups.
2. create music for performance by a particular type of group or performer.
3. check music before being played by musicians.
4. complete music compositions according to deadlines.
5. determine the types of instruments and voices needed to achieve the intended effects of a composition.
6. transcribe created music into musical notation, either by hand or with the assistance of software.
7. guide musicians during practices and rehearsals.
8. score compositions so that they are consistent with instrumental and vocal capabilities such as ranges and keys, using knowledge of music theory.



9. study films or scripts to determine how musical scores can be used to create desired effects or moods.
10. write music for commercial mediums, including advertising jingles or film soundtracks.
11. write musical scores for orchestras, bands, choral groups, or individual instrumentalists or vocalists, using knowledge of music theory and of instrumental and vocal capabilities.
12. work with directors and producers to write scores for film and television.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : CREATIVE WRITING**  
**AREA : SCRIPT WRITING**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Creative Writing
<b>Job Area</b>	Script Writing
<b>Sub Area</b>	-
<b>Job Title</b>	Script Writer
<b>Level</b>	3

**Job Definition :**

A Script Writer is designated to develop story or content ideas, considering reader or audience appeal, write fiction or nonfiction material for live performances and TV/Film, collaborate with other writers on specific projects, confer with clients, editors, publishers, or producers to discuss changes or revisions to written material, develop factors such as themes, plots, characterizations, psychological analyses, historical environments, action, and dialogue, to create material, prepare written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers and convey moods or emotions through writing.

**Job Description :**

1. develop story or content ideas, considering reader or audience appeal.
2. revise written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers.
3. choose subject matter and suitable form to express personal feelings and experiences or ideas, or to narrate stories or events.
4. confer with clients, editors, publishers, or producers to discuss changes or revisions to written material.
5. conduct research to obtain factual information and authentic detail, using sources such as newspaper accounts, diaries, and interviews.
6. follow appropriate procedures to get copyrights for completed work.
7. develop factors such as themes, plots, characterizations, psychological analyses, historical environments, action, and dialogue, to create material.



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Creative Writing
<b>Job Area</b>	Script Writing
<b>Sub Area</b>	-
<b>Job Title</b>	Script Editor
<b>Level</b>	4

**Job Definition :**

A Script Editor is designated to read copy or proof to detect and correct errors in spelling, punctuation, and syntax, prepare, rewrite and edit copy to improve readability, or supervise others who do this work, verify facts, dates, and statistics, using standard reference sources, read, evaluate and edit manuscripts or other materials submitted for publication and confer with authors regarding changes in content, style or organization, or publication, confer with management and editorial staff members regarding placement and emphasis of developing news stories, plan the contents according to the style, policy, and requirements and regulations, read material to determine index items and arrange them alphabetically or topically, indicating page or chapter location and arrange for copyright permissions.

**Job Description :**

1. read copy or proof to detect and correct errors in spelling, punctuation, and syntax.
2. prepare, rewrite and edit copy to improve readability, or supervise others who do this work.
3. verify facts, dates, and statistics, using standard reference sources.
4. read, evaluate and edit manuscripts or other materials submitted and confer with authors regarding changes in content, style or organization, or publication.
5. confer with management and editorial staff members regarding placement and emphasis of developing stories.
6. plan the contents of publications according to the publication's style, editorial policy, and publishing requirements.
7. read material to determine index items and arrange them alphabetically or topically,



indicating page or chapter location.

8. arrange for copyright permissions.



**SECTOR : ENTERTAINMENT INDUSTRY**  
**SUB-SECTOR : CREATIVE WRITING**  
**AREA : SONG WRITING**



<b>Sector</b>	Entertainment Industry
<b>Sub-sector</b>	Creative Writing
<b>Job Area</b>	Song Writing
<b>Sub Area</b>	-
<b>Job Title</b>	Lyricist
<b>Level</b>	3

**Job Definition :**

A lyricist is designated to write song lyrics, collaborate with other writers on specific projects, confer with clients, editors, publishers, or producers to discuss changes or revisions to written material, to create material, prepare written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers and convey moods or emotions through writing.

**Job Description :**

1. write lyrics to songs used in music industry commercials, jingles, Film/TV production soundtracks, etc.
2. collaborate with other writers on specific projects.
3. confer with clients, editors, publishers, or producers to discuss changes or revisions to written material.
4. prepare written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers.
5. convey moods or emotions through writing.



## **ANNEX 4 : SAMPLE OF OCCUPATIONAL ANALYSIS SURVEY**



## ENTERTAINMENT INDUSTRY OCCUPATIONAL ANALYSIS SURVEY

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*Greetings & Salam 1 Malaysia.*

In collaboration with the Department of Skills Development (DSD) of the Ministry of Human Resources, we are currently conducting an occupational analysis on the **Entertainment Industry**. From this analysis, the industry framework, occupational structure, occupational job titles, and job description will be summarised for the use of the Government, private sector, investors, employers, employees, educators or any personnel involved either directly or indirectly with this industry.

We would like to extend our heartfelt gratitude upon your cooperation in answering this survey. This survey will be used as field data in order to conduct a comprehensive occupational analysis on the industry.

Please fill in where necessary in the form provided. Any inconvenience caused is deeply regretted. Thank you.

### **Survey Respondent Details**

Name : \_\_\_\_\_

IC Number : \_\_\_\_\_

Position : \_\_\_\_\_

Organisation : \_\_\_\_\_

Date : \_\_\_\_\_





