OCCUPATIONAL FRAMEWORK

SECTION R: ARTS, ENTERTAINMENT AND RECREATION

DIVISION 90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES

ABSTRACT

An Occupational Framework (OF) is the outcome of the analysis conducted in identifying the work scope of the occupational areas in terms of competencies. It is utilised to analyse skilled manpower competency requirements for the industry. The OF aims to provide an overall view of the industry's Occupational Structure (OS) and identify skills gaps, critical job titles and Occupational Description (OD) that would assist in further understanding the job requirements of the various occupations in the industry. *Jabatan Pembangunan Kemahiran*, also known as JPK, is the overseer of this document. JPK identifies suitable occupational areas which will either require development of skills training programmes or the review and enhancement of existing skills training programmes. The methodology applied to this research including document analysis, focus group discussion workshops and surveys, where only 20 respondents participated. Research findings show that there are 5 main sub-sectors of the Cultural Arts industry based on the MSIC Section R, Division 90, which are Theatre, Dance, Music, Visual Arts and Journalism. Analysis on the Occupational Structure shows that there are 12 main job areas with a total of 139 job titles and 26 critical job titles. There are 33 job titles relevant to IR 4.0, mostly under the production and technical management areas and also for journalism. Among the critical job titles identified are those in areas of critique, journalist, scenographer, acting coach, theatre actor, dramaturg, stage manager and script writer. These job areas will be taken into consideration for further development in the near future, and JPK will facilitate the human capital needs of the industry through skills training and national certification.

ABSTRAK

Kerangka Kerja (OF) adalah hasil analisis yang dilakukan dalam mengenal pasti skop kerja bidang pekerjaan dari segi kecekapan. Ini digunakan untuk menganalisis keperluan kompetensi tenaga kerja mahir untuk industri. OF bertujuan untuk memberikan gambaran keseluruhan mengenai Struktur Pekerjaan (OS) industri dan mengenal pasti jurang kemahiran, tajuk pekerjaan kritikal dan Deskripsi Pekerjaan (OD) yang akan membantu dalam memahami dengan lebih lanjut keperluan pekerjaan dari pelbagai pekerjaan dalam industri. Jabatan Pembangunan Kemahiran atau lebih dikenali sebagai JPK merupakan badan yang bertanggungjawab ke atas dokumen ini. JPK akan mengenal pasti bidang pekerjaan yang sesuai yang memerlukan pengembangan program latihan kemahiran atau kajian semula dan peningkatan program latihan kemahiran yang ada. Kaedah penyelidikan yang digunakan adalah analisis dokumen, bengkel perbincangan kumpulan sasar dan tinjauan, di mana 20 responden sahaja memberi maklum balas. Hasil kajian menunjukkan bahawa terdapat 5 subsektor utama industri Seni Budaya berdasarkan MSIC Bahagian R, Bahagian 90, yang merupakan Teater, Tarian, Muzik, Seni Visual dan Kewartawanan. Analisis Struktur Pekerjaan menunjukkan bahawa terdapat 12 bidang pekerjaan utama dengan jumlah 139 tajuk pekerjaan dan 26 tajuk pekerjaan kritikal. Terdapat 33 tajuk pekerjaan yang berkaitan dengan IR 4.0, kebanyakannya berada di bawah bidang pengurusan pengeluaran dan teknikal dan juga untuk kewartawanan. Antara pekerjaan kritikal yang dikenal pasti ialah bidang pengkritik, wartawan, sinografer, pelatih lakonan, pelakon teater, dramatis, pengurus pentas dan penulis skrip. Bidang pekerjaan ini kemudiannya akan dipertimbangkan untuk pembangunan pada masa hadapan, dan JPK akan membimbing tentang keperluan modal insan di dalam industri melalui latihan kemahiran dan persijilan nasional.

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ABBREVIATION

CBT	Competency Based Training
DESCCUM	Development of Standard and Curriculum
DOSM	Department of Statistics Malaysia
ILB	Industry Lead Body
JPK	*Jabatan Pembangunan Kemahiran* (Department of Skills Development)
MOSQF	Malaysian Occupational Skills Qualification Framework
MQA	Malaysian Qualifications Agency
MQF	Malaysian Qualifications Framework
MSC	Malaysian Skills Certificate
NCS	National Competency Standards
NKEA	National Key Economic Areas
NOSS	National Occupational Skills Standard
OA	Occupational Analysis
OF	Occupational Framework
OD	Occupational Description
OS	Occupational Structure
TVET	Technical and Vocational Education and Training

GLOSSARY

Autonomous Robot	The ability to make their own decisions and then perform an action accordingly. A truly autonomous robot is one that can perceive its environment, make decisions based on what it perceives and/or has been programmed to recognize conditions and then actuate a movement or manipulation within that environment.
Cloud Computing	The practice of using a network of remote servers hosted on the internet to store, manage, and process data, rather than a local server or a personal computer.
Critique	A detailed analysis and assessment of something, especially a literary, philosophical, or political theory.
Directing	An aspect of management that deals directly with influencing, guiding, supervising, and motivating staff for the achievement of organizational goals.
Fine Art	Creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content.
Performativity	The power of language to effect change in the world: language does not simply describe the world but may instead (or also) function as a form of social action.
Performing	To entertain an audience by playing a piece of music, acting in a play, etc.
Spatial Orientation	Defines our natural ability to maintain our body orientation and/or posture in relation to the surrounding environment (physical space) at rest and during motion. Genetically speaking, humans are designed to maintain spatial orientation on the ground.

CHAPTER I

INTRODUCTION

1.1   Research Background

Jabatan Pembangunan Kemahiran (JPK; also known as Department of Skills Development) has previously conducted research on the industry, which was the development of the Occupational Analysis in the year 2013. However, there was no specific research on the Occupational Structure of the industry based on the Malaysian Standard Industry Classification (MSIC) definition of the industry, which is under MSIC Section R, Group 90: Creative, Arts and Entertainment Activities. In order to ensure that the development of the Occupational Framework is in accordance with the development of NOSS based on MSIC sections and divisions, this research aims to define the industry as specified in the MSIC based on qualitative research on its Occupational Structure, Critical Jobs and Skills in Demand. For the record, this is a review process of the document on the aforesaid industry, which was prepared in 2018 and 2019.

1.2   Problem Statement

There have been numerous 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 of the Occupational Structure of the Entertainment Industry has not been undertaken prior to this attempt. 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.

1.3 Objective of Study

The objectives of the study conducted on the Creative, Arts and Entertainment activities are as below:

a. To identify the Critical Jobs and Skills in Demand in the Creative, Arts and Entertainment Activities Industry;

b. To review the Occupational Structure for the Creative, Arts and Entertainment Activities Industry from previous data analysis, interviews and focus group;

c. To analyse the Occupational Structure for the Creative, Arts and Entertainment Activities Industry from updated data and relate relevant job titles to IR4.0; and

d. To publish the Occupation Description of job titles in the aforesaid Occupational Structure.

1.4 Scope of Study

The scope of work for the study conducted on the Creative, Arts and Entertainment Activities Industry is as listed

below:

a. The scope of this research is on jobs under MSIC Section R, Division 90;

b. To annotate and prepare literature review on the Creative, Arts and Entertainment Activities Industry;

c. To consult with Creative, Arts and Entertainment Activities Industry representatives to obtain expert input from the industry;

d. The expected outcome of the research will be the Occupational Structure, Occupation Description, Jobs in demand and Skills in demand;

e. To develop and circulate the survey, then analyse the responses from Creative, Arts and Entertainment Activities Industry representatives; and

f. To perform focus group discussions with the industry representatives, interviews, site visits and/or any other methods in order to achieve the study outcome.

1.5 Structure of Chapters

This chapter concludes with a brief overview of the entire study, which includes:

a) Chapter 1

This chapter explains the objectives, scope and justification of this research have also been explained in this chapter. This research aims to define the industry based on qualitative research on its Occupational Structure, Jobs in Demand and Skills in Demand based on MSIC 2008, Division 90: Creative, Arts and Entertainment Activities

b) Chapter 2

This chapter focuses on the literature review, which includes the industry overview highlighting the definition and scope of the industry, stakeholders, legislation, initiatives and industry and market intelligence of the industry.

c) Chapter 3

This chapter outlines the methodology used in the Occupational Framework development, such as qualitative analysis through focus group discussions and industry surveys.

d) Chapter 4

This chapter discusses the findings of the focus groups, and surveys conducted that will be translated into the Occupational Structure, Occupational Description, Jobs in Demand, Skills in Demand and Emerging Skills.

e) Chapter 5

This chapter recommends the NOSS or NCS that should be developed based on the critical jobs identified in this OF and the skills in demand plus emerging skills that should be included in the NOSS and skills training curriculum under JPK.

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CHAPTER II

LITERATURE REVIEW

2.1 Introduction

This chapter provides a brief overview of the Creative, Arts and Entertainment Activities Industry in Malaysia and its stakeholders, related legislations, key government initiatives and policies and industry intelligence. Findings in this chapter were obtained primarily through literature review/document analysis and subsequently confirmed by the development panel members in focus group discussions and industry surveys. For certain areas of the literature review, there was not sufficient literature on the current industry issues and challenges and definitions of certain areas of the industry. This information was acquired via engagements with industry practitioners.

2.2 Malaysia Skills Certification System

The development of the OF 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 that reflect skills competencies in an occupational area. However, for training purposes, only the first five (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 Advanced Diploma). MOSQF will aid 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 good international practices in defining its level description and was developed in line with the Malaysian Qualifications

Framework (MQF). It aspires 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.

2.2.1 National Skills Development Act 2006 (Act 652)

The National Skills Development Act, 2006 (Act 652) came into effect on 1st September 2006 after it was officially gazetted on 29th June 2006, with the mandate of promoting, through skills training, the development and improvement of a person's abilities, which are needed for vocation, and to provide for other matters connected therewith. Act 652 is significant because, for the first time in the history of skills training in Malaysia, national legislation has been enacted solely and exclusively for skills training and development. In addition, the meaning and scope of skills training have been clarified and given a statutory interpretation that can be used to distinguish it from other components of the country's national education and training system. Act 652 also provides for the implementation of a Malaysian Skills Certification System, leading to the award of five (5) levels of national skills qualification, namely Malaysian Skills Certificate Level 1, 2 and 3; Malaysian Skills Diploma; and Malaysian Skills Advanced Diploma.

2.2.2 Malaysian Qualification Framework (MQF)

The Malaysian Qualifications Agency Act 2007 (Act 679), which was adopted on the 29th of August 2007, establishes that the Malaysian Qualifications Agency sets out its composition, functions and responsibilities. This act repeals the Lembaga Akreditasi Negara Act 1996 [Act 556] and dissolves the Lembaga Akreditasi Negara. The Malaysia Qualifications Framework (MQF) refers to the policy framework that satisfies both the national and international recognised qualifications. It consists of titles and guidelines, together with principles and protocols covering articulation and issuance of qualifications and statements of attainment. Elements of the qualification framework indicate the achievement of each qualification title. It will also provide progression routes for all the graduates in the respective occupational fields. The MQF has eight levels of qualifications in three sectors, and it is supported by lifelong education pathways, as shown in Table 2.1. JPK governs the skills sector, in which there are five (5) levels of skills qualification. The

definition for each level of skills qualification is specified in the Malaysian Occupational Skills Qualification Framework.

Table 2.1 Malaysian Qualification Framework (MQF) Chart

MQF Level	Minimum Graduating Credit	Academic Sector	TVET Sector	Lifelong Learning/APEL Criteria for APEL(A)
8	No credit rating	PhD by Research	Not applicable	Admission criteria: 35 years old Bachelor's degree in the relevant field/equivalent 5 years work experience Passed APEL assessment
	80	Doctoral Degree by Mixed Mode & Coursework		
7	No credit rating	Master's by Research	Not applicable	Admission criteria: 30 years old STPM/Diploma/equivalent Relevant work experience Passed APEL assessment
	40	Master's by Mixed Mode & Coursework		
	30	Postgraduate Diploma		
	20	Postgraduate Certificate		
6	120	Bachelor's degree	Not applicable	Admission criteria: 21 years old Relevant work experience Passed APEL assessment
	66	Graduate Diploma		
	36	Graduate Certificate		
5	40	Advanced Diploma	Advanced Diploma	
4	90	Diploma	Diploma	Admission criteria:

				20 years old
				Relevant work experience
				Passed APEL assessment
3	60	Certificate	Certificate	Admission criteria: 19 years old Relevant work experience Passed APEL assessment
2	30	Certificate	Certificate	3R
1	15	Certificate	Certificate	3R

(Source: (Malaysian Qualifications Agency, 2017)**)**

2.2.3   Occupational Framework (OF)

Occupational Framework (OF), previously referred to as Occupational Analysis, is the result of occupational analysis and research performed on a specific industry sector. A comprehensive OF should contain Occupational Structure (OS), Occupation Description (OD) and Skills in Demand. The OS is a matrix that depicts the occupational areas and career paths for a specific occupation. Meanwhile, the OD and Skills in Demand will describe the manpower skills requirements, occupational descriptions and industry intelligence that enhances an overall understanding of the industry's occupational areas. A precisely planned and accurate OF serves as a reliable source of information to develop the relevant NOSS, skills training, skills certification of competent personnel, in addition to further analysis of the industry.

2.2.4   National Occupational Skills Standard (NOSS) and National Competency Standard (NCS)

The National Occupational Skills Standard (NOSS) is defined as a specification of the competencies expected of a skilled worker who is gainfully employed in Malaysia for an occupational area, level and pathway to achieve the competencies and is gazetted in Part IV of the National Skills Development Act, 2006 (Act 652). NOSS is developed by industry experts based on the needs of the industry and is utilised as the main tool in the implementation of the Malaysian Skills Certification System in which the performance of

existing industry workers and trainees are assessed based on the NOSS to award the Malaysian Skills Certificate.

2.2.5 Competency-Based Training (CBT)

Competency-Based Training (CBT) is an approach to vocational training which emphasises what a person can do in a workplace as a result of education and training obtained. CBT is based on performance standards, which are set by the industry with the main focus on measuring the performance while taking into account knowledge and attitude rather than the period taken to complete the course. CBT is a learner-centric, outcome-based approach to training that allows each individual to develop skills at their own pace for a similar outcome. Thus, training practices can be customised for each individual to achieve a similar outcome. CBT concept is the basis of the Malaysian Skills Certification System, which is coordinated by JPK.

2.3   Malaysia Standard Industrial Classification 2008 (MSIC 2008)

The MSIC is intended to be a standard classification of productive economic activities. Its main purpose is to provide a set of activity categories that can be utilised for the collection and presentation of statistics according to such activities. Therefore, MSIC aims to present these set of activity categories in such a way that entities can be classified according to the economic activity that they carry out. For purposes of international comparability, the MSIC 2008 Version 1.0 conforms closely to the International Standard Industrial Classification of All Economic Activities (ISIC) Revision 4, published by the United Nations Statistics Division, with some modifications to suit national requirements. The objective of an industrial classification system is to classify data in respect of the economy according to categories of activities and the characteristics of which will be similar. The MSIC is a classification of all types of economic activities and is not a classification of goods and services, nor is it a classification of occupations.

2.4   Scope of Occupational Framework Based on MSIC 2008

To further understand the scope of this particular Occupational Framework based on MSIC 2008, the following Tables can be referred to.

Table 2.2: MSIC Section, Division and Group

Section:	R	ARTS, ENTERTAINMENT AND RECREATION
Division:	90	CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
Group:	900	CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES

Table 2.3: MSIC Group 900 (Class 9000, Item 90001-90009)

Section:	R		ARTS, ENTERTAINMENT AND RECREATION
Division:	90		CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
Group:	900		CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
Class:	9000		Creative, arts and entertainment activities,
Item:		90001	Theatrical producer, singer group band and orchestra entertainment services (1)
		90002	Operation of concert and theatre halls and other arts facilities (2)
		90003	Activities of sculptors, painters, cartoonists, engravers, etchers
		90004	Activities of individual writers, for all subjects (3)
		90005	Activities of independent journalists
		90006	Restoring of works of art such as painting
		90007	Activities of producers or entrepreneurs of arts live events, with or without facilities
		90009	Creative, arts and entertainment activities n.e.c.

> **Excludes**:
>
> (a) restoring of stained-glass windows, see 23109
>
> (b) manufacture of statues, other than artistic originals, see 23960
>
> (c) restoring of organs and other historical musical instruments, see 33190
>
> (d) restoring of historical sites and buildings, see 41009
>
> (e) motion picture and video production, see 59110, 59120
>
> (f) operation of cinemas, see 59140
>
> (g) activities of personal theatrical or artistic agents or agencies, see 74909
>
> (h) casting activities, see 78100
>
> (i) activities of ticket agencies, see 79900
>
> (j) operation of museums of all kinds, see 91022
>
> (k) sports and amusement and recreation activities, see division 93
>
> (l) restoring of furniture (except museum type restoration), see 95240

However, due to the clustering of the different MSIC Items under the MSIC Group 900 and Class 9000, there are additional areas which by definition are not exactly categorised under cultural arts:

        a. Journalism

        b. Visual Arts

These areas will be taken into account throughout the research analysis of this industry and will be included in the Occupational Structure that will be presented in Chapter 4 of this report.

2.5   Key Stakeholders

The stakeholders for the Cultural Arts Industry in Malaysia are government agencies, regulatory bodies, industry associations, professional bodies, and higher learning institutions.

2.5.1   Government Agencies and Regulatory Bodies

No.	Sub-sector	Stakeholder	Role
1.	Theatre, Dance, Music	National Department for Culture and Arts	The National Department for Culture and Arts (Jabatan Kebudayaan Dan

| | | (Jabatan Kebudayaan dan Kesenian Negara-JKKN) | Kesenian Negara-JKKN) is an agency under the Ministry of Tourism, Arts and Culture and takes on the role of promoting cultural and arts activities at various levels. JKKN is also responsible for developing the culture and arts of the Malaysian community in order to generate the nation's economy.

Its programmes are based on the five (5) main cores of JKKN:

Core 1: Fostering of Cultural Arts Skills

JKKN is the leading agency that provides early exposure to culture, arts and heritage. It is responsible for fostering, guiding, stimulating creativity and developing skills/talent to ensure there is a continuing legacy of those who are highly skilled and knowledgeable in culture and arts.

Core 2: Conservation of Arts and Culture

This core encompasses research, documentation and conservation of cultural arts to protect and preserve cultural arts to preserve the nation's cultural identity and personality. |

			Core 3: Culture and Arts Outreach
			To reach the community through local cultural arts activities via various approaches plus providing a chance for the local community to gain income.
			Core 4: Strengthening of Culture and Arts
			Strengthening of intellectual activities, development of cultural arts practitioners and establishment of the national data hub.
			Core 5: Cultural Cooperation Network
			Strategic cooperation in order to establish an effective cultural arts ecosystem based on mutual best interests.
2.		National Theatre (Istana Budaya)	The largest theatre in Malaysia is supported on a large scale by the Malaysian government for high-end productions and entertainment shows.
3.		National Academy of Arts, Culture and Heritage (Akademi Seni Budaya dan Warisan Kebangsaan-ASWARA)	Higher learning institution which is fully supported by Malaysian Government. It provides learning, research and academic publishing as well as professional consultancy in cultural art and heritage, which aim to produce

No.			skilled artists besides strengthening the national art heritage.
4.	Music	Music Authors Copyright Protection (MACP)	A non-profit organisation to monitor the use of music and its copyright.
5.	Visual Arts	National Art Gallery	To exhibit the collection of artworks that portray the creativity and cultural arts aspirations in local and international aspects arena. It also facilitates the promotion and improvement of national visual arts by organising exhibitions, seminars, workshops, competitions and arts activities in the local and international aspects arena. Ultimately the Gallery is to create awareness, understanding, appreciation and respect towards visual arts.

2.5.2 Industry Associations and Professional Bodies

The following table enlists industry associations that serve their respective categories of organisations by promoting their interests and facilitating close collaboration between their member organisations towards strengthening the industry.

No.	Industry Association	Relevance to Cultural Arts Industry
1.	Persatuan Penyanyi, Pemuzik dan Pencipta Lagu Tanah Air (PAPITA)	An association for singers, musicians and composers in Malaysia
2.	Persatuan Karyawan Malaysia	An NGO for the arts industry practitioners in Malaysia
3.	Persatuan Teater Malaysia	An association for theatre practitioners in Malaysia
4.	National Union of Journalists Malaysia (NUJ)	The National Union of Journalists Malaysia (NUJ) is an organisation of working journalists in the country representing the industrial, social and welfare interests

		of some 1,400 journalists. Formed on 30th August 1962, NUJ Malaysia is the sole authority to negotiate and determine the proper rates of remuneration and other terms and conditions of employment for journalists in the various publishing houses which produce Bahasa Melayu, English and Chinese newspapers and periodicals.
5.	Malaysia International Dance Organisation (MIDO)	Official representative International Dance Organization (IDO) in Malaysia, which is a world dance and dancesport federation are consists of over 90 members and contact nations, representing more than 500,000 dancers from all six continents.
6.	Majlis Rekabentuk Malaysia (MRM)	The Malaysia Design Council (MRM) was established in 1993 to pave a future of innovation and design for Malaysia. It spearheads design programmes in the country to boost the industry's design expertise, capabilities and standards. A non-profit agency, MRM is under the supervision of the Ministry of International Trade and Industry, and SIRIM Berhad is an appointed secretariat to MRM.
7.	Gabungan Persatuan Pelukis Se Malaysia (GAP's)	A synergy partner in championing Malaysian art and artists. Its membership consists of Art Associations or Societies registered in the states throughout Malaysia.
8.	Persatuan Seniman Malaysia (Seniman)	An NGO for actors and other performers in Malaysia.

2.5.3 Higher Learning Institutions

The following table enlists both public and private higher learning institutions that serve their respective categories of organisations by promoting their interests and facilitating close collaboration between their member organisations towards strengthening the industry.

No	Industry Association	Relevance to Cultural Arts Industry
1.	Public Higher Learning Institutions	Faculty of Film, Theatre and Animation, Universiti Teknologi MARA Faculty of Music, Universiti Teknologi MARA Faculty of Art and Design, Universiti Teknologi MARA Faculty of Creative Arts, Universiti Malaya School of the Arts, Universiti Sains Malaysia Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak Academy of Art and Creative Technology, Universiti Malaysia Sabah
2.	Private Higher Learning Institutions	School of Liberal Arts and Humanities, Taylor's University School of Arts, Sunway University School of Arts and Social Sciences, Monash University Faculty of Arts and Communication, HELP University School of Communication and Creative Arts, UOW Malaysia Kolej Damansara Utama De Institute of Creative Arts and Design, UCSI University Institute of Music, UCSI University Faculty of Communication, Cinematic and Performing Arts, New Era University College Faculty of Art and Design, New Era University College Design and Built Environment Programme, First City University College Institut Warisan Melaka

| | | International College of Music (ICOM) | |
| | | Malaysian Institute of Art (MIA) | |

2.6 Legislation, Policies and Initiatives

2.6.1 Government Legislations

No.	Sub-sector	Legislation	Role
1.	Theatre, Dance, Music	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 was enforced starting 1st March 2006 and replaces Akta Benda Purba 1976 and Akta Harta Karun 1957.
2.	Theatre, Dance, Music	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 of learning for arts, culture and heritage in Malaysia.
3.	Theatre, Dance, Music	Occupational Safety and Health Act 1994 (Act 514)	This Act is for securing the safety, health and welfare of persons at work, for protecting others against risks of safety or health in connection with the activities of persons at work. The regulatory body for this Act is the Department of Occupational Safety and Health (DOSH).
4.	Theatre, Dance, Music	Local Government Act, 1976 (Act 171)	This Act regulates and monitors the dance, music or theatre production to be

			conducted according to the local government's rules and regulations.
5.	Theatre, Music	Copyright Act 1987	This Act regulates and monitors the use of intellectual and its copyright for the scripts used in the dance, music or theatre production.
6.	Visual Arts	National Visual Arts Development Board Act 2011 (Act 724)	This Act defines any art form that appeals to the visual senses and exists in permanent forms as compared to the previous Act, which was more focused on paintings only. In addition, this Act also enables the National Visual Arts Gallery to expand its operations to the other states as compared to the previous Act, which restricted the gallery's operations to Kuala Lumpur only.
7.	Journalism	Printing Presses and Publications Act 1984 (PPPA)	This Act regulates the use of printing presses and the printing, importation, production, reproduction, publishing and distribution of publications and for matters connected therewith.
8.	Journalism	Printing Presses and Publications (Amendment) Act 2012	This Act provides that it is a criminal offence to possess or use a printing press without a licence.

2.6.2 Government Policies and Initiatives

There have been various government policies and initiatives carried out by the country for the cultural arts industry. The most prominent is the National Culture Policy, as stated on

the JKKN website. On a global scale are the efforts carried out by UNCTAD to develop the creative industry, which encompasses the cultural arts activities in the various countries.

a.   National Culture Policy

The National Culture Policy was formulated after taking into consideration the historical facts of this region as well as Malaysia's position as a meeting point and centre of trade and civilisation some two thousand years ago. Malaysia's role as a meeting point has resulted in interaction, introduction, assimilation and acceptance of various elements suitable to be adopted as the basic culture of this region. Thus, as an ongoing process, the formulation of the National Culture Policy is undertaken to achieve the following objectives:

i.   To strengthen national unity through culture.
ii. To foster and preserve national identity created through national culture.
iii. To enrich and enhance the quality of human life in equilibrium with socio-economic development.

The strategy and implementation of this Policy can be achieved through the following:

i.   Restore, preserve and develop culture towards strengthening national culture through joint research, development, education and cultural expansion and connections.
ii. Increase and strengthen cultural leadership through training and guidance to interested individuals. Support and mobilise culture as an effective engine of growth.
iii. Establish effective communication to instil national awareness and Malaysian nationalism.
iv. Fulfil socio-cultural needs.
v.   Improve the standard and quality of arts.

The formulation and implementation of the National Culture Policy are needed in Malaysia, which is a developing country with a multi-racial and multicultural society.

This Policy is used as a guideline to create a united Malaysian race and to sustain national identity at an international level. However, the implementation of this Policy is a complex process that cannot be accomplished within a short period of time. Arousing general awareness and understanding of the national culture will help towards the achievement of this Policy. The national culture that is nurtured will transcend racial boundaries towards the creation of a united and dignified Malaysian race.

b.   UNCTAD's work on the Creative Economy

UNCTAD has introduced the topic of the "creative economy" in the world economy and development agenda. The creative economy is an emerging concept dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols. In implementing its mandate, UNCTAD has been proactive in promoting international action in the area of the creative industries, and hence, the creative economy, emphasising their development dimension. The creative industries are at the crossroads of the arts, culture, business and technology. All these activities are intensive in creative skills and can generate income through trade and intellectual property rights.

Table 2.4: UNCTAD's Creative Industries Matrix

CREATIVE INDUSTRIES			
HERITAGE	**ARTS**	**MEDIA**	**FUNCTIONAL CREATIONS**
Traditional cultural Expressions Art crafts Festivals Celebrations	**Visual arts** Painting Sculpture Antique Photography etc .	**Publishing and printed** Media Books Newspapers Press and other publications	**Design** Interior Graphic Fashion Jewellery Toys
Cultural sites Historical monument, Museums, Libraries Archives	**Performing arts** Live music, Theatre Dance, Opera Puppetry, Circus	**Audio-visuals** Film Television and radio Broadcasting	**Creative services** Architecture, Advertising Creative R & D Cultural services Digital services etc.
		New media Digitised content Software Video games Animation etc.	

(Source: UNCTAD. 2018)

2.7   Industry and Market Analysis

Industry and market analysis are important in comprehending how the industry dynamics work in relevance to the needs of its market. The knowledge is critical in developing strategies towards the growth of the industry, such as in the areas of manpower development, training requirements and market players' business decisions.

2.7.1   Growth of Creative, Arts and Entertainment Industry

A five-year action plan formulated by Kuala Lumpur as a Cultural and Creative City Report is set to increase the current Gross Domestic Products (GDP) contribution of Kuala Lumpur from RM11.2 billion to RM19.4 billion. The report was undertaken by several parties, including the Cultural Economy Development Agency (CENDANA), Communications and Multimedia Ministry, Yayasan Hasanah, Yayasan Sime Darby, Think City, MyCreative Ventures, British Council Malaysia, Frost & Sullivan Malaysia, My Performing Arts Agency and Tom Fleming Creative Consultancy. Based on the report, there is a direct link between the cultural sector and creative industries, whereby the cultural sector is the heartbeat of the creative economy.

In terms of statistics relevant to the industry, there are sparse sources at the point of writing. However, the latest statistics available on the internet was from the Department of Statistics, Malaysia, with data from the year 2016. Further efforts will be undertaken to obtain more recent statistics from other sources as well.

The value of gross output generated for arts, entertainment and recreation services amounted to RM 20.0 billion as compared to RM15.8 billion in 2010. This total registered a Compound Annual Growth Rate (CAGR) of 4.7 per cent per annum. The number of persons engaged in arts, entertainment and recreation services was 57,975 persons as compared to 43,400 persons in 2010. This total registered a growth of 6.0 per cent per annum. A total of 47,728 persons, or 82.3 per cent, were recorded as paid full-time employees, and 7,133 persons (12.3%) were working proprietors and unpaid family workers.   There were 3,114 persons (5.4%) recorded as part-time employees. Meanwhile, total salaries & wages paid in 2015 was RM1,330.5 million as compared to RM775.6 million in 2010, which showed a growth of 11.4 per cent per annum.

2.7.2 Employment Statistics

Information was taken from Economic Census 2016, a document published by the Department of Statistics, Malaysia (DOSM) specifically for Arts, Entertainment and Recreation Services. This publication provides statistics on arts, entertainment and recreation services obtained from the Economic Census 2016 for the reference year 2015. Arts, entertainment and recreation services encompass creative, arts and entertainment activities; museums, amusement and cultural activities and sports and recreation activities. These services include all industries in Section R classified under the Malaysia Standard Industrial Classification (MSIC) 2008 Ver. 1.0, in accordance with the International Standard Industrial Classification of All Economic Activities (ISIC), Revision 4, 2008. The last census was conducted in 2011 for the reference year 2010

In 2015, the number of persons engaged in arts, entertainment and recreation services was 57,975 persons as compared to 43,400 persons in 2010. This total registered a growth of 6.0 per cent per annum. Sports and recreation activities engaged the highest number of workers of 34,026 persons with 58.7 per cent of the share, followed by museums, amusement and cultural activities (20,246 persons; 34.9%) and creative, arts and entertainment activities (3,703 persons; 6.4%) as illustrated in Figure 2.1.
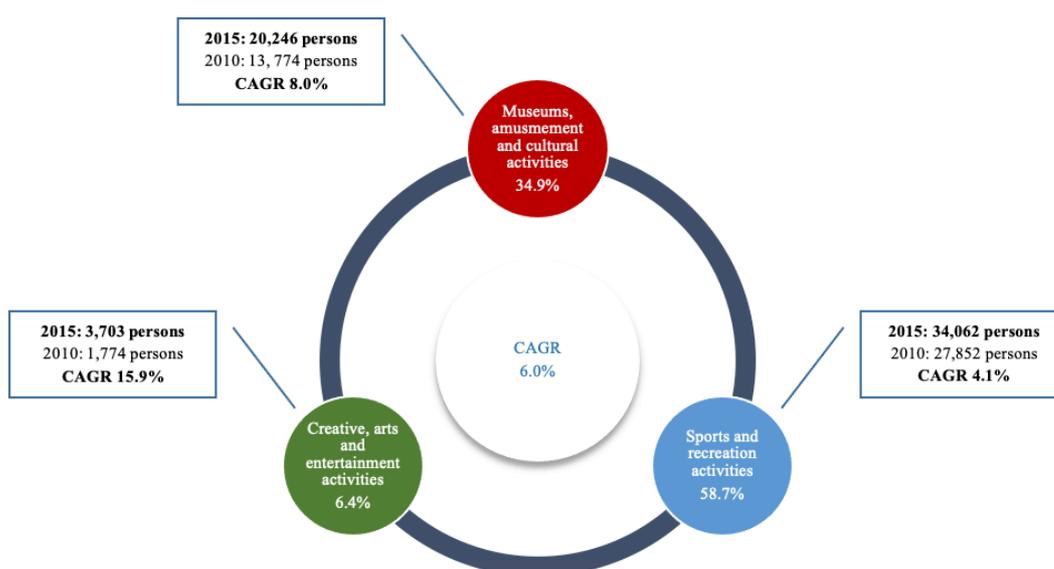
Figure 2.1: Number of Persons Engaged of Arts, Entertainment and Recreation Services by Activities, 2010 and 2015 (Source: DOSM, 2016)

Arts, entertainment and recreation services recorded a total of 47,728 persons or 82.3 per cent paid full-time employees, and 7,133 persons (12.3%) were working proprietors and unpaid family workers. There were 3,114 persons (5.4%) recorded as paid part-time employees as depicted in Figure 2.2.
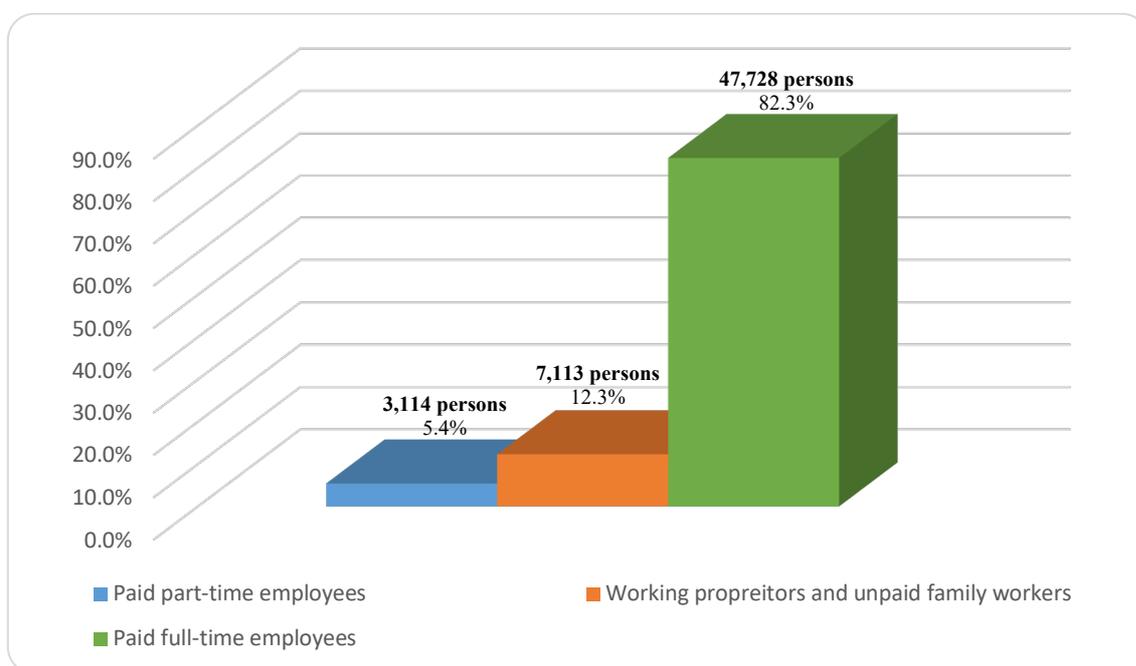
Figure 2.2: Number of Persons Engaged of Arts, Entertainment and Recreation Services by Category of Workers, 2015 (Source: DOSM, 2016)

The highest number of persons engaged in paid full-time employees was contributed by elementary workers amounted to 15,127 persons with 31.7 per cent of the share, followed by service and sales workers (10,480 persons; 22.0%) and clerical support workers (7,158 persons; 15.0%) as shown in Figure 2.3.

Figure 2.3: Number of Paid Full-Time Employees of Arts, Entertainment and Recreation by Category of Workers, 2015 (Source: DOSM, 2016)

For size and employment, establishments with an employment size of 4 persons and below posted the highest number of establishments of 3,845 establishments per cent of the share. Although in composition the number of establishments with four persons and below were the largest, the contribution to the value of gross output and number of persons engaged was only 5.9 per cent and 16.6 per cent, respectively, as shown in Figure 2.4.
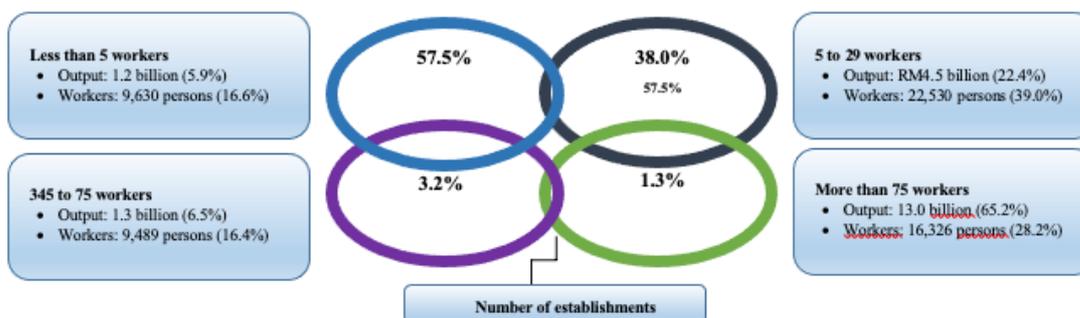
Figure 2.4: Size of Employment of Arts, Entertainment and Recreation, 2015 (Source: DOSM, 2016)

Total salaries & wages paid in 2015 was RM1,330.5 million as compared to RM775.6 million in 2010, which posted a growth of 11.4 per cent per annum. Arts, entertainment and recreation services recorded an average monthly salary of RM2,181 increased 4.5 per cent as compared to 2010 (RM1,748); simultaneously, creative, arts and entertainment activities recorded the highest average monthly salary with RM2,764, as shown in Figure 2.5.
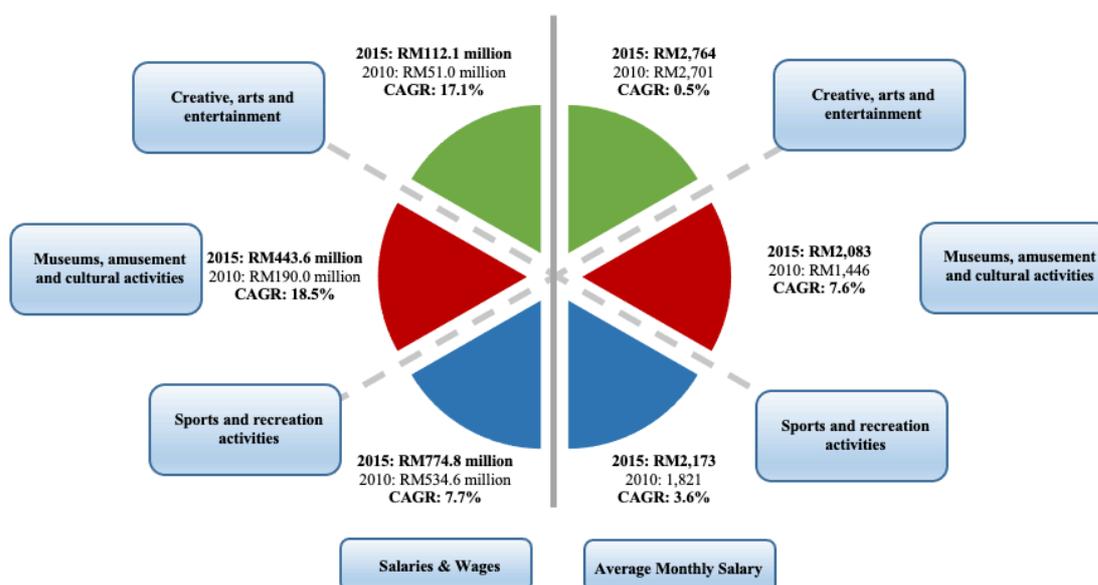
Figure 2.5: Salaries & Wages and Average Monthly Salary of Arts, Entertainment and Recreation Services by Activities, 2010 and 2015 (DOSM, 2016)

Since these data were gathered five years ago, the facts and figures must have undergone drastic changes, owing to the advancement of technologies, diverse job opportunities, and the impact of Industry Revolution 4.0. Alas, simultaneously, the ongoing pandemic due to the deadly COVID-19 virus must have affected the employment statistics of the aforesaid division.

2.8 NOSS Relevant to MSIC 2008 Section R, Division 90

NOSS is a document that outlines the competencies required by a skilled worker in Malaysia for a specific field and level of employment, as well as the path to achieve those competencies. The following is the NOSS list featuring job titles categorised according to the respective Section and Group, taken from Standard Registry (24th June 2021 version, published by JPK)

BAHAGIAN/*DIVISION*: R90	KUMPULAN/*GROUP*: R900
Area	**Pawagam/*Cinema***
L5	**R900-001-5:2016** Pengurusan Operasi Pawagam *Cinema Operation Management* (06-12-2016)
L4	**R900-001-4:2016** Pengurusan Operasi Pawagam *Cinema Operation Management* (06-12-2016)
L3	**R900-001-3:2016** Operasi Teknikal Pawagam *Cinema Technical Operation* (06-12-2016)
L2	**R900-001-2:2016** Operasi Pawagam *Cinema Operation* (06-12-2016)
L1	Tiada Tahap (*No Level*)
Area	**Lakonan/*Acting***
L5	**R900-002-5:2016** Pengurusan Kejurulatihan Lakon *Acting Coaching Management* (06-12-2016)
L4	**R900-002-4:2016** Kejurulatihan Lakon *Acting Coaching* (06-12-2016)
L3	**R900-002-3:2016** Seni Lakon Teater *Theatre Acting* (06-12-2016)
L2	Tiada Tahap (*No Level*)
L1	Tiada Tahap (*No Level*)

Area	Ukiran Kayu/*Wood Carving*
L5	**R900-003-5:2017** Pengurusan Pengukiran Kayu *Wood Carving Management* (27-11-2017)
L4	**R900-003-4:2017** Rekaan Corak dan Pengukiran Kayu *Wood Motive Design and Carving* (27-11-2017)
L3	**SS-200-3:2013** Pengukiran Kayu *Wood Carving* (27-02-2003)(30-12-2013)
L2	**SS-200-2:2013** Pengukiran Kayu Asas *Basic Wood Carving* (27-02-2003)(30-12-2013)
L1	Tiada Tahap (*No Level*)

Area	Ritma / *Rhythm*	Muzik Tradisional Malaysia / *Malaysian Traditional Music*
L5		**AC-020-5:2014** Pengarahan Muzik *Music Directing* (16-12-2014)
L4		**AC-020-4:2014** *Music Leading* (16-12-2014)
L3	**AC-030-3:2014** Persembahan Ritma Berkumpulan (Utama) *Rhythm Ensemble Lead Performing* (10-12-10)(25-09-2014)	**AC-020-3:2014** Persembahan Muzik Tradisional (Utama) Traditional *Music Lead Performing* (10-12-10)(25-09-2014)
L2	**AC-030-2:2014** Persembahan Ritma Berkumpulan *Rhythm Ensemble Performing* (10-12-10)(25-09-2014)	**AC-020-2:2014** Persembahan Muzik Tradisional *Traditional Music Performing* (10-12-10)(25-09-2014)
L1	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)

Area	Muzik Tradisional / *Traditional Music*	Tarian Tradisional / *Traditional Dance*
L5	**AC-020-5:2014** Pengarahan Muzik *Music Directing* (16-12-2014)	**AC-032-5:2014** Pengurusan Tarian Tradisional *Traditional Dance Ensemble Management* (16-12-2014)
L4	**AC-020-4:2014** *Music Leading* (16-12-2014)	**AC-032-4:2014** Komposisi Tarian Tradisional *Traditional Dance Composition* (16-12-2014)
L3	**AC-031-3:2012** Koordinasi Musik Tradisional *Traditional Music Coordination* (18-12-2012)	**AC-032-3:2012** Koordinasi Tarian Tradisional *Traditional Dance Instructing* (18-12-2012)
L2	**AC-031-2:2012** Persembahan Musik Tradisional *Traditional Music Performance* (18-12-2012)	**AC-032-2:2012** Persembahan Tarian Tradisional *Traditional Dance Performance* (18-12-2012)
L1	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)

Area	Muzik / *Music*	Seni Suara / *Vocalist*
L5	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L3	**AC-041-3:2014** Persembahan Instrumen Bertali *Strings Performance* (18-11-08)(25-09-2014)	**R900-006-3:2019** Nyanyian *Singing* (10-12-10)(25-09-2014)(30-01-2019)
L2	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)
L1	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)

Area	Ukiran Logam - Barangan Kasar / *Metal Smithing*	Pengeluaran Barang Kemas - *Jewellery Production*
L5	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L3	**S-021-3** Penyelia Ukiran Barangan Kasar Logam *Metal Smithing Supervisor* (27-02-2003)	**SS-102-3:2014** Kraf Barang Kemas *Jewellery Crafting* (16-12-2014) (27-02-2003)
L2	**S-021-2** Jurukraf Barangan Kasar Logam Kanan *Senior Metal Smithing Craft Man* (27-02-2003)	Tiada Tahap (*No Level*)
L1	**S-021-1** Jurukraf Barangan Kasar Logam *Metal Smithing Craft Man* (27-02-2003)	Tiada Tahap (*No Level*)

Area	Seni Sulaman / *Embroidery Art*
L5	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)
L3	**SS-024-3:2013** Seni Sulaman Warisan *Art of Heritage Embroidery* (30-12-2013)
L2	Tiada Tahap (*No Level*)
L1	Tiada Tahap (*No Level*)

Area	Rotan / Rattan	Pembuatan Kraf Berasaskan Hasil Rimba / Forest Product Based Craft Making
L5	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L3	**SS-101-3** Jurukraf Kanan Rotan *Senior Rattan Crafter* (23-06-2009)	**SS-103-3:2016** Penyeliaan Pembuatan Kraf Hasil Rimba *Forest Product Craft Making Supervision* (04-02-2016)
L2	**SS-101-2** Jurukraf Rotan *Rattan Crafter* (23-06-2009)	**SS-103-2:2016** Pembuatan Kraf Hasil Rimba *Forest Product Craft Making* (04-02-2016)
L1	**SS-101-1** Jurukraf Muda Rotan *Junior Rattan Crafter* (23-06-2009)	Tiada Tahap (*No Level*)

Area	Tukang Perak / Silver Craftman	Pembuat Acuan / Mould Maker
L5	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L3	**SS-201-3** Tukang Perak Kanan *Senior Silver Craftman* (25-10-10)	**SS-202-3** Pembuat Kanan Acuan Kraftangan *Senior Souvenir Mould Maker* (25-10-10)
L2	**SS-201-2** Tukang Perak *Silver Craftman* (25-10-10)	**SS-202-2** Pembuat Acuan Kraftangan *Souvenir Mould Maker* (25-10-10)
L1	**SS-201-1** Pembantu Tukang Perak *Assistant Silver Craftman* (25-10-10)	**SS-202-1** Pembantu Pembuat Acuan Kraftangan *Assistant Mould Souvenir Maker* (25-10-10)

Area	Keris & Parang	Kaca Kristal / Crystal Glass	Pembuatan Wau / Layang-Layang / Wau/Layang-Layang Production
L5	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)	Belum Ada (*Not Available*)
L3	**SS-203-3:2012** Pembuatan Keris & Parang *Keris & Parang Production* (18-12-2012)	**SS-204-3:2012** Pembuatan Kaca Kristal *Crystal Glass Production* (18-12-2012)	**SS-205-3:2012** Pembuatan Wau / Layang-Layang *Wau / Layang-Layang Production* (18-12-2012)
L2	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)
L1	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)	Tiada Tahap (*No Level*)

Area	/ Features Film
L5	**R900-004-5:2018** Penulisan Skrin *Screen Writing* (08-10-2018)
L4	Tiada Tahap (*No Level*)
L3	Tiada Tahap (*No Level*)
L2	Tiada Tahap (*No Level*)
L1	Tiada Tahap (*No Level*)

Area	Seni Khat / *Islamic Calligraphy*
L5	Belum Ada (*Not Available*)
L4	Belum Ada (*Not Available*)
L3	**R900-005-3:2019** Penyeliaan Pengkaryaan Seni Khat *Islamic Calligraphy Craftsmanship Supervision* (30-01-2019)
L2	**R900-005-2:2019** Pengkaryaan Seni Khat *Islamic Calligraphy Craftsmanship* (30-01-2019)
L1	Tiada Tahap (*No Level*)

Area	Pengurusan Pentas / *Stage Management*
L5	**R900-007-5:2021** Pengurusan Pentas *Stage Management* (23-02-2021)
L4	**R900-007-4:2021** Koordinasi Pentas *Stage Coordination* (23-02-2021)
L3	**R900-007-3:2020** Penyeliaan Produksi Pentas *Stage Production Supervision* (03-09-2020)
L2	**R900-007-2:2020** Operasi Produksi Pentas *Stage Production Operation* (03-09-2020)
L1	Tiada Tahap (*No Level*)

2.9 Occupational Comparison Between Malaysia and Selected Countries

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

Singapore (Source: Singapore Department of Statistics [https://www.singstat.gov.sg/])

Personal, Cultural & Recreational services comprise audio-visual & related services, health services, education services and other personal, cultural & recreational services. Audio-

visual & related services include services related to the production of motion pictures, radio and television programs and musical recordings as well as the performing arts such as fees for entertainment and cultural performances.

Health services consist of human health services and laboratory and similar services, whether rendered on-site or remotely through telemedicine or telediagnosis. Similarly, education services include services relating to all levels of education, whether delivered remotely, such as correspondence courses, or by teachers supplying services directly in host economies. However, education and health services provided to non-residents who are present in the territory of the service provider are excluded from personal, cultural and recreational services (included in Travel).

Sports and recreational services, for instance, fees paid to foreign sports teams, and personal services such as membership dues of business associations are included in other personal, cultural & recreational services.

United States (Source: U.S. Bureau of Labor Statistics [https://stats.bls.gov/])

Industries in the Performing Arts, Spectator Sports, and Related Industries subsector group establishments that produce or organise and promote live presentations involving the performances of actors and actresses, singers, dancers, musical groups and artists, athletes, and other entertainers, including independent (i.e., freelance) entertainers and the establishments that manage their careers. The classification recognises four basic processes: (1) producing (i.e., presenting) events; (2) organising, managing, and/or promoting events; (3) managing and representing entertainers; and (4) providing the artistic, creative and technical skills necessary to the production of these live events. Also, this subsector contains four industries for performing arts companies. Each is defined on the basis of the particular skills of the entertainers involved in the presentations.

The performing arts, spectator sports, and related industries subsector consist of these industry groups:

    i.   Performing Arts Companies: NAICS 7111

    ii.   Spectator Sports: NAICS 7112

    iii.   Promoters of Performing Arts, Sports, and Similar Events: NAICS 7113

iv. Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures: NAICS 7114

v. Independent Artists, Writers, and Performers: NAICS 7115

United Kingdom (Source: Office for National Statistics [https://www.ons.gov.uk/])

There are different ways to define cultural industries and what sub-sectors of economic activity to include. This section provides data published by the Office for National Statistics (ONS). Two arts and culture sub-sectors are included:

i. Arts and entertainment, including performing arts (theatres, concerts, live music etc.), creative arts and writers.

ii. Museums, galleries, libraries and other attractions such as historical buildings, zoos botanic gardens.

These two sub-sectors form part of the broad industrial group "arts, entertainment and recreation", which also includes sports, gambling and visitor attractions such as theme parks as separate sub-sectors.

The Department of Digital Culture Media and Sport (DCMS) defines a cultural sector as "those industries with a cultural object at the centre of the industry". The DCMS includes the following subsectors:

i. Arts (including performing arts such as theatre, live music, and supporting activities,

ii. artists and writers);

iii. Film, TV, and music (recording and publishing);

iv. Radio;

v. Photography;

vi. Crafts;

vii. Cultural education;

viii. Museums and galleries;

ix. Library and archives;

x. Historical buildings and other attractions.

2.10   Relation of Industry Revolution with Occupation

a.   Definition of Industry Revolution 4.0

Coined by German economist Klaus Schwab in 2015, the Fourth Industrial Revolution is used to describe the emergence of the Digital Economy and the use of automation and data exchange in industrial technologies. Commonly referred to with the catchphrase Industry 4.0, it also included the Internet of Things and collaboration between networked machines and human beings in decision-making. Technology experts are already speaking about the coming industrial revolution as one that has the potential to disrupt every industry in every country due to the exponential pace that is the nature of the digital revolution, which is at the heart of Industry 4.0. This is already happening in businesses and industries as robotics, and artificial intelligence can take over jobs traditionally manned by human labour, in particular technical processes that can easily be computerised.

Industry 4.0 is a technological revolution, which starts from the First Industrial Revolution to the Third Industrial Revolution. Briefly, the First Industrial Revolution used water and steam power to mechanise production. The Second revolution used electric power to create mass production. The Third used electronics and information technology to automate production. The Fourth Industrial Revolution is building on the Third, the digital revolution that has been occurring since the middle of the last century. It is characterised by a fusion and convergence of technologies that cut across the physical, digital, and biological spheres.

According to the Malaysian Ministry of International Trade and Industry (MITI), the main pillars of Industry 4.0, which actually reflect more on the different technologies used in an Industry 4.0 environment, are as follows:

       i.   Autonomous Robots;

      ii.   Big Data Analytics;

     iii.   Cloud Computing;

     iv.   Internet of Things (IoT);

      v.   Additive Manufacturing (3D printing);

     vi.   System Integration;

    vii.   Cyber-security;

   viii.   Augmented Reality; and

ix.   Simulation.

b.   Industry 4.0 in the Cultural Arts Industry

Based on the report on the World Economic Forum website, "How art is sculpting the Fourth Industrial Revolution", art is posed at the core of the activities shaping the Fourth Industrial Revolution. The paragraphs below elaborate, which is based on points in the report, how art is helping to shape Industry 4.0.

Arts and humanities are fundamental pillars of any education system, and in today's technology-dominated world, their contribution to the school curriculum is more important than ever. While education in Science, Technology, Engineering and Maths (STEM) is paramount, the changing nature of the skills required to enter or re-enter the job market shows that STEM education is not enough. Integrating the arts into STEM education is, therefore, a laudable and necessary strategy to reduce the skills gap that the next generation is facing and to prepare the leaders of tomorrow. The power of arts and humanities should be right at the core of technological processes to enlighten, guide and support these dialogues.

Art and design enable us to leapfrog the shortcomings of current technologies and give us the possibility to deep dive into the consequences of futuristic "what if" scenarios. An example of this was at the 2017 Annual Meeting of the New Champions in Dalian, where there was a selection of artworks that brought together cutting-edge science and pioneering technology with artists' understandings of the future. Putting art and design at the heart of the meeting catalysed conversations on the long-term global systems for health and medicine, culture and society, sustainability, and food and consumption.

2.11   Conclusion

This chapter has elaborated on the Cultural Arts Industry in Malaysia in terms of MSIC scope, stakeholders, related legislations, key Government initiatives and industry intelligence. This industry has been defined under Section R: Arts, Creative and Recreation and corresponding MSIC Group 90: Arts, Creative and Entertainment activities, based on the MSIC Group 90's scope, which covers the cultural and entertainment activities in

Malaysia.

The stakeholders consist of government agencies and regulatory bodies such as National Department for Culture and Arts (*Jabatan Kebudayaan Dan Kesenian Negara* - JKKN), *Istana Budaya*, and ASWARA; industry associations and professional bodies such as Music Authors Copyright Protection (MACP), Music Rights of Malaysia (MRM), National Art Gallery, National Visual Arts Development Board (NVADB), *Persatuan Penyanyi, Pemuzik dan Pencipta Lagu Tanah Air* (PAPITA), *Persatuan Karyawan Malaysia*, *Persatuan Teater Malaysia*, National Union of Journalists Malaysia (NUJ), Malaysia International Dance Organisation, *Majlis Rekabentuk Malaysia*, *Gabungan Persatuan Pelukis Se Malaysia*, and *Persatuan Seniman Malaysia*; and also both public and private higher learning institutions.

Legislations directly relevant to the industry include *Akta Warisan Kebangsaan 2005 [Akta 645],* Copyright Act 1987, whereas other acts related to the industry's activities are such as Occupational Safety and Health Act 1994 [Act 514] and Local Government Act, 1976 [Act 17]). Government policies and initiatives include the National Culture Policy and CENDANA, which focuses on developing the nation's Cultural Arts. At a global scale, the United Nations Conference on Trade and Development (UNCTAD) has introduced and promoted the world economic and development agenda of a 'creative economy, which will provide a platform to further develop the creative industry in Malaysia.

2.2.2.

2.2.3.   The issues and challenges faced by the industry included enhancing the knowledge and skills of industry practitioners on contracts, legislations, copyrights, funding and provision of related equipment for training and performance usage, employability and the gradually lessening appreciation of arts and culture in the community. The issues highlighted and relevant to manpower development are hoped to be addressed by this Occupational Framework analysis in order to identify the manpower requirements to meet industry needs.

CHAPTER III

METHODOLOGY

3.1 Introduction

Chapter 3 will elaborate on the methodology used throughout the research, which includes the research methodologies, data collection strategies, outcomes and data analysis.

3.2 Research Approach

Qualitative analysis has been applied as the main method of analysing the necessary input obtained throughout the research done on the Cultural Arts Industry's Occupational Framework. Qualitative analysis was selected as the method of research because it investigates not only the what, where and when, but also the why and how of the decision-making process; it requires smaller but more focused samples and focuses on unique themes that illustrate the range of the meanings of the subject matter rather than the statistical significance of the occurrence. Inductive reasoning is applied in this research where the themes and categories are based on the data through examination and constant comparison.

This study uses a combination of the following methods to gather information:

    a.   Document analysis;

    b.   Focus group discussion (FGD) workshops; and

    c.   Surveys (questionnaires).

3.2.1 Document Analysis

a. Data Collection Strategies

Document analysis or literature review was done to obtain an overview of the Cultural Arts Industry. The document analysis was done to identify the Industry Definition, Stakeholders, Acts and Industry Intelligence. Sources of information were such as those published by the government, regulatory and professional bodies, news agencies, research agencies and any other sources relevant to the background information of the industry. Details of the sources for the documents reviewed can be referred to in the Reference section of this report. The documents referred to during the document analysis phase were taken from the Department of Statistics Census Report, MITI Frequently Asked Questions (FAQ) on Industry 4.0, NOSS Registry May 2018, Malaysian Standard Industrial Classification (MSIC) 2008, and official websites of industry stakeholders and legislations.

b. Analyses

Document Analysis was done on the documents relevant to the required information in this research, such as industry overview, stakeholders, legislations, Industry 4.0, government policies and industry intelligence. The relevance of the documents and reliability was based on the source of information and organisation of that aforesaid document. The documents were also selected based on how widely they were cited by other researchers. For the record, the previous version of the Occupational Framework of 2018 was also used as a reference since this is a reviewing process.

c. Outcome

The outcome of this process is an overall view of the industry as described in Chapter 2, which includes the list of stakeholders (i.e. Regulatory bodies, related government agencies, certification organisations, industry associations), legislations, policies and initiatives, industry and market intelligence, MSIC scope of section and groups, the list of developed NOSS relevant to the Cultural Arts Industry, and occupational comparison between Malaysia and other selected countries: Singapore, United Kingdom and the United States.

3.2.2 Focus Group Discussion

     a.   Data Collection Strategies

Facts obtained during the literature review/document analysis are to be discussed and presented to the Development Panel members, comprising representatives from various sectors of the industry, in focus group workshop sessions for their review and confirmation.

The data collection strategy most applied throughout the research is the focus group discussions. The focus group discussion meeting with the development panel members managed to accomplish the confirmation of document analysis such as occupational structures, job responsibilities and job descriptions. Other than confirming the document analysis findings with the development panel, initial information was also obtained from the focus group discussions such as the Occupational Structures, Skills in Demand and Emerging Skills. The scope of the analysis was centred on the following key areas: industry background, occupational structure, and skills in demand.

Input from the FGD was also used to review the draft questionnaire form to anticipate the response of the industry. The questionnaire seeks to elicit information on the key areas from the industry representatives. The dates, venue and activities of the industry engagement sessions involving industry players, government agencies and subject matter experts are as below:

     b.   Analyses

The information collected regarding organisation structures will be analysed after the focus group discussion when determining the Occupational Structure. Simultaneously, the Occupational Descriptions will be analysed together with the panel members.

This section explains the methodology used to develop the Occupational Structure of the industry. It must be highlighted that the Occupational Structure and Occupational Description development technique described in this document is based on the facilitator's approach where other facilitators may have their own methods and techniques in developing the Occupational Structure and Occupational Description.

The following are the panel members selected by researchers and approved by Jabatan Pembangunan Kemahiran.

Table 3.1: List of Panel Members

No.	Name	Organisation	Job Area
1.	Abdul Walid Ali	Universiti Malaysia Sarawak	Alternative Theatre
2.	Ahmad Muriz Che Rose	Malaysian Philharmonic Youth Orchestra	Music Conductor and Talent Development
3.	Ts. Azharul Azmir Kamarulzaman	Kristal Azmir Sdn. Bhd.	Pusat Kajian dan Apresiasi Filem
4.	Haironizam Mohd Idris	Freelance Writer	Scriptwriting
5.	Hamzah Mohamed Tahir	Universiti Teknologi MARA	Theatre - Scenography
6.	Hidayatul 'Ein Mohamad	Jabatan Kebudayaan dan Kesenian Negara	Government Agency
7.	Kamal Bahrin Sudin	Warnakala Studios Sdn. Bhd.	Animation
8.	Maizura Ederis	Freelance Writer and Tutor	Scriptwriting
9.	Mohd Azrul Amin Arshad	National Art Gallery	Curator
10.	Mohd Zhafir Muzani Mohamad	The Actors Studio	Dance
11.	Muhamad Adilan Azemi	Apocalypse Studio Sdn Bhd	Postproduction
12.	Muhammad Qawiem Hamizan	Semarak Kreatif Sdn Bhd / Universiti Malaysia Sarawak	Event Management
13.	Nurul Ain Mustaffa	Associate Media Network Sdn Bhd	Production
14.	Dr. Nadia Widyawati Madzhi	Universiti Teknologi MARA	Ethnomusicology and Music Education
15.	Dr. Norzizi Dato' Zulkafli	Universiti Teknologi MARA	Theatre – Acting and Directing
16.	Roslen Fadzil	Freelance Writer/Editor	Journalism
17.	Rosnan Nordin	Jabatan Kebudayaan dan Kesenian Negara	Government Agency

The Industry Engagement sessions were held four times throughout the reviewing process, with industry practitioners from the areas of theatre, music, dance and other related sectors. Many practitioners and industry experts attended the industry engagement and were able to share their ideas and experiences in their respective areas of specialisation. The discussions were based on the main themes as follows:

      a. Job Area – The various job areas under each sub-sector of the Cultural Arts Industry are Dance, Music and Theatre.

b. Jobs and Skills in Demand – The jobs and skills that are currently in demand in the industry, either due to the lack of skilled manpower or the current manpower, do not possess the skills required.

c. Issues and Challenges – The issues and challenges currently faced by the industry

The objectives of the Industry Engagement session were as follows:

a. To identify the occupational segmentation for each area under the Cultural Arts Industry, which are Theatre, Dance and Music.

b. To understand the Cultural Arts Industry background.

c. To solicit the industry practitioner's views on what jobs and skills are currently in demand in the industry.

d. To solicit the industry practitioner's views on issues and challenges currently faced by the industry.

The subsequent workshops will be organised soon. Ultimately, the objectives above have guided the consultant in terms of studying the manpower requirements of the industry via the interaction and brainstorming session with the industry focus groups.

Table 3.2 The schedule for industry engagement sessions

Date	Location	Time
06/08/2021	Google Meet	9.00am to 1.00pm
23/08/2021	Google Meet	9.00am to 12.30pm
10/09/2021	Google Meet	9.00am to 12.00pm
17/09/2021	Google Meet	9.00am to 12.00pm

3.23 Questionnaires

    i.   Data Collection Strategies

Research questions will be developed in order to guide the research to achieve a certain hypothesis. These questions are important to ensure that the research is focused where they have been formulated to be used as a guide throughout the industry survey and interviews:

    a.   The Occupational Structure is applied in various types of organisations in the industry and in relation to emerging technologies.

    b.   The elements of emerging technologies in relation to IR 4.0.

The following sections will be included after the second workshop:

    a.   List and justify the Critical Jobs in various types of organisations (i.e. SME, MNC) in the industry to assist with jobs in demand and justification needed.

    b.   List and justify the Skills in Demand in various types of organisations (i.e. SME, MNC) in the industry to assist with skills in demand and justification needed.

    c.   Identify and describe the job scope of the occupational areas highlighted for this particular industry in order to highlight issues and challenges, as well as recommendations.

3.3 Conclusion

This chapter elaborates on the research methodology used throughout the analysis of the industry's Occupational Framework. The methodology used in this analysis includes the project approach, Occupational Structure development, Occupational Description development and a list of industry engagements throughout the project. This project applies Qualitative Analysis methods to accomplish the research objectives. Industry engagements and interviews with industry representatives are one of the most used data collection methods. Basically, qualitative analysis is applied to recognise the area of research, whereby qualitative analysis aims to represent a given reality in terms of a numerical value. Qualitative analysis requires a holistic view and a fact-based predominant explanation. This

research questions the facilitated process of obtaining responses in a clear and structured manner.

Thematic reasoning was used when analysing the data based on the main objectives of the research and guided by the research scope. The findings will be presented in Chapter 4 of this report as the Occupational Structure, Skills in Demand, Jobs in Demand and Emerging Skills.

CHAPTER IV

FINDINGS

4.1   Introduction

This chapter elaborates on the findings of the study. The findings revolve around the objectives set for the study areas the following: to identify the Critical Jobs and Skills in Demand in the Creative, Arts and Entertainment Activities Industry; to review the Occupational Structure for the Creative, Arts and Entertainment Industry from previous data analysis, interviews and focus group; to analyse the Occupational Structure for the Creative, Arts and Entertainment Activities Industry from updated data analysis, interviews and focus group, and finally to publish the Occupation Description of job titles in the aforesaid Occupational Structure.

4.2   Findings Analysis

This section provides findings analysis from the survey and Focus Group Discussion (FGD) regarding the Creative, Arts and Entertainment Activities industry. There are four (4) sections discussed in this section, namely jobs in demand, competencies in demand, emerging skills and related issues in the Creative, Arts and Entertainment Activities.

4.2.1   Discussion of Results

For Creative, Arts and Entertainment Activities, the identification of job areas and job titles were obtained through FGD with industry experts during the development workshop, as well as the reference to the previous Occupational Framework published in 2019. Based on the MSIC Items under the MSIC Group 900 and Class 9000, the industry experts were briefed

to identify job areas and job titles based on the following divisions: Dance, Theatre, Music, Visual Arts and Journalism. These were later developed (for new job areas and job titles) or reviewed (for existing job areas and job titles) throughout FGD sessions.

Alas, our attempt in getting responses from questionnaires was unsuccessful as there were only 20 respondents. Since this is a review of the previous Occupational Framework, the researchers decided to engage in more discussions with selected industry experts and other industry contacts who aren't part of FGD in determining both jobs in demand and competencies in demand for this section. Nevertheless, it is imperative to disclose the background of our respondents for documentation purposes:

Age - 65% of our respondents are between the ages of 21 to 30 years old; 25% are between the ages of 31 to 40 years old; and the remaining 10% are between the ages of 41 to 50 years old.

Gender - 65% of our respondents are male, while the remaining 35% are female.

Area of occupation - 55% of our respondents are working in the private sector; 5% in the government sector; 5% in the academic sector; 5% doing their own business; 5% still studying, while the remaining 25% prefer not to disclose their area of occupation.

Level of education - 100% of our respondents hold a bachelor's degree.

Area of interest - 30% of the respondents are interested in Visual Arts; 20% are interested in Theatre; 15% are interested in Music; 5% are interested in Journalism; and the remaining 30% selected "Others" as their interest, which included Film, Animation, Videography, and Culture.

4.2.2   Jobs in Demand

Jobs in demand can be identified as jobs that indicate a greater probability of gaining employment with specific skills or requirements. As mentioned in the preceding section, the following jobs in demand were suggested during discussions with industry panellists during workshops or follow up correspondence.

Table 4.1 List of Jobs in Demand

MSIC Group	Job Title	Factor(s) Contributing to the Demand	Specific Requirements and Skills
Journalism	Critique	A proper, knowledgeable critique is needed to provide fair and balanced criticism on theatre, music, film, and other aspects of performing arts, as opposed to self-proclaimed critics who are not properly trained in writing criticism, thus may affect a work of art as the latter may use improper words (vulgar or condescending) in their work or "criticism".	Knowledge in Malaysia's performing arts, specifically on creative, arts and entertainment activities. Preferably candidates with qualifications in creative writing or entertainment news reporting.
Journalism	Journalist	More independent media organisations or independent wings of a media conglomerate were established as there are demands for fairer and more balanced reporting in Malaysia.	Preferably candidates with qualifications in news reporting across all segments. Impartial, unbiased and willing to accept criticism from readers from all walks of society. Able to work under duress and work on

			assignments in late hours.
Theatre	Scenographer	The spectacle aspects of a theatre or dance production can be jeopardised if personnel responsible for set design, prop design, costume, lighting (to name a few) aren't in unity under the tutelage of a scenographer, who is also overseeing the financial aspect or budget of the production.	Preferably candidates who have studied elements of scenography in a higher learning institution that cover set design, prop design, lighting, visual effect, costume, makeup and audio design.
Theatre	Acting Coach	To improve acting skills, some young actors may resort to studying acting style or techniques from established or experienced actors; alas, the latter have only experience in acting and are not classically trained in acting classes or performing arts institutions. Moreover, acting coaches may assist directors in properly training inexperienced ensemble members or extras in a production.	Preferably candidates with qualifications in theatre or drama studies, ad familiar with acting techniques and improvisation skills from renowned specialists such as Konstantin Stanislavski, Sanford Meisner, Stella Adler, Tadashi Suzuki, and many others.

Theatre	Theatre Actors (of all levels)	Many productions have decided to offer acting jobs to untrained but popular actors, as trained actors aren't given opportunities or exposure to participate. As a result, a production may suffer from horrendous acting quality. Simultaneously, a proper organisation within or may allow them to keep their training routines intact while waiting for subsequent productions.	Preferably candidates with qualifications in theatre or drama studio and familiar with acting techniques and improvisation skills from renowned specialists such as Konstantin Stanislavski, Sanford Meisner, Stella Adler, Tadashi Suzuki, and many others.
Theatre	Dramaturg	Assisting production in understanding the contextualisation of the performance materials establishing connections among the text, movement, sound, performer, audience and surroundings. Simultaneously, a dramaturg advises the production team in terms of the balance between commercialisation and artistic expression.	Preferably candidates with qualifications and a strong background in theatre history, performance studies, and drama theories.

Theatre	Stage Manager (permanent post)	The ability to control and monitor the activities on stage during the live production is a trained skill and should not be interchanged with other tasks or job areas. Multitasking is highly valuable in this area, but a full-time stage manager is needed; he or she is expected to master the ability to improvise and ad-lib that may be required due to unexpected turns of events.	Preferably candidates with qualifications AND strong background in stage management, production management and performance style. The ability to improvise and ad-lib is a must.
Theatre	Scriptwriter	Specific scriptwriters for theatre or dance productions are needed as most scriptwriters for the aforesaid productions are also those who are writing scripts for film, television programs and variety shows. As a result, the detailing and specific expertise required for stage productions are overlooked. Concurrently, theatre or dance productions may be affected in the spectacle aspects.	Preferably candidates with proper qualifications and training in writing playwriting for the stage. Added advantage: writing adaptations from other mediums for stage productions.

4.2.3 Competencies in Demand

Competency in demand echoes the aptitude in efficiently and successfully performing the tasks as required by the industry. Competencies are the knowledge, skills, and abilities that workers use in their jobs required by the industry. Without these knowledge, skills and abilities, aspiring novices in theatre, music, dance, visual arts, and journalism may fail to progress in the industry. Knowledge includes the principles and facts associated with certain content domains, from the subjects taught in formal education to applied disciplines learned through practice. Skills are vehicles that allow workers to successfully complete job tasks, apply their knowledge usefully, and engage in further learning. Abilities are the aptitudes that influence work performance; they are both innate and developed, in contrast to knowledge and skills, which are acquired over time (All definitions are adapted from the O*NET Content Model).

The following competencies in demand were suggested during discussions with industry panellists during workshops or follow up correspondence.

Table 4.2 List of Competencies in Demand

Competency in Demand	Knowledge, Skill or Ability	Description
Oral Communication	Skill	The ability to listen to and understand information and ideas presented through spoken words and sentences. One is expected to develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully.

Critical Thinking	Skill	Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions, or approaches to problems. Research the issue and take the initiative to solve the problem. One should also be detail-oriented.
Performativity	Knowledge	Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture.
Teamwork	Skill	Being aware of others' reactions and understanding why they react as they do, each individual supports the others involved. Employers will be pleased to know that one understands how to be a team player.
Writing	Skill	Communicating effectively in writing as appropriate for the needs of the audience. The ability to communicate information and ideas in writing so others will understand.
Acting	Skill	Ability to take direction and work as a team and also individually. One is also expected to learn lines/directions, be more confident in front of an audience, able to improvise and ad-lib, and finally able to work at unsocial hours.

Stage Managing	Skill	Ability to control and monitor the activities on stage during the live production. One is also expected to master the ability to improvise and ad-lib that may be required due to unexpected turns of events.
Time-Sharing	Ability	The ability to shift back and forth between two or more activities or sources of information (such as speech, sounds, touch, or other sources).
Spatial Orientation	Ability	The ability to know your location in relation to the environment or to know where other objects are in relation to you.
Adaptability and Flexibility	Ability	You need to be willing to try new ideas, accept new challenges, and have the ability to adapt to constantly changing situations and conditions. A worker who is versatile and flexible is highly valued by most employers; both traits prove that you are able and willing to learn new things.

4.2.4 Emerging Skills

Emerging skills are defined as the skills that are predicted to be significant to the industry in the near future based on the recent development, trend, government policy, or study, for example, the technology revolution, sustainability issues and many more. The emerging skills identified as having a significant impact on the future of the Creative, Arts and

Entertainment Activities Industry were also discussed during discussions with industry panellists during workshops or follow up correspondence.

Table 4.3 List of Emerging Skills

Emerging Skills	Reason(s) of Required Emerging Skills
Education	Creating future jobs, especially in theatre, music and dance. In addition to performing, the graduates are also able to offer their expertise in schools and junior colleges around Malaysia.
Social Media	Establishing repertoire for prospective performers (educated and trained in their respective area) in preparation for self-promotion, as possible contenders for those who were not trained to be actors, musicians, singers, dancers, visual artists, or writers.
Digital Platform	Instead of/in addition to print media, journalists for independent publishers (as opposed to mainstream) are able to constantly update news without waiting for primetime slots. Visual artists are encouraged to organise a virtual exhibition to reach more possible audiences.

4.2.5 Related Issues in Creative, Arts and Entertainment Activity Industry

This section highlights the common issues in the Creative, Arts and Entertainment Activities Industry. Feedback from the industry panellists through FGDs can be summarised into four main trends that explain the challenges faced by industry players.

Table 4.4 List of Related Issues

Key Issue	Discussion	Suggestion
The Effect of COVID-19	Due to the implementation of MCO and subsequent control movements (until September 2021), the activities of creative, arts and entertainment succumbed to extended closure. As a result, freelancers (in all areas) who are relying on jobs from one project to another had to find alternatives to make ends meet. Most of them had to resort to e-hailing food or transport delivery, while some were frugally living on their savings. Worse, more production houses and performance venues had to close their respective businesses.	Some established production houses (Enfiniti, Instant Café Theatre) were able to virtually stage their production for a fee or played recordings of their renowned productions. JKKN and Istana Budaya did community service by uploading their productions on their respective YouTube channels. The government is slowly opening up the economy to allow the business to operate as usual, so job opportunities for freelancers will soon reconvene.

Competition from "Outsiders"	"Outsiders" are performers or artists who aren't trained in their choice of job areas. Occasionally, they are the so-called "social media influencers", such as YouTubers or Insta-famous, and they were offered acting, singing or dancing jobs solely based on their followers or looks, not talent. As a result, those who studied and trained in the aforesaid areas are being side-lined and have to look for other job opportunities.	This Occupational Framework should be enforced by the authority to provide opportunities to the trained and skilled performers based on their level.
Incongruence of Wages	Sometimes, performers and crew members found themselves in a situation where they were underpaid or not paid at all. In some cases, performers are expected to offer their service complimentary in exchange for the so-called exposure. Furthermore, performers were also offered a lopsided contract (only producers are entitled to royalties, not them). These unfortunate occurrences must be curbed, and society must be exposed to the value of	Discussions are still ongoing on the issues of royalties. Heavier penalties must be imposed on wayward producers should they fail to fulfil their contracts. Knowledge about relevant legislations and about contract agreements must be briefed to all performers.

	creative, arts and entertainment activities and their practitioners.	
Sponsorship and Funding of Arts Activities	Productions and exhibitions can't sustain as they are operating on limited budgets. At the same time, more academic research on the topics of creative, arts and entertainment activities are being curtailed as most academic funds have been allocated to science and technology.	More GLCs and mega conglomerates must consider sponsorship or funding of research for creative, arts and entertainment activities as part of their CSR.

4.3 Occupational Structure (OS)

The occupational structure is a job categorisation in which related occupations are grouped together based on MSIC 2008 group characteristics such as skills, functions, and employment. Based on discussions with expert panels from the Creative, Arts and Entertainment Activities, a total of 33 job areas have been identified, with 139 job titles associated with the industry, 26 critical job titles, and 33 IR4.0-related job titles. Table 4.5 to Table 4.17 includes the results

Table 4.5: Occupational Structure R90: Creative, Arts and Entertainment Activities: Dance

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / DANCE
AREA	DANCE
LEVEL 8	No Job Title
LEVEL 7	Artistic Director
LEVEL 6	Choreographer
LEVEL 5	Assistant Choreographer
LEVEL 4	Lead Dancer
LEVEL 3	Dancer
LEVEL 2	Ensemble Dancer
LEVEL 1	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.6: Occupational Structure R90: Creative, Arts and Entertainment Activities: Independent Journalism

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / JOURNALISM - INDEPENDENT JOURNALISM		
AREA	PRINT MEDIA/ ONLINE PORTAL	FREELANCE JOURNALIST/ COLUMNIST/ CONTRIBUTOR	MUSIC/FILM/THEATRE CRITIQUE
LEVEL 8	Group Editor	Group Editor	No Job Title
LEVEL 7	Editor-In-Chief/ Managing Editor	Editor-In-Chief/Managing Editor	No Job Title
LEVEL 6	Editor	Editor	No Job Title
LEVEL 5	Assistant Editor/Sub Editor	Assistant Editor/Sub Editor	No Job Title
LEVEL 4	Specialist Writer	Specialist Writer	Critique***
LEVEL 3	Senior Journalist	Senior Journalist	No Job Title
LEVEL 2	Journalist	Journalist	No Job Title
LEVEL 1	Cadet Journalist	Cadet Journalist	No Job Title

Note:

* Critical Job Titles

** Jobs relevant to IR 4.0

*** Critical job titles and jobs relevant to IR 4.0

Table 4.7: Occupational Structure R90: Creative, Arts and Entertainment Activities: Stage Design

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - STAGE DESIGN
AREA	SCENOGRAPHY
LEVEL 8	No Job Title
LEVEL 7	No Job Title
LEVEL 6	Scenographer***
LEVEL 5	Performance Designer**
LEVEL 4	Assistant Designer**
LEVEL 3	Design Maker
LEVEL 2	Craftsman
LEVEL 1	No Job Title

Note:

* Critical Job Titles

** Jobs relevant to IR 4.0

*** Critical job titles and jobs relevant to IR 4.0

Table 4.8: Occupational Structure R90: Creative, Arts and Entertainment Activities: Theatre Performance

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - THEATRE PERFORMANCE
AREA	THEATRE ACTING
LEVEL 8	No Job Title
LEVEL 7	No Job Title
LEVEL 6	No Job Title
LEVEL 5	Acting Coach***
LEVEL 4	Leading Actor
LEVEL 3	Supporting Actor
LEVEL 2	Background Actor or Extra
LEVEL 1	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.9: Occupational Structure R90: Creative, Arts and Entertainment Activities: Theatre Directing

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE -THEATRE DIRECTING	
AREA	DIRECTING CONTEMPORARY THEATRE	DIRECTING TRADITIONAL THEATRE
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	Director**	Adiguru*
LEVEL 5	Assistant Director**	Assistant Director
LEVEL 4	No Job Title	No Job Title
LEVEL 3	No Job Title	No Job Title
LEVEL 2	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.10: Occupational Structure R90: Creative, Arts and Entertainment Activities: Visual Arts

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / VISUAL ARTS			
AREA	ART EXHIBITION	ART COLLECTION	ART CONSERVATION FOR ART GALLERY	VIRTUAL EXHIBITION
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 6	Director	Director	Director*	Director**
LEVEL 5	Senior Curator	Senior Curator	Senior Conservator*	Designer** Web Designer**
LEVEL 4	Curator	Curator	Conservator*	Web Manager**
LEVEL 3	Gallery Assistant	Gallery Assistant	Lab Assistant	No Job Title
LEVEL 2	Craftsman	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.11: Occupational Structure R90: Creative, Arts and Entertainment Activities: Cultural Arts Research

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - CULTURAL ARTS RESEARCH			
AREA	DRAMATURGICAL	DRAMA RESEARCH AND ARCHIVING	CREATIVE SCHOLAR	MUSIC RESEARCH AND ARCHIVING
LEVEL 8	Dramaturgy Scholar*	No Job Title	Performance Scholar***	No Job Title
LEVEL 7	Dramaturg*	Senior Researcher***	Resident*	Musicologist***
LEVEL 6	Assistant Dramaturg*	Researcher***	Deviser*	Music Curator***
LEVEL 5	No Job Title	No Job Title	Apprentice*	Assistant Music Curator***
LEVEL 4	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 3	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 2	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.12: Occupational Structure R90: Creative, Arts and Entertainment Activities: Cultural Arts Venue Provider

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION							
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES							
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE – CULTURAL ARTS VENUE PROVIDER							
AREA	VENUE MANAGEMENT		PRODUCTION AND TECHNICAL SUPPORT - SET	PRODUCTION AND TECHNICAL SUPPORT - PROPS	PRODUCTION AND TECHNICAL SUPPORT - LIGHTING	STAGE MANAGEMENT	ARTISTIC	LIVE AND DIGITAL PRODUCTION (ONLINE)
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 6	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	Artistic Director	Live and Digital Producer
LEVEL 5	Venue Manager		Production Manager	Production Manager	Production Manager	Stage Manager	Assistant Artistic Director	Assistant Live and Digital Producer

			Assistant Production Manager	Assistant Production Manager	Assistant Production Manager	Deputy Stage Manager	Artistic Crew	Digital Crew
LEVEL 4	Assistant Venue Manager		Assistant Production Manager	Assistant Production Manager	Assistant Production Manager	Deputy Stage Manager	Artistic Crew	Digital Crew
LEVEL 3	Venue Crew Supervisor	Front of House (FOH) Supervisor	Set Coordinator	Props Coordinator	Lighting Coordinator	Assistant Stage Manager	No Job Title	No Job Title
LEVEL 2	Venue Crew	Assistant FOH	Assistant Coordinator	Assistant Coordinator	Assistant Coordinator	Stage Crew	No Job Title	No Job Title
LEVEL 1	Crew Support	Crew Support	Crew Support	Crew Support	Crew Support	No Job Title	No Job Title	No Job Title

Note:

*	Critical Job Titles
**	Jobs relevant to IR 4.0
***	Critical job titles and jobs relevant to IR 4.0

Table 4.13: Occupational Structure R90: Creative, Arts and Entertainment Activities: Playwriting

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - PLAYWRITING
AREA	SCRIPT
LEVEL 8	No Job Title
LEVEL 7	Head of the Script Panel**
LEVEL 6	Script Editor**
LEVEL 5	Script Writer**
LEVEL 4	Assistant Script Writer**
LEVEL 3	No Job Title
LEVEL 2	No Job Title
LEVEL 1	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.14: Occupational Structure R90: Creative, Arts and Entertainment Activities: Creative Arts - Music Production

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC - MUSIC PRODUCTION	
AREA	STUDIO RECORDING PRODUCTION	ARTISTE MANAGEMENT
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	Music Director**	Artiste and Repertoire Director
LEVEL 5	Music Producer**	Artiste and Repertoire Manager
LEVEL 4	Mastering Engineer**	Talent Manager
LEVEL 3	Mixing Engineer**	Talent Agent*
LEVEL 2	Studio Crew**	No Job Title
LEVEL 1	No Job Title	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles jobs relevant to IR 4.0

Table 4.15: Occupational Structure R90: Creative, Arts and Entertainment Activities: Creative Arts - Music Activity

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC - MUSIC ACTIVITY			
AREA	SONGWRITING	PERFORMANCE - BAND	PERFORMANCE - SINGER	HEALTH AND WELLNESS
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	Music Consultant	Vocal Consultant	Music Therapist*
LEVEL 6	No Job Title	Music Director	Vocal Director	Training Music Therapist*
LEVEL 5	Producer	Music Coach	Vocal Coach	No Job Title
LEVEL 4	Arranger	Musician	Singer	No Job Title
LEVEL 3	Songwriter	No Job Title	No Job Title	No Job Title
LEVEL 2	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title	No Job Title

Note:

* Critical Job Titles

** Jobs relevant to IR 4.0

*** Critical job titles jobs relevant to IR 4.0

Table 4.16: Occupational Structure R90: Creative, Arts and Entertainment Activities: Creative Arts - Music Professional

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC - MUSIC PROFESSIONAL		
AREA	ORCHESTRAL PERFORMANCE (ARTISTIC)	ORCHESTRAL MUSIC LIBRARIAN	CHORAL PERFORMANCE
LEVEL 8	No Job Title	No Job Title	No Job Title
LEVEL 7	Music Director	No Job Title	Choir Director
LEVEL 6	Resident Conductor/Conductor Laurette/Associate Conductor/Principal Conductor**	Music Library Manager**	Choir Conductor
LEVEL 5	Musician: Section Principal/Co-Principal/Concertmaster**	Music Library Supervisor	Choir Supervisor
LEVEL 4	Musician: Sub Principal**	Music Library Assistant	Lead Soloist
LEVEL 3	Musician: Tutti**	No Job Title	Choir Member
LEVEL 2	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title

Note:

*   Critical Job Titles

**   Jobs relevant to IR 4.0

***   Critical job titles and jobs relevant to IR 4.0

Table 4.17 Summary of Job Titles

No.	Job Area	Level								No. of Identified Job Titles
		1	2	3	4	5	6	7	8	
1.	Dance	NJT	1	1	1	1	1	1	NJT	6
2.	Independent Journalism	2	2	2	3	3	2	2	2	18
3.	Stage Design	NJT	1	1	1	1	1	NJT	NJT	5
4.	Theatre Performance	NJT	1	1	1	1	NJT	NJT	NJT	4
5.	Theatre Directing	NJT	NJT	NJT	NJT	2	2	NJT	NJT	4
6.	Visual Arts	NJT	1	3	4	4	4	NJT	NJT	16
7.	Cultural Arts Research	NJT	NJT	NJT	1	2	4	4	2	13
8.	Cultural Arts Venue Provider	5	7	6	7	7	2	NJT	NJT	34
9.	Playwriting	NJT	NJT	NJT	1	1	1	1	NJT	4
10.	Music Production	NJT	1	2	2	2	2	NJT	NJT	9
11.	Music Activity	NJT	NJT	1	3	3	3	3	NJT	13
12.	Music Professional	NJT	NJT	2	3	3	3	2	NJT	13
Total No. of Identified Job Titles		7	14	19	29	28	25	13	1	139

4.4 Occupational Competency (OC)

This section provides the occupational competencies for each of the jobs titles and as purported for NOSS development. The occupational responsibilities for each job title are included but are not limited to the list. Refer to Table 4.18 and Table 4.29.

Table 4.18 Job Responsibilities versus NOSS Level (Job Area Description – Dance)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / DANCE
AREA	DANCE – STAGE PERFORMANCE
LEVEL 8	No Job Title
LEVEL 7	**Artistic Director** • Directing the whole performance involved new dancers and commissioning new choreographers to fulfil the criteria set by the creative vision. • These decisions will also set the standards of the dance company in order to conceptualise and inspire the vision for the dance company through plans and strategies in satisfying the targeted audiences both technically and emotionally. • In addition, an artistic director negotiates deals, secures contract, handles the selection of dancers and choreographers, and keeps a tab on the latest trends and generate public interest in dance arts.
LEVEL 6	**Choreographer** • Create dances or modify existing dances based on the assigned theme. • Choose music for dance accompaniment. Select solo and ensemble dancers through dance audition.

	• Assist with costume design, lighting design, and other artistic aspects of a show.
	• Refine dance movements and combinations for the final presentation.
	• Coordinate with administrative staff of dance company, such as budgeting, funding and marketing.
LEVEL 5	**Assistant Choreographer** • Carry out execution of jobs assigned by the Choreographer. • Make documentation for the process of creation, including rehearsal and bump in the schedule. • Coordinate appointments between the choreography department with other departments such as dancer, technical team and management team. • Ensure the safety and welfare of the dancer. • On-site coordination and stage operation assigned by other departments such as props and set design, lighting design and stage manager.
LEVEL 4	**Lead Dancer** • Also known as Main Dancer, will be the centre or main character for the dance piece. • Lead the warm-up session. Lead the technique class. • Refine and correct the Dancers' technique for stage presentation. • Comment and amend the dance improvisations by the dancers. • Perform dance movement improvisation based on instructions from the choreographer. • Attend promotional events.
LEVEL 3	**Dancer** • Need to know basic techniques, memorise all repertoire.

	• Audition for a part in a show or for a job within a dance company. • Rehearse several hours each day to prepare for their performance. • Perform dance combinations designed for the purpose of commercial entertainment or artistic theatre performances. • Initiate dance movement exploration based on the tasks instructed by the Choreographer. • Work closely with Choreographers, Assistant Choreographer or other dancers to interpret or modify choreography. • Attend promotional events, such as photography sessions, for the production in which they are appearing.
LEVEL 2	**Ensemble Dancer** • In contrast to dancers, Ensemble Dancers are situated in the background. • Not a hard task; they need to know at least to move their body according to the choreographer directions. • Perform warm-up prior to dance rehearsal. • Wear appropriate costumes and props in performance as set by the choreographer. • Perform dance techniques in determining sequences as assigned. • Follow dance movement improvisation based on instructions from the Assistant Choreographer.
LEVEL 1	No Job Title

Table 4.19 Job Responsibilities versus NOSS Level (Job Area Description – Independent Journalism)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / JOURNALISM - INDEPENDENT JOURNALISM		
AREA	PRINT MEDIA/ ONLINE PORTAL	FREELANCE JOURNALIST/ COLUMNIST/ CONTRIBUTOR	MUSIC/FILM/ THEATRE CRITIQUE
LEVEL 8	**Group Editor** • Overruled the whole operation of the publication including, sales & marketing. • Top decision-maker. • Answerable to the Board of Directors, Chairman & Government.	**Group Editor** • Overruled the whole operation of the publication including, sales & marketing. • Top decision-maker. • Answerable to the Board of Directors, Chairman & Government.	No Job Title
LEVEL 7	**Editor-In-Chief/ Managing Editor** • Monitoring the whole content of the publication, final decision on layouts, outlooks & all headings/news titles.	**Editor-In-Chief/Managing Editor** • Monitoring the whole content of the publication, final decision on layouts, outlooks & all headings/news titles.	No Job Title

	• Assisting the task of Group Editor. • Handling all editors' appraisals.	• Assisting the task of Group Editor. • Handling all editors' appraisals.	
LEVEL 6	**Editor** • Editing news, writing analytical pieces, giving out assignments to writers, determining the layouts & outlooks. Handling all writers yearly appraisals	**Editor** • Editing news, writing analytical pieces, giving out assignments to writers, determining the layouts & outlooks. Handling all writers yearly appraisals.	No Job Title
LEVEL 5	**Assistant Editor/Sub Editor** • Editing news, articles, suggesting headings/ titles, giving out assignments to writers and monitoring page layouts.	**Assistant Editor/Sub Editor** • Editing news, articles, suggesting headings/ titles, giving out assignments to writers and monitoring page layouts.	No Job Title
LEVEL 4	**Specialist Writer** • Handling interviews, writing analytical pieces, in-depth research articles normally to be published weekly or fortnightly.	**Specialist Writer** • Handling interviews, writing analytical pieces, in-depth research articles normally to be published weekly or fortnightly.	**Critique** • Handling critique on any music, film or theatre performances.
LEVEL 3	**Senior Journalist**	**Senior Journalist**	No Job Title

	• News writing from press conferences, interviews, press releases, phone calls, and do special reports assigned by superior or own initiative.	• News writing from press conferences, interviews, press releases, phone calls, and do special reports assigned by superior or own initiative.	
LEVEL 2	**Journalist** • Confirmed permanent or contractual staff. News writing from press conferences, interviews, press releases & phone calls.	**Journalist** • Confirmed permanent or contractual staff. News writing from press conferences, interviews, press releases & phone calls.	No Job Title
LEVEL 1	**Cadet Journalist** • Under Probation up to 6 months. • News writing from press conferences, interviews, press releases & phone calls.	**Cadet Journalist** • Under Probation up to 6 months. • News writing from press conferences, interviews, press releases & phone calls.	No Job Title

Table 4.20 Job Responsibilities versus NOSS Level (Job Area Description – Stage Design)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - STAGE DESIGN
AREA	SCENOGRAPHY
LEVEL 8	No Job Title
LEVEL 7	No Job Title
LEVEL 6	**Scenographer** • A scenographer or production designer develops the appearance of a stage design, a TV or movie set, a gaming environment, a trade fair exhibition design or a museum experience exhibition design. • A scenographer works together with the theatre director to make the message come through in the best way they think possible, the director having the leading role and responsibility particularly for dramatic aspects - such as casting, acting, and direction - and the scenographer primarily responsible for the visual aspects or "look" of the production - which often includes scenery or sets, lighting, and costumes, and may include projections or other aspects.
LEVEL 5	**Senior Performance Designer** • Creates the product based on the designs and drawings created by the Designer and works under their direction.
LEVEL 4	**Assistant Designer** • Assists and supports the designing team in creating innovative styles.

	• Document and preserve all illustrations, detailed layouts, design works and sheets for future references. • Modify and make changes in design layouts to meet performance standards and tastes.
LEVEL 3	**Design Maker** • Creates the product based on the designs and drawings created by the Designer and works under their direction.
LEVEL 2	**Craftsman** • Craftsmen are skilled and adept trade workers that use hand tools, power tools and automated machinery in their daily work. A craftsman may build up the set and props for the production.
LEVEL 1	No Job Title

Table 4.21 Job Responsibilities versus NOSS Level (Job Area Description – Theatre Performance)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - THEATRE PERFORMANCE
AREA	THEATRE ACTING
LEVEL 8	No Job Title
LEVEL 7	No Job Title
LEVEL 6	No Job Title
LEVEL 5	**Acting Coach** • An acting coach or drama coach is a teacher who trains performers – typically film, television, theatre, and musical theatre actors – and gives them advice and mentoring to enable them to improve their acting and dramatic performances, prepare for auditions and prepare better for roles.
LEVEL 4	**Leading Actor** • A leading actor, the leading actress, lays the role of the protagonist of a film, television show or play. • The word lead may also refer to the largest role in the piece, and a leading actor may refer to a person who typically plays such parts or an actor with a respected body of work.
LEVEL 3	**Supporting Actor**

	• A supporting actor is an actor who performs a role in a play or film below that of the leading actor(s) and above that of a bit part. In recognition of the important nature of this work, the theatre and film industries give separate awards to the best-supporting actors and actresses.
LEVEL 2	**Background Actor or Extra** • The performer appears in a nonspeaking or non-singing (silent) capacity, usually in the background (for example, in an audience or busy street scene). War films and epic films often employ background actors in large numbers: some films have featured hundreds or even thousands of paid background actors as cast members.
LEVEL 1	No Job Title

Table 4.22 Job Responsibilities versus NOSS Level (Job Area Description – Theatre Directing)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - THEATRE DIRECTING	
AREA	DIRECTING CONTEMPORARY THEATRE	DIRECTING TRADITIONAL THEATRE
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	**Director** • A person that is responsible for creating a contemporary theatre production. • The director held on to the idea and concept of the production. • Responsible for leading a whole group of people. • Theatre directors hold auditions to select the acting cast members. They collaborate with the technical crew, which may consist of lighting, sound, set and costume designers. Working with producers on large productions,	**Adiguru** • A person that is responsible for creating a traditional theatre production. • The director held on to the idea and concept of the production. Responsible for leading a whole group of people. • An Adiguru holds auditions to select the acting cast members, collaborate with the technical crew (which may consist of lighting, sound, set and costume designers).

	there may be other supporting staff such as artistic directors and music directors to collaborate on extensive production designs.	- Working with producers on large productions, there may be other supporting staff such as artistic directors and music directors to collaborate on extensive production designs. - Adiguru is the highest level for a practitioner who has reached the level of master of its craft (Master of Puppeteer in Wayang Kulit (Tok Dalang), Mak Yong, Bangsawan etc.
LEVEL 5	**Assistant Director** - A person who is assisting the director in creating a contemporary theatre production. - The responsibilities of an Assistant Director include facilitating the rehearsal process, taking notes, and facilitating the smooth running of the entire production process, and/or other duties as assigned. - Sometimes a Director will expect the Assistant Director to perform duties normally assigned to the Stage Manager and vice versa.	**Assistant Director** - A person who is assisting the director in creating a contemporary theatre production. - The responsibilities of an Assistant Director include facilitating the rehearsal process, taking notes, and facilitating the smooth running of the entire production process, and/or other duties as assigned. - Sometimes a Director will expect the Assistant Director to perform duties normally assigned to the Stage Manager and vice versa.
LEVEL 4	No Job Title	No Job Title
LEVEL 3	No Job Title	No Job Title

LEVEL 2	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title

Table 4.23 Job Responsibilities versus NOSS Level (Job Area Description – Visual Arts)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / VISUAL ARTS	
AREA	ART EXHIBITION	ART COLLECTION
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	**Director** • A director manages the daily operations of an art exhibition. • Typical duties include establishing policies on art exhibitions, interacting with the public, marketing to increase the number of daily visitors, and building the	**Director** • A director manages the daily operations of an art collection in a gallery. • Typical duties include establishing policies on art exhibitions, interacting with the public, marketing to increase the number of daily visitors, and building the

	gallery's reputation. • Gallery directors do so by organising workshops, adult education opportunities and field trips.	gallery's reputation. Gallery directors do so by organising workshops, adult education opportunities and field trips.
LEVEL 5	**Senior Curator** • Planning for the curatorial direction in terms of theme and research, preparing the curatorial proposal for the exhibition, including the theme of the exhibition, selecting the artists and the artworks for the exhibition. • Composing the artwork inside the exhibition space refers to the storyboard and curatorial writing. • Preparing and conducting a support program including art talks, art workshops, guided tours etc. Designing a mock-up for the floor plan and space design.	**Senior Curator** • Planning for the curatorial direction in terms of theme and research, preparing the curatorial proposal for the exhibition, including the theme of the exhibition, selecting the artists and the artworks for the exhibition. • Composing the artwork inside the exhibition space refers to the storyboard and curatorial writing. • Preparing and conducting a support program including art talks, art workshops, guided tours etc. Designing a mock-up for the floor plan and space design.
LEVEL 4	**Curator** • Planning for the curatorial direction in terms of theme and research, preparing the curatorial proposal for the exhibition, including the theme of the exhibition, selecting the artists and the artworks for the exhibition. • Composing the artwork inside the exhibition space refers to the storyboard and curatorial writing.	**Curator** • Planning for the curatorial direction in terms of theme and research, preparing the curatorial proposal for the exhibition, including the theme of the exhibition, selecting the artists and the artworks for the exhibition. • Composing the artwork inside the exhibition space refers to the storyboard and curatorial writing.

	• Preparing and conducting a support program including art talks, art workshops, guided tours etc. Designing a mock-up for the floor plan and space design.	• Preparing and conducting a support program including art talks, art workshops, guided tours etc. Designing a mock-up for the floor plan and space design.
LEVEL 3	**Gallery Assistant** • Providing and ensuring the artworks that are exhibited are complete for public viewing. • Guiding the audience with the basic information about the exhibition and any support program for the exhibition. • Assisting the curatorial team to prepare the exhibition. • Assisting the curator during the support programs, including guided tours, art workshops and art talks.	**Gallery Assistant** • Providing and ensuring the artworks that are exhibited are complete for public viewing. • Guiding the audience with the basic information about the exhibition and any support program for the exhibition. • Assisting the curatorial team to prepare the exhibition. • Assisting the curator during the support programs, including guided tours, art workshops and art talks.
LEVEL 2	**Craftsman** • Implementing and preparing the complete exhibition within the proper space, including hanging artwork, lighting, and placing of artworks. • Ensures the exhibition space is secure and safe for audience viewing. • Preparing the tools and materials for the support programs.	No Job Title

	• Prepare equipment or the supporting exhibition programs.	
LEVEL 1	No Job Title	No Job Title

Table 4.23 Job Responsibilities versus NOSS Level (Job Area Description – Visual Arts), continued

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / VISUAL ARTS	
AREA	ART CONSERVATION FOR ART GALLERY	VIRTUAL EXHIBITION
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	**Director** • A director manages the daily operations of conservation works in an art gallery. • Typical duties include working closely with conservators in planning the task of conservation, as well as determining which artworks must be prioritised for reservation as preparation for future exhibition.	**Director** • A director manages the daily operations of the virtual exhibition transition. • Typical duties include establishing policies on art exhibitions, interacting with the public, marketing to increase the number of daily visitors, and building the gallery's reputation.
LEVEL 5	**Senior Conservator** • Planning of the schedule & timeline for the team. • Evaluating and identifying the artwork and objects that	**Designer** **Web Designer** • Designing the web layout and designing the virtual

	must be conserved and restored. • Investigate and determine research for the material required to support in conservation & restoration of the artwork and collections. • Diagnose and prepare the treatment proposal and timeline to conserve the artwork and collection. • Ensure the final result of the object is complete for exhibition and presentation. • Regular monitoring of post - conservation of the artwork.	environment for the virtual exhibition. • Ensuring the space of work and the artworks are ready to be visited virtually.
LEVEL 4	**Conservator** • Planning of the schedule & timeline for the team. • Evaluating and identifying the artwork and objects that must be conserved and restored. • Investigate and determine research for the materials & requirements support in conservation & restoration of the artwork and collections. • Diagnose and prepare the treatment proposal and timeline to conserve the artwork and collection. • Ensure the result of the object is complete for exhibition	**Web Manager** • Building the web for virtual exhibition, controlling the system and building the virtual environment. • Ensuring the space of work and the artworks are ready to be visited virtually.

	and presentation. • Regular monitoring of post - conservation of the artwork.	
LEVEL 3	**Lab Assistant** • Ensuring the artwork that will be exhibited are approved by the conservation and collection team. • Observe the condition and the status of the artwork before the conservation process. • Preparing the report for the artwork in the exhibition and presenting for the conservation references.	No Job Title
LEVEL 2	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title

Table 4.24 Job Responsibilities versus NOSS Level (Job Area Description – Cultural Arts Research)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - CULTURAL ARTS RESEARCH			
AREA	DRAMATURGICAL	DRAMA RESEARCH AND ARCHIVING	CREATIVE SCHOLAR	MUSIC RESEARCH AND ARCHIVING
LEVEL 8	**Dramaturgy Scholar** • Encourages and helps directors with new writing at the highest level of thinking. • Works closely with playwrights to achieve a script that will work in stage space. • Read and research plays. • Helps cast to develop	No Job Title	**Performance Scholar** • Evaluate existing research techniques and recommends improvements to ensure quality and productivity. • Compare actual results and expected results and suggest solutions to correct the deviations.	No Job Title

	movement work. • Assist the director in devising new work. • Assists the director to shape the written drama that is being staged, including the order of scenes and whether to cut any lines.		• Provides scientific and technical expertise for conducting research experiments.	
LEVEL 7	**Dramaturg** • Encourages and helps directors with new writing. • Works closely with playwrights to achieve a script that will work in an ageing space. • Read and research plays.	**Senior Researcher** • Conducting detailed research and the timeline related to the subject matter. • Analyse the data and information before preparing the final report. • Planning the structure	**Resident** • Prepares complete documentation of research activities for reference purposes. • Analyses, interpret and document research findings for management review. • Present research	**Musicologist** • Studies music in a historical, critical, or scientific context. • The majority of Musicologists are employed by institutes of higher education, where they conduct research, publish

	• Helps cast to develop movement work. • Assist the director in devising work. • Assists the director to shape the written drama that is being staged, including the order of scenes and whether to cut any lines.	of the research method that needs to be implemented for the team. • Guide the research team with suggestions of solutions. Finalise the final report before the implementation of the project or publication. • Verify the data that has been collected by the team.	results in meetings, conferences, and seminars. • Schedule regular maintenance of laboratory equipment. • Analyse and resolve research problems in a timely and accurate manner.	papers, and teach college-level classes.
LEVEL 6	**Assistant Dramaturg** • Helps directors with new writing. • Works closely with playwrights to achieve a script that will work	**Researcher** • Assisting and compiling the data and information from the researcher. • Preparing and research	**Deviser** • Schedules regular maintenance of laboratory equipment. • Analyses and resolves research problems in a	**Music Curator** • Decides which songs to include on a platform, manage databases of content, respond to content

	in stage space. • Read and research plays. • It helps casts to develop movement work. • Assists the director to devise new work. • Assists the director to shape the written drama that is being staged, including the order of scenes and whether to cut any lines.	document and report. • Recommending the input and need for the research. • Develop the research data and information for review.	timely and accurate manner.	requests, and help program algorithms to suggest content. • You can focus on a specific genre or parts of the industry, such as rock music, religious music, or children's music.
LEVEL 5	No Job Title	No Job Title	**Apprentice** • Assisting in data analysis and data findings.	**Assistant Music Curator** • Assisting Music Curator to decide which songs to include on a platform, manage

				databases of content, respond to content requests, and help program algorithms to suggest content. • You can focus on a specific genre or parts of the industry, such as rock music, religious music, or children's music.
LEVEL 4	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 3	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 2	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title	No Job Title

Table 4.25 Job Responsibilities versus NOSS Level (Job Area Description – Cultural Arts Venue Provider)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION				
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES				
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - CULTURAL ARTS VENUE PROVIDER				
AREA	VENUE MANAGEMENT		PRODUCTION AND TECHNICAL SUPPORT - SET	PRODUCTION AND TECHNICAL SUPPORT - PROPS	PRODUCTION AND TECHNICAL SUPPORT - LIGHTING
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 6	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 5	**Venue Manager** • To ensure all services are opened and fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and		**Production Manager** • Oversees the production process, drawing up a production schedule. Decide	**Production Manager** • Oversees the production process, drawing up a production schedule. Decide resources are	**Production Manager** • Oversees the production process, drawing up a production

	satisfaction and affecting a smooth handover of shifts. Ensuring operational and service checklists are completed thoroughly, with attention to detail focusing on service led issues. • Ensure that the venue is run in a safe, orderly, and disciplined manner in accordance with the conditions of the licenses, policy and Health & Safety requirements. Ensure that all health & safety, fire and building regulations and procedures are complied with. • Act as duty manager, opening and securing premises.	what resources are required and ensure the production is cost-effective. • Drafts a timescale for the job. • Monitor the production processes and adjust schedules as needed. • Be responsible for the selection and maintenance of equipment. • Liaise among different departments, e.g. suppliers, managers etc.	required and ensure the production is cost-effective • Drafts a timescale for the job. • Monitor the production processes and adjust schedules as needed. • Be responsible for the selection and maintenance of equipment. • Liaise among different departments, e.g. suppliers, managers etc. • Ensures health and safety guidelines are	schedule. • Decide the resources required and ensure the production is cost-effective for the job. • Monitor the production processes and adjust schedules as needed. • Be responsible for the selection and maintenance of equipment. • Liaise among

		• Ensures health and safety guidelines are followed. • Supervises a team of workers and reviews employees' performance. • Prepare reports and documentation.	followed. • Supervises a team of workers and reviews employees' performance. • Prepare reports and documentation.	different departments, e.g. Suppliers, manage suppliers • Ensures health and safety guidelines are followed. • Supervises a team of workers and reviews employees' performance. • Prepare reports and documentation.

LEVEL 4	**Assistant Venue Manager** • Manages production logistics, including calendars and space management for productions. • Conducts production meetings and reviews. • Monitors all services and is fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and satisfaction, and affecting a smooth handover of shifts. • Clearly and effectively communicates with all department heads regarding all aspects of production and operations. • Monitors all activities and report back to the Production Manager	**Assistant Production Manager** To obtain permission for using the script from the related party. To obtain the performance permit. Order and coordinate all graphic elements for theatre/dance/music requirements.	**Assistant Production Manager** To obtain permission for using the script from the related party. To obtain the performance permit. Order and coordinate all graphic elements for theatre/dance/music requirements.	**Assistant Production Manager** To obtain permission for using the script from the related party. To obtain the performance permit. Order and coordinate all graphic elements for theatre/dance/music requirements.
LEVEL 3	**Venue Crew Supervisor** • Supervises and	**Front of House (FOH) Supervisor** • Maintains the	**Set Coordinator** • Ensure that staff and performers are	**Props Coordinator** • Fabricate and assemble props,	**Lighting Coordinator** • Coordinate

	participates in the setup and take-down of special events programming. • Co-Liaison with Public Safety, Emergency responders, facility staff, event organisers and custodial staff to ensure effective and professional event management. Tracks and records hours	safety and security of the public at performance time, and all times that the public is on the premises. • Ordering and dealing with the merchandise that is sold at the theatre. • Make sure food and drink sold on the premises are up to standard. • Managing the	in place for all show elements. Setup and maintain all technical equipment and props so that everything runs smoothly during the performance. • Load and unload equipment.	miniatures, and sets for theatrical productions from a variety of materials, using hand tools and woodworking and metalworking machines and equipment. • Interpret sketches, blueprints, and verbal instructions to determine the type of props and other materials needed and equipment required. Measure and mark cutting lines on the material using work aids, such as jigs and fixtures,	workflow for technicians and outside service providers. • Maintain lighting equipment and tools. • Guide subordinates in proper lighting techniques and use of lighting equipment. • Maintain accurate documentation of each show. • Monitor expenses

	spent on each event. • Educate venue crew on expectations for events. Serves as inventory control for event management materials. • Maintains files on each event, special event or expo. • Prepares all necessary site materials for efficient and	box office.		micrometres, callipers, and templates. • Fabricate parts using machineries, such as drill press, metal and wood lathes, power saws, router, and milling machine. • Assemble parts into props, miniatures, and sets, using hand tools, equipment and welding apparatus. • Rig and control are moving or functioning elements of sets that depict action.	within an established budget.

	safe services.				
LEVEL 2	**Venue Crew** • To provide excellent venue service whilst diligently performing duties required by the Venue Crew Supervisor. • Ensuring that standards are maintained, and in-house procedures and policies are followed. • Feedback issues and	**Assistant FOH** • Check the audience's tickets. Helps the audience to find their seats. • Make sure the theatre is safe during the performance. • Assists the audience to leave the theatre house following the safe path and provides instructions in case of an	**Assistant Coordinator** • Prepare for changing the setup of technical equipment during a performance. • Carry out packing up of technical equipment after the show. • Interpret technical equipment designer's plan. • Maintain the technical equipment in safe working condition. • Operate within current health and	**Assistant Coordinator** • Prepare for changing the setup of technical equipment during a performance. • Carry out packing up of technical equipment after the show. • Interpret technical equipment designer's plan. • Maintain the technical equipment in safe working condition. • Operate within current health and safety regulations to	**Assistant Coordinator** • Prepare for changing the setup of technical equipment during a performance. • Carry out packing up of technical equipment after the show. • Interpret technical equipment designer's plan. • Maintain the

	complaints are forwarded to the Venue Crew Supervisor.	emergency during the performance.	safety regulations to ensure a safe environment.	ensure a safe environment.	technical equipment in safe working condition. • Operate within current health and safety regulations to ensure a safe environment.
LEVEL 1	**Crew Support** • Supervises and operates the various technical aspects of the production during a performance. • Power the	**Crew Support** • Supervise and operate the various technical aspects of the production during a performance. • Power the	**Crew Support** • Supervise and operate the various technical aspects of the production during a performance. • Power the scene changes, prop handoffs and	**Crew Support** • Supervise and operate the various technical aspects of the production during a performance. • Power the scene changes, prop handoffs and onstage	**Crew Support** • Supervise and operate the various technical aspects of the production during a performance. • Power the

		scene changes, prop handoffs and onstage "magic" for each production.	scene changes, prop handoffs and onstage "magic" for each production. • Check the audience's tickets. • Help the audience to find their seats. • Make sure the theatre is safe during the performance. • Assists the audience to leave the theatre house	onstage "magic" for each production.	"magic" for each production.	scene changes, prop handoffs and onstage "magic" for each production.

		following the safe path and provides instructions in case of an emergency during the performance.			

Table 4.25 Job Responsibilities versus NOSS Level (Job Area Description – Cultural Arts Venue Provider), continued

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - CULTURAL ARTS VENUE PROVIDER		
AREA	**STAGE MANAGEMENT**	**ARTISTIC**	**LIVE AND DIGITAL PRODUCTION (INDOOR)**
LEVEL 8	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title	No Job Title
LEVEL 6	No Job Title	**Artistic Director** • This position involves overseeing the whole aspects of the artistic production of the organisation, such as assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules as well managing budgets.	**Live and Digital Producer** • Make sure the live and digital production runs according to the plan.
LEVEL 5	**Stage Manager** • Carry out scheduling and running	**Assistant Artistic Director** • Assisting the Artistic Director in	**Assistant Live and Digital Producer** • Make sure the live and digital

	rehearsals. - Communicating the director's wishes to designers and makers. - Calling cues and possibly actors' entrances during performance. - Coordinating the work of the stage crew and performance. - Keep all records and reports document for further production references. - The Deputy stage manager will resume the responsibility of the Stage Manager.	overseeing all aspects of the artistic production of the organisation, such as assessing and selecting the performances that will be shown, recruiting actors and performers, setting production schedules as well managing budgets.	production runs according to the plan and report to Live and Digital Producer.
LEVEL 4	**Deputy Stage Manager** - Maintain safety of cast & crew during rehearsals and shows. - Ensure rehearsal environments are prepared as required with the appropriate set, props, costumes and other effects necessary, with	**Artistic Crew** - Carrying out the duties of artistic production of the organisation such as assessing and recruiting actors and performers, setting production schedules as well managing budgets.	**Digital Crew** - Supervises and operates the various technical aspects of the live and digital production during a performance. - Operates the various technical aspects of the live and digital

	particular attention to prop requirements. • Maintain props and set. Work within schedules. • Assist in scheduling and planning of all activities required. • Assist in making adaptations to the production as necessary. • Participate in the loading and unloading of the set and all performance-related equipment together with the rest of the stage management team. • Keep accurate records of prop settings, performance/production running details and any other relevant information.		production during a performance.
LEVEL 3	**Assistant Stage Manager** • Ensure that staff and performers are in place for all show elements.	No Job Title	No Job Title

	• Setup and maintain all technical equipment and props so that everything runs smoothly during the performance. • Load and unload equipment.		
LEVEL 2	**Stage Crew** • Un-loads and setup any scenery, props, equipment, or musical equipment as directed. • Assists with constructing and painting scenic physical elements. • Assists with moving props and scenery on and off stage as directed. • Other duties as assigned.	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title

Table 4.26 Job Responsibilities versus NOSS Level (Job Area Description – Playwriting)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE - PLAYWRITING
AREA	SCRIPT
LEVEL 8	No Job Title
LEVEL 7	**Head of the Script Panel** • A member of the production team who makes a decision on which scripts are suitable for which plays. • Also has many responsibilities, including finding new scriptwriters, developing storyline and series ideas with writers, and ensuring that scripts are suitable for production.
LEVEL 6	**Script Editor** • A member of the production team of scripted plays. • The script editor has many responsibilities, including finding news scriptwriters, developing storylines and series ideas with writers, and ensuring that scripts are suitable for production.
LEVEL 5	**Script Writer** • Develops and researches ideas for an original play. • Create an initial framework or treatment for plays. Write or adapt a story into a script. • Meet with play executives to pitch plays and ideas. Weave together visual elements in scenes with plot and dialogue. • Works with producers and directors to edit and adjust the script as needed.

LEVEL 4	**Assistant Script Writer** • Develops ideas for an original play. • Assisting in creating an initial framework, or treatment, for plays. • Write or adapt a story into a script. Weave together visual elements in scenes with plot and dialogue. • Works with producers and directors to edit and adjust the script as needed.
LEVEL 3	No Job Title
LEVEL 2	No Job Title
LEVEL 1	No Job Title

Table 4.27 Job Responsibilities versus NOSS Level (Job Area Description – Music Production)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC	
MSIC CLASS/ITEM	CLASS: 9000, ITEM: 90009 / CREATIVE ARTS – MUSIC PRODUCTION	
AREA	STUDIO RECORDING PRODUCTION	ARTISTE MANAGEMENT
LEVEL 8	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title
LEVEL 6	**Music Director**** • Maintaining the studio's overall appearance, client appeal, and functionality for daily use. • Scheduling and coordinating studio reservations. Hiring, firing, and organising studio personnel. • Contacting, instructing, and invoicing vendors, technicians, and additional studio-related personnel or services. • Scheduling regular maintenance, repairs, replacements, and upgrades of studio equipment. • Overseeing marketing and advertising of the studio. • Preparing and distributing financial reports outlining spending and goals for future/continued success. • Being the face and ambassador of the studio.	**Artiste and Repertoire Director** • Finding and signing new music talent. • They are responsible for the budget of the department, managing the staff, hiring new staff and sometimes acting as A&R managers for larger acts.

LEVEL 5	**Music Producer**** • A Music Producer, or Record Producer, manages the studio recording process for bands, Singers or other Musicians. • Their main duties include directing recording sessions, managing recording budgets and providing clear directions and visions for Artists and Audio Engineers to follow for each project.	**Artiste and Repertoire Manager** • Overseeing Artiste and Repertoire representatives as they search for new talent, negotiating with and signing promising new artists, and guiding said artists' careers while they're signed to the record label or publishing company.
LEVEL 4	**Mastering Engineer**** • Treating or enhancing the necessary parts of the sound. Imperfections in production, mixing and recording are easily noticeable to the mastering engineer and, as such, need to be resolved before distribution—Applies EQ, stereo imaging and limiting including final compression to the audio. • Balances the audio. • Chases the fade in's and fade out's in such a way that the digital silence is perfect. • Processes every song in an album separately such that the volume of every song contained in the album is level. • Makes the required adjustments to the format that make the audio playable on all media.	**Talent Manager** • Developing and presenting pitches to potential clients, evaluating talent, conducting auditions, conducting research on potential clients, creating marketing strategies to promote clients, negotiating prospective business deals and securing and marketing gigs and performances.
LEVEL 3	**Mixing Engineer****	**Talent Agent***

	• Proficiently combining all of the different sonic elements of a recorded piece of music into a final version and balancing the distinct parts to achieve the desired effect.	• To promote and guide their customers' careers towards new and better opportunities. • They arrange and schedule performances and act as a liaison between their client and producers. • In many cases, a Travel Agent may also take on the roles and responsibilities of a Manager and a Publicist.
LEVEL 2	**Studio Crew**** • Removes glitches or clicks that may have happened during the audio recording. • Adjusts "spreads": Spread is a term used to describe the time gap between songs. • Burns final master to send to the relevant client ready for mass production and distribution.	No Job Title
LEVEL 1	No Job Title	No Job Title

Table 4.28 Job Responsibilities versus NOSS Level (Job Area Description – Music Activity)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC			
MSIC CLASS/ITEM	CLASS: 9000, ITEM: 90009 / CREATIVE ARTS – MUSIC ACTIVITY			
AREA	MUSIC COMPOSITION/ ARRANGEMENT/ SONGWRITING	PERFORMANCE - BAND	PERFORMANCE - SINGER	HEALTH AND WELLNESS
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	**Music Consultant** • Develops the sound of a music design. • Works together with the Music Director in the best way they think possible, the director having the	**Vocal Consultant** • Develops the performance of a vocal design. • Works together with the Vocal Director in the best way they think possible, the director having the leading role.	**Music Therapist*** • Establishing goals for therapy, collecting and analysing data from the client's responses to music, and customising treatment plans for

		leading role.	each client. • New treatments must be improvised to meet the client's musical therapy needs.
LEVEL 6	No Job Title	**Music Director** • This position involves overseeing the whole aspects of the artistic production of the organisation, such as assessing and selecting the performances that will be shown, recruiting musicians, setting production schedules as well managing budgets.	**Vocal Director** • This position involves overseeing the whole aspects of the artistic production of the organisation, such as assessing and selecting the performances that will be shown, recruiting vocalists, setting production schedules as well managing budgets.	**Training Music Therapist*** • Assisting Music Therapists in establishing goals for therapy, collecting and analysing data from the client's responses to music, and customising treatment plans for each client. • New treatments must be improvised to meet the client's musical therapy needs.

LEVEL 5	**Producer** • Manages the studio recording process for bands, singers or other musicians. • Their main duties include directing recording sessions, managing recording budgets and providing clear directions and visions for artists and audio engineers to follow for each project.	**Music Coach** • A Music Coach is a teacher who trains prospective musicians and gives them advice and mentoring to enable them to improve their music performances, prepare for auditions.	**Music Coach** • A Vocal Coach is a teacher who trains prospective vocalists and gives them advice and mentoring to enable them to improve their vocal performances, prepare for auditions.	No Job Title
LEVEL 4	**Arranger** • Intermediately finishes, reworks, and adapts pre-existing compositions by altering elements such as instrumentation, orchestration, harmony, tempo, and genre. • Arrangers work in a number of professional industries, including live music, musical theatre, the record industry, and film and TV.	**Musician** • Expertly keeping up-to-date with industry trends, writing lyrics, and showing up on time for performances, rehearsals, and studio sessions. • You should be able to play a few instruments, have a	**Singer** • Learning, memorising, recording, rehearsing and performing songs. • Collaborating with managers, movie producers, and other musicians. Fine-tuning craft through singing exercises and vocal training.	No Job Title

		great stage presence, and captivate audiences when you perform.	Maintaining the appropriate physical appearance and stamina needed for performances.	
LEVEL 3	**Songwriter** • Write and direct original music used to produce various types of media entertainment. • Help to tell a story in a film, television show, play, or video game. • Soundtracks that are created need to suit the project and convey the appropriate mood and tone. • Interprets the style, tone, and mood of a piece of music and writes words to match, which may require collaboration with composers, musicians, or arrangers. • In order to maintain intellectual property rights, Songwriters publish their work and obtain a copyright for it.	No Job Title	No Job Title	No Job Title
LEVEL 2	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title	No Job Title

Table 4.29 Job Responsibilities versus NOSS Level (Job Area Description – Music Professional)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC		
MSIC CLASS/ITEM	CLASS: 9000, ITEM: 90009 / CREATIVE ARTS – MUSIC PROFESSIONAL		
AREA	ORCHESTRAL PERFORMANCE (ARTISTIC)	ORCHESTRAL MUSIC LIBRARIAN	CHORAL PERFORMANCE
LEVEL 8	No Job Title	No Job Title	No Job Title
LEVEL 7	**Music Director** • Approves soloist and conductor with suitably selected repertoire. • Approves successful musicians, train and lead musicians. • Manages good interpersonal skills to advise on marketing direction.	No Job Title	**Choir Director** • Managing the choir's annual budget and promptly resolving conflicts among choir members. • Approves Lead Soloist and other Choristers with suitably selected repertoire. • Manages good interpersonal skills to advise on marketing direction.
LEVEL 6	**Resident Conductor/ Conductor Laurette/ Associate Conductor/ Principal Conductor**** • Conducts the orchestra and fulfil the required number of performances. • Decide concept and repertoires for	**Music Library Manager**** • Supervise collections to meet the needs of users. • Determine the changes in the artistic, business, scholarly and	**Choir Coordinator** • Conducts the choir and fulfil the required number of performances. • Decide on concept and

	orchestra/ensemble. • Approve and innovate new ideas for ensemble/musician development. • Evaluate suggestions on a variety of repertoire. • Approve research on various repertoire and possibilities of collaboration with the various ensembles (domestic & international). • Evaluate audience preferences. • Supervise latest practices and adapt to orchestra management policies.	publishing aspects of music. • Recommend improving the capability of the library by obtaining access to remote databases. • Plan sufficient funds. • Establish strong ties with vendors and participate in digitisation projects. • Review individual items in collections for continuing relevance.	repertoires for choir. • Approve and innovate new ideas for choir development. • Evaluate suggestions on a variety of repertoire. • Approve research on various repertoire and possibilities of collaboration with various choirs (domestic & international). • Evaluate audience preferences. • Supervise latest practices and adapt to choir management policies.
LEVEL 5	**Musician: Section Principal/Co-Principal/Concertmaster**** • Obtain repertoire from superior. Conduct practice on respective instruments individually. • Perform at the expected level of competency. • Play in an ensemble under the supervision of the Senior Musician.	**Music Library Supervisor** • Endorse the budget for all aspects of libraries, including staff, acquisitions, maintenance, and information and technology. • Identify both short and long term plans to ensure optimal use of facilities, materials and services. • Identify training programs for staff	**Choir Supervisor** • Will be engaged by the Choir Board to maintain and coordinate all aspects of concert management and day-to-day administration for the choir.

		and other opportunities for improving skills and knowledge. • Select sources of funding. Review partnership within the organisation	
LEVEL 4	**Musician: Sub Principal**** • To maintain the high standard of professional playing and musical and artistic excellence required by the Orchestra. • To familiarise oneself with the relevant parts, including solos, in advance of the first rehearsal and performances. • To foster an environment in which artistic excellence flourishes.	**Music Library Assistant** • Assist in staff, acquisitions, maintenance, and information and technology of music library. • Maintain optimal use of facilities, materials and services. • Assist in the training program for staff, and other opportunities for improving music library skills and knowledge. • Obtain sources of music. • Notify that there are no barriers to access.	**Lead Soloist** • Acts as the most prominent voice in a choir performance. • To lead and enliven the song and to sing beautiful and challenging music, following the music notes, harmony and tempo. • Can be a soprano, an alto, a tenor or a bass.
LEVEL 3	**Musician: Tutti**** • Plays the instrument/s and parts for which the musician was engaged/auditioned, plays any instrument in the relevant family of instruments provided, undertake the preparation of relevant parts in advance of the first rehearsal,	No Job Title	**Choir Member** • Provides vocal accompaniment in a choir performance. • Oftentimes work with other backing singers, singing phrases, providing harmonies

	rehearse and perform relevant parts as required, mark parts and convey all relevant information consistent with section leader's instructions, in a concise and timely manner.		• in a melodic context, or leading into the main vocals. • Comprise of sopranos, altos, tenors and basses. • Sometimes known as Chorister.
LEVEL 2	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title

4.5 Mapping OS to Available NOSS

This section provides a mapping of occupational structure and available NOSS. A total of 53 available NOSS are identified and mapped over with the occupational structure produced. The result of the mapping shows that only all NOSS identified are related to the OS produced. The results for NOSS mapping with OS are listed in the following tables.

Table 4.30: Dance vs Traditional Dance (NOSS)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / DANCE
AREA	DANCE
LEVEL 8	No Job Title
LEVEL 7	Artistic Director

LEVEL 6	Choreographer
LEVEL 5	Assistant Choreographer
LEVEL 4	Lead Dancer
LEVEL 3	Dancer
LEVEL 2	AC-020-2:2012
LEVEL 1	No Job Title

Table 4.31: Theatre Performance vs Acting (NOSS)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE – THEATRE PERFORMANCE
AREA	THEATRE ACTING
LEVEL 8	No Job Title
LEVEL 7	No Job Title
LEVEL 6	No Job Title
LEVEL 5	Acting Coach***
LEVEL 4	Leading Actor
LEVEL 3	R900-002-3:2016
LEVEL 2	Background Actor or Extra
LEVEL 1	No Job Title

Table 4.32: Cultural Arts Venue Provider vs Theatre (NOSS)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION							
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES							
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE – CULTURAL ARTS VENUE PROVIDER							
AREA	VENUE MANAGEMENT		PRODUCTION AND TECHNICAL SUPPORT - SET	PRODUCTION AND TECHNICAL SUPPORT - SET	PRODUCTION AND TECHNICAL SUPPORT - SET	STAGE MANAGEMENT	ARTISTIC	LIVE AND DIGITAL PRODUCTION (ONLINE)
LEVEL 8	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title
LEVEL 7	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title

LEVEL 6	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	No Job Title	Artistic Director	Live and Digital Producer
LEVEL 5	Venue Manager		Production Manager	Production Manager	Production Manager	R900-007-5:2021	Assistant Artistic Director	Assistant Live and Digital Producer
LEVEL 4	Assistant Venue Manager		Assistant Production Manager	Assistant Production Manager	Assistant Production Manager	R900-007-4:2021	Artistic Crew	Live and Digital Producer
LEVEL 3	Venue Crew Supervisor	Front of House (FOH) Supervisor	Set Coordinator	Props Coordinator	Lighting Coordinator	R900-007-3:2020	No Job Title	Digital Crew
LEVEL 2	Venue Crew	Assistant FOH	Assistant Coordinator	Assistant Coordinator	Assistant Coordinator	R900-007-2:2020	No Job Title	No Job Title
LEVEL 1	Crew Support	Crew Support	Crew Support	Crew Support	Crew Support	No Job Title	No Job Title	No Job Title

Table 4.33: Music Professional vs Rhythm (NOSS)

MSIC SECTION	R: ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900: CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / MUSIC – MUSIC PROFESSIONAL		
AREA	ORCHESTRAL PERFORMANCE (ARTISTIC)	ORCHESTRAL MUSIC LIBRARIAN	CHORAL PERFORMANCE
LEVEL 8	No Job Title	No Job Title	No Job Title
LEVEL 7	Music Director	No Job Title	Choir Director
LEVEL 6	Resident Conductor/Conductor Laurette/Associate Conductor/Principal Conductor**	Music Library Manager**	Choir Conductor
LEVEL 5	Musician: Section Principal/Co-Principal/Concertmaster**	Music Library Supervisor	Choir Supervisor
LEVEL 4	AC-020-4:2014	Music Library Assistant	Lead Soloist
LEVEL 3	AC-030-3:2014	No Job Title	Choir Member
LEVEL 2	No Job Title	No Job Title	No Job Title
LEVEL 1	No Job Title	No Job Title	No Job Title

4.6 Occupational Competency Descriptions

Occupational Competency Descriptions is a broad, general, and written statement of a specific job based on the findings of a job analysis. It generally includes duties, purpose, responsibilities, scope, and working conditions of a job along with the job's title and the name or designation of the person to whom the employee reports. There are 8 ODs provided in Annex 6 that are the job titles that have been identified as critical or hard-to-fill jobs as suggested by industry representatives from the focus group.

4.7 Conclusion

Based on the discussions with panel members during the development workshops and survey findings, the OS, occupational responsibility for the identified job titles of the industry is produced in this chapter. The OS would provide information on the competency or job areas applicable to the industry, and the skill level of the different job titles, according to the MOSQF Level Descriptors, and the available career paths. There are 33 job areas with 139 job titles, 26 critical job titles and 33 job titles relevant to IR 4.0 were identified from FGD. Subsequently, the jobs and competencies in demand, emerging skills and related issues are also identified and highlighted in this chapter. The identified items are useful for industrial players for proposing the next steps to cater for the demand of the industry.

CHAPTER V

DISCUSSION, RECOMMENDATIONS AND CONCLUSION

5.1 Discussion

The Creative, Arts and Entertainment Activities Industry provides a total of 33 job areas with 139 job titles. From these 33 job areas, a total of 26 critical jobs titles and 33 job titles relevant to IR 4.0 were identified from FGDs. The identified job titles require a holistic view in the development of the standard, skills training and also certification for recognition. Subsequently, once the competency requirements are documented in the National Occupational Skill Standards (NOSS) format, the personnel in these areas will be able to access a more structured skills training. In addition, the mapping of the OS to the available NOSS is also prepared for comparison. This study provides a more comprehensive view of the industry needs in terms of skill development and thus is able to assist in strategising the NOSS development for other critical job areas.

Objective 1: To identify the Jobs in Demand and Skills in Demand in the Creative, Arts and Entertainment Activities Industry

As a result of the Occupational Framework conducted during online workshops and focus group discussions with expert panel members from various organisations, a total of 8 jobs in demand (not related to critical jobs) and ten (10) skills in demand have been identified. The eight (8) jobs in demand are Critique, Journalist, Scenographer, Acting Coach, Theatre

Actor, Dramaturg, Stage Manager and Scriptwriter, while the ten (10) skills in demand are oral communication, creative thinking, performativity, teamwork, writing, acting, stage managing, time-sharing, spatial orientation, and adaptability and flexibility. By planning and conducting the training and certification of this sector personnel in the near future, it is hoped that there will be a steady flow of local skilled and certified workers.

Objective 2: To review the Occupational Structure for the Creative, Arts and Entertainment Activities Industry from previous data analysis, interviews and focus groups.

Four (4) online workshops, with emphasis on focus group discussions among industry panellists, as well as discussions with contacts who were not appointed as panellists, were organised to review the previous document of Occupational Framework MSIC Code R90: Creative, Arts and Entertainment Activities that was published in 2019. The latest Occupational Structure was elaborated in the previous chapter.

Objective 3: To analyse the Occupational Structure for the Creative, Arts and Entertainment Activities Industry from updated data and relate relevant job titles to IR4.0.

As previously mentioned, the Focus Group Discussion members successfully proposed and finalised 33 job areas, where a total of 26 critical jobs titles and 33 job titles relevant to IR 4.0 were identified. The relevant areas are Dance, Independent Journalism, Stage Design, Theatre Performance, Theatre Directing, Visual Arts, Cultural Arts Research, Cultural Arts Venue Provider, Playwriting, Music Production, Music Activity, and Music Professional. The comprehensive list of the 31 critical job titles and 39 job titles relevant to IR 4.0 will be listed in Annex 4 and Annex 5, respectively.

Objective 4: To publish the Occupation Description of job titles in the aforesaid Occupational Structure.

The Occupational Descriptions for all the different job titles were obtained from Focus Group Discussion and related reports. These Occupational Descriptions will also serve as a reference of job scope and the required competencies for NOSS development. OD can be referred to in Annex 6.

5.2 Recommendations

Throughout Focus Group Discussion sessions, some panellists from the industry proposed a number of job areas that seemed to be related to "Entertainment Activities", but somehow the categorisation of those job areas did not fit in the descriptions of group MSIC 900, but in the 131, 139, 239, 321, 581, 591, and 592 respectively. Thus, panellists inquire if all entertainment activities can be re-categorised into the same MSIC code as all these job areas have been recognised as "Culture Art Creative Industry" by the Department of Statistics Malaysia. Other than that, high expectations are placed on this Occupational Framework so that it will be utilised as a reference to fulfil the future plans of developing skilled personnel and certifying Malaysians in this sector towards improving the quality of the local sector, thus stimulating Malaysia's development capabilities and competitiveness at the global stage. A number of factors must be taken into consideration when addressing or mitigating workforce demand and supply, such as establishing and maintaining partnerships with other agencies or departments or educational institutions to increase external talent pools and also through the training of existing staff in line with new skills requirements. Subsequently, the development of the NOSS will also enable experienced workers in the industry to be certified via Recognition of Prior Achievements. It is one of the methods of certification by JPK, which is the Recognition of Prior Achievements (*Pengiktirafan Pencapaian Terdahulu* (PPT)), that should be implemented so that experienced personnel who meet the specified requirements under the PPT programme are awarded the relevant Malaysian Skills Certificate (*Sijil Kemahiran Malaysia* – SKM) by JPK, thus enabling career progression and upskilling.

5.3 Conclusion

The key to the growth of this industry in the midst of a challenging environment (in the world of post-pandemic affected by COVID-19) is the continuing supply of highly skilled talents who are forward-looking, agile and responsive to change. Therefore, in order to be an industry at par with other countries, the industry stakeholders must ensure that all job areas in this industry should focus on enhancing the skills and competency levels discussed in this analysis to lessen foreign workers at these levels of competency.

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ANNEX 1: MOSQF LEVEL DESCRIPTORS

Malaysian Occupational Skills Qualification Framework (MOSQF) Level Descriptor

(Source: Department of Skills Development)

Level	Level Descriptors
8	Achievement at this level reflects the ability to develop original understanding and extend a 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.
7	Achievement at this level reflects the ability to reformulate and use relevant understanding, methodologies and approaches to address problematic situations that involve many interacting factors. It includes taking responsibility for planning and developing courses of action that initiate or underpin substantial change or development, as well as exercising broad autonomy and judgment. It also reflects an understanding of theoretical and relevant methodological perspectives, and how they affect their sub-area of study or work.
6	Achievement at this level reflects the ability to refine and use relevant understanding, methods and skills to address complex problems that have limited definition. It includes taking responsibility for planning and developing courses of action that are able to underpin substantial change or development, as well as exercising broad autonomy and judgment. It also reflects an understanding of different perspectives, approaches of schools of thought and the theories that underpin them.
5	Achievement at this level reflects the ability to identify and use relevant understanding, methods and skills to address broadly-defined, complex

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

ANNEX 2: LIST OF CONTRIBUTORS

LIST OF OCCUPATIONAL FRAMEWORK DEVELOPMENT COMMITTEE
FOR R90 CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES

NO.	NAME	POSITION	ORGANISATION
1.	Abdul Walid Ali	Alternative Theatre	Universiti Malaysia Sarawak
2.	Ahmad Muriz Che Rose	Music Conductor and Talent Development	Malaysian Philharmonic Youth Orchestra
3.	Ts. Azharul Azmir Kamarulzaman	Pusat Kajian dan Apresiasi Filem	Kristal Azmir Sdn. Bhd.
4.	Haironizam Mohd Idris	Scriptwriting	Freelance Writer
5.	Hamzah Mohamed Tahir	Theatre - Scenography	Universiti Teknologi MARA
6.	Hidayatul 'Ein Mohamad	Government Agency	Jabatan Kebudayaan dan Kesenian Negara
7.	Kamal Bahrin Sudin	Animation	Warnakala Studios Sdn. Bhd.
8.	Maizura Ederis	Scriptwriting	Freelance Writer and Tutor
9.	Mohd. Azrul Amin Arshad	Curator	National Art Gallery
10.	Mohd Zhafir Muzani Mohamad	Dance	The Actors Studio
11.	Muhamad Adilan Azemi	Postproduction	Apocalypse Studio Sdn Bhd
12.	Muhammad Qawiem Hamizan	Event Management	Semarak Kreatif Sdn Bhd / Universiti Malaysia Sarawak
13.	Nurul Ain Mustaffa	Production	Associate Media Network Sdn Bhd
14.	Dr. Nadia Widyawati Madzhi	Ethnomusicology and Music Education	Universiti Teknologi MARA
15.	Dr. Norzizi Dato' Zulkafli	Theatre – Acting and Directing	Universiti Teknologi MARA
16.	Roslen Fadzil	Journalism	Freelance Writer/Editor
17.	Rosnan Nordin	Government Agency	Jabatan Kebudayaan dan Kesenian Negara

LIST OF OCCUPATIONAL FRAMEWORK TECHNICAL EVALUATION COMMITTEE FOR R90 CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES

NO.	NAME	POSITION	ORGANISATION
1.	Dato' Ramli Mohd Salleh (Dato' Ramli MS)	Music Director	Freelance
2.	Datuk Syafinaz Selamat	Singer and Vocal Coach	Freelance
3.	Mejar (PA) Ts. Zulkifli Ab Rashid	Dean, Faculty of Arts and Cultural Management	ASWARA
4.	Mohd Nizam Rahmat	Chief Executive Officer	UiTM Art & Design Sdn. Bhd.

**LIST OF DEPARTMENTS OF SKILLS DEVELOPMENT (DSD) OFFICERS
INVOLVED IN OCCUPATIONAL FRAMEWORK DEVELOPMENT FOR R90
CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES**

NO.	NAME	POSITION	ORGANISATION
1.	Khadijah binti Ishak	Head of Assistant Director	Jabatan Pembangunan Kemahiran
2.	Noor Azura binti Adnan	Senior Assistant Director	Jabatan Pembangunan Kemahiran
3.	Ahmad Azran bin Ranaai	Senior Assistant Director	Jabatan Pembangunan Kemahiran
4.	Nazrul Hilmi bin Mohammad	Senior Assistant Director	Jabatan Pembangunan Kemahiran
5.	Norhadawati binti Daud	Skill Development Officer	Jabatan Pembangunan Kemahiran

**LIST OF WORKFORCE TEAM IN OCCUPATIONAL FRAMEWORK
DEVELOPMENT FOR R90 CREATIVE, ARTS AND ENTERTAINMENT
ACTIVITIES**

NO.	NAME	POSITION	ORGANISATION
1.	Ts. Dr. Zulhasni Abdul Rahim	Project Director	Uni-Technologies Sdn. Bhd.
2.	Dr. Muhamad Roslan Muhamad Yusoff	Project Manager	Uni-Technologies Sdn. Bhd.
3.	Dr. Radzliyana Radzuwan	Researcher, Head	Universiti Teknologi MARA
4.	Dr. Ahmad Kamal Basyah Sallehuddin	Researcher, Assistant	Universiti Teknologi MARA
5.	Mohd. Suhaimi Juhan	Researcher, Assistant	Universiti Teknologi MARA

ANNEX 3: QUESTIONNAIRE

CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
OCCUPATIONAL FRAMEWORK SURVEY

In collaboration with the Department of Skills Development (DSD), the researcher is currently conducting an analysis on the Occupational Framework of the 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.

The main objective of this research is to enhance skills training starting from the entry level position for any job in this industry based on input from the industry. It will also provide a reference competency for skills required by workers to perform as required in the industry. This survey will be used as field data in order to conduct a comprehensive analysis of the Occupational Framework in the industry. The target group for this survey is the organisation's representative either from the Human Resource Department or personnel at Management level.

We would like to extend our heartfelt gratitude upon your cooperation in answering this survey. Please fill in where necessary in the forms provided. Do advise us if you wish to remain anonymous in your survey response. There will be further communication with survey respondents in order to verify our findings. The completed questionnaire can be emailed to:

Mohd. Suhaimi Juhan - suhaimijuhan@uitm.edu.my or
Dr. Ahmad Kamal Basyah Sallehuddin - akamalbasyah@uitm.edu.my

Please answer the questions below in the space provided, additional pages may be added if necessary.

IMPORTANT NOTE:

The job areas stated in this questionnaire do not include the common job areas available in other industries such as below:

- Human Resource
- Accounts and Finance, etc.

SECTION 1: DEMOGRAPHY

1. Please state your age:
   - Below 20
   - 21 - 30
   - 31 - 40
   - 41 - 50
   - Above 50
   - Prefer not to say

2. Please state your gender:
   - Male
   - Female
   - Prefer not to say

3. Please state your area of occupation:
   - Government
   - Academic
   - Private
   - Others (please specify) _____
   - Prefer not to say

4. Please state your level of education:
   - PhD
   - Master
   - Degree
   - Diploma

- STPM
- SPM
- Others (please specify) _____
- Prefer not to say

SECTION 2: OCCUPATIONAL FRAMEWORK

1. Please indicate your area of interest:
   - Dance
   - Theatre
   - Music
   - Visual Arts
   - Journalism
   - Others (please specify) _____

2. Are you familiar with the Occupational Framework for Creative, Arts and Entertainment Activities?
   - Yes
   - No

3. Are you familiar with the MSIC Group 900 Division 90?
   - Yes
   - No

4. Are you familiar with the following descriptions of job specialisation?
   a. Theatrical producer, singer group band and orchestra entertainment services
   - Yes
   - No

   b. Operation of concert and theatre halls and other arts Facilities
   - Yes
   - No

c. Activities of sculptors, painters, cartoonists, engravers, etchers

- Yes
- No

d. Activities of individual writers, for all subjects

- Yes
- No

e. Activities of independent journalists

- Yes
- No

f. Restoring of works of art such as painting

- Yes
- No

g. Activities of producers or entrepreneurs of arts live events, with or without facilities

- Yes
- No

h. Creative, arts and entertainment activities n.e.c

- Yes
- No

5. Please refer to the Occupational Structure relevant to your expertise / field of work. Kindly comment if you agree with segmentation identified in the following tables. If you do not agree, please provide your suggestions for improvement to the segmentation.

a. Theatre - Creative

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE		
MSIC CLASS/ ITEM/	CLASS : 9000, ITEM : 90002, 90007, 90009 / THEATRE - CREATIVE		
AREA	SCRIPT WRITING	THEATRE DIRECTION	THEATRE PERFORMANCE
LEVEL 8	N/A	Principal Theatre Specialist	
LEVEL 7	N/A	Theatre Specialist	
LEVEL 6	N/A	Theatre Director	Lead Actor
LEVEL 5	Script Writer*	Assistant Theatre Director	Senior Actor
LEVEL 4	Assistant Script Writer	No Level	Actor
LEVEL 3	No Level	No Level	Supporting Actor
LEVEL 2	No Level	No Level	Ensemble Actor
LEVEL 1	No Level	No Level	No Level

Note: Critical Jobs *
Industry 4.0 jobs **

- Agree
- Disagree

Comment:

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b. Theatre & Dance Production

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION					
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES					
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE					
MSIC CLASS/ MSIC ITEM/	CLASS : 9000, ITEM : 90001, 90002, 90004, 90007, 90009 / THEATRE & DANCE PRODUCTION					
AREA	VENUE MANAGEMENT		PRODUCTION & TECHNICAL SUPPORT			STAGE MANAGEMENT
LEVEL 8	N/A	N/A	N/A	N/A	N/A	N/A
LEVEL 7	Producer		Producer			N/A
LEVEL 6	Associate Producer		Senior Production Manager			N/A
LEVEL 5	Venue Manager		Production Manager			Stage Manager*
LEVEL 4	Assistant Venue Manager		Assistant Production Manager **			Assistant Stage Manager
LEVEL 3	Venue Crew Supervisor	Front Of House (FOH) Supervisor	Set Coordinator **	Props Coordinator	Lighting Coordinator	Stage Coordinator*
LEVEL 2	Venue Crew	Assistant FOH	Assistant Coordinator **	Assistant Coordinator **	Assistant Coordinator **	Stage Assistant
LEVEL 1	Crew Support**	Crew Support**	Crew Support **	Crew Support **	Crew Support **	No Level

Note: Critical Jobs *
    Industry 4.0 jobs **

- Agree
- Disagree

Comment:

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c. Dance - Creative

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC	
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90004, 90009 / DANCE CREATIVE	
AREA	CHOREOGRAPHY	PERFORMANCE
LEVEL 8	Principal Dance Specialist	
LEVEL 7	Dance Specialist	
LEVEL 6	Performance Director	
LEVEL 5	Head Choreographer	Principal Dancer
LEVEL 4	Choreographer*	Lead Dancer
LEVEL 3	Assistant Choreographer	Dancer
LEVEL 2	No Level	Ensemble Dancer
LEVEL 1	No Level	No Level

Note: Critical Jobs *
     Industry 4.0 jobs **

- Agree
- Disagree

Comment:

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d. Music - Performance

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC	
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90001,90009 / MUSIC PERFORMANCE	
AREA	MUSIC CONDUCTING	MUSIC PERFORMANCE
LEVEL 8	Music Director*	N/A
LEVEL 7	Principal Conductor*	N/A
LEVEL 6	Associate Principal Conductor	N/A
LEVEL 5	No Level	Principal Musician/Concert Master*
LEVEL 4	No Level	Senior Musician*
LEVEL 3	No Level	Musician*
LEVEL 2	No Level	No Level
LEVEL 1	No Level	No Level

Note: Critical Jobs *

- Agree
- Disagree

Comment:

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e. Music Production Management

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC		
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90001,90002,90004,90007,90009 / MUSIC PRODUCTION MANAGEMENT		
AREA	MUSIC PRODUCTION		MUSIC LIBRARY
LEVEL 8	Music Composer*		N/A
LEVEL 7	Assistant Composer*		N/A
LEVEL 6	Arranger*		N/A
LEVEL 5	Orchestrator*		Music Library Manager*
LEVEL 4	Song Writer*	Lyricist	Music Library Supervisor
LEVEL 3	No Level	No Level	Music Library Assistant*
LEVEL 2	No Level	No Level	No level
LEVEL 1	No level	No level	No level

Note: Critical Jobs *

- Agree
- Disagree

Comment:

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f. Cultural Arts Research

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION			
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES			
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC			
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM: 90001, 90007, 90009 / CULTURAL ARTS DESIGN & RESEARCH			
AREA	ART & CULTURE RESEARCH	SCENOGRAPHY		
LEVEL 8	N/A	Principal Specialist Scenographer		
LEVEL 7	N/A	Specialist Scenographer		
LEVEL 6	N/A	Senior Scenographer		
LEVEL 5	Dramaturge*	Scenographer *		
LEVEL 4	No level	Set Designer	Props Designer	Lighting Designer
LEVEL 3	No level	Assistant Set Designer	Assistant Props Designer	Assistant Lighting Designer
LEVEL 2	No level	Set Design Support Personnel **	Props Design Support Personnel **	Lighting Design Support Personnel
LEVEL 1	No Level	No Level	No Level	No Level

Note: Critical Jobs *,
   Industry 4.0 jobs **

- Agree

- Disagree

Comment:

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g. Cultural Arts Promotion & Management

MSIC SECTION	R : ARTS,ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC	
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90001, 90007, 90009 / CULTURAL ARTS PROMOTION & MANAGEMENT	
AREA	ADVERTISING & PROMOTION	ARTIST MANAGEMENT
LEVEL 8	N/A	N/A
LEVEL 7	N/A	N/A
LEVEL 6	N/A	N/A
LEVEL 5	Advertising & Promotion Manager*	Artist Manager*
LEVEL 4	Advertising & Promotion Executive*	Artist Management Executive
LEVEL 3	Advertising & Promotion Assistant*	No level
LEVEL 2	No level	No level
LEVEL 1	No level	No level

Note: Critical Jobs *

- Agree
- Disagree

Comment:

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h. Independent Journalism

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ JOURNALISM
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90004, 90005/ JOURNALISM
AREA	INDEPENDENT JOURNALISM
LEVEL 8	N/A
LEVEL 7	N/A
LEVEL 6	N/A
LEVEL 5	N/A
LEVEL 4	Art Critic
LEVEL 3	Journalist**
LEVEL 2	No Level
LEVEL 1	No Level

Note: Industry 4.0 jobs **

- Agree
- Disagree

Comment:

_____

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_____

i.   Visual Arts

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION				
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES				
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC				
MSIC CLASS/ ITEM	CLASS : 9000, ITEM : 90002, 90003, 90006 : / VISUAL ARTS				
AREA	BIENNALE, FESTIVAL & EXHIBITION	CONSERVATION	COLLECTION	RESEARCH	VISUAL ARTIST
LEVEL 8	N/A	N/A	N/A	N/A	Prolific Visual Artist*
LEVEL 7	Artistic Director	N/A	N/A	N/A	Senior artist
LEVEL 6	Exhibition Manager*	N/A	N/A	Art Historian	Artist
LEVEL 5	Curator	Conservator	Collection Curator	Researcher*	Emerging Artist
LEVEL 4	Assistant Curator	Assistant Conservator	Assistant Collection Curator	Assistant Researcher	Artist
LEVEL 3	Gallery Assistant	Operations Assistant	Operations Assistant	No Level	No Level
LEVEL 2	Technical Crew	No Level	No Level	No Level	No Level
LEVEL 1	Operations Assistant	No Level	No Level	No Level	No Level

Note: Critical Jobs *

● Agree
● Disagree

Comment:

_____

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SECTION 3: JOBS IN DEMAND

Please fill in the jobs currently in demand in your organisation and the reason for the demand.

Examples of reason for demand:

- To fulfil Key Performance (KPI)
- Insufficient Manpower
- Not skilled, low performing

No.	Sub-sector - Area/Job titles	Factor(s) contributing to the demand	Specific requirements and skills
0.	R&D Analyst (Example)	- High in Demand - Support on the business expansion. - Lack of exposure on specifications and test procedure. - Analysts with experience in certain instrumentations are usually in more demand. - More stringent regulatory requirements.	- Technical skills in operating, calibration and handling of laboratory equipment/instruments. - Problem solving, communication and reporting skills.
1.			
2.			

3.			
4.			
5.			

SECTION 4: COMPETENCIES IN DEMAND

1. Please tick the required Knowledge suitable for your job area. You may tick more than one:
   - English Language
   - Personal Service
   - Education and Training
   - Computers and Electronics
   - Telecommunications
   - Design
   - Technology Design
   - Communications and Media
   - Fine Arts
   - Performativity

2. Please tick the required Skill suitable for your job area. You may tick more than one:
   - Oral Communication

- Critical Thinking

- Teamwork

- Writing

- Performing

- Stage Managing

- Directing

- Painting

- Sculpting

- Active Listening

- Coordination

- Time Management

- Complex Problem Solving

- Learning Strategies

- Instructing

3. Please tick the required Ability suitable for your job area. You may tick more than one:
   - Time-Sharing

   - Memorisation

   - Fluency of Ideas

   - Problem Sensitivity

   - Selective Attention

   - Visualisation

   - Spatial Orientation

   - Adaptability and Flexibility

SECTION 5: EMERGING SKILLS

Please fill in the emerging skills required relevant to your organization. Emerging skills are
Skills that are not yet core but required in the near future.

No.	(A) Emerging Skills	(B) Job Areas/Job Titles	(C) Reason of Required Emerging Skills
0.	Example: IR 4.0 related skills Utilisation of Big Data Analytics which include data gathered from a wide variety of sources, including social networks, videos, digital images, sensors, and sales transaction records. The aim in analysing all this data is to uncover patterns and connections that might otherwise be invisible, and that might provide valuable insights about the users who created it.	• C-Level Executives Business Managers	• Through Big Data Analytics, the insight of businesses can be gained in order to make superior business decisions.
1.			
2.			

3.			
4.			
5.			

SECTION 6: EMERGING TECHNOLOGIES

Emerging Technologies

1. Will your job area survive if it is being presented/performed/written in digital form?
   - Yes
   - No

Please justify your response

_____

_____

_____

_____

2. What are the new technologies involved in your job area?

_____

_____

_____

_____

_____

3. Which area would you include in your area to fulfil the needs of emerging technologies? Please tick your industrial needs according to IR4.0 Pillars, and justify your choice (E.g., if you have chosen Autonomous Robots, what are the elements suitable for your job area?)

No.	IR4.0 Pillar	Brief Description	Tick Here
1.	Autonomous Robots	Coordinated and automated actions of robots to complete tacks intelligently with minimal human input.	
2.	Big Data Analytics	The analysis of ever larger volumes of data. Circulation, collection, and analysis of information is a necessity because it supports productivity growth based on a real-time decision-making process.	
3.	Cloud Computing	Storing and accessing data and programs over the Internet instead of your computer's hard drive.	
4.	Internet of Things (IOT)	All machines and systems connected to the production plant (as well as other systems) must be able to collect, exchange and save these massive volumes of information, in a completely autonomous way and without the need of human intervention.	
5.	Additive Manufacturing (3D printing)	Use in prototyping, design iteration and small-scale production and often described as "rapid prototyping" - produce the desired components faster, more flexibly and more precisely than ever before.	

6.	System Integration	The process of linking together different computing systems and software applications physically or functionally to act as a coordinated whole via Internet of Things (IoT).	
7.	Cyber-security	With the increased connectivity and use of standard communications protocols, the need to protect critical industrial systems and manufacturing lines from cybersecurity threats is increasing.	
8.	Augmented Reality	Augmented-reality-based systems support a variety of services, such as selecting parts in a warehouse and sending repair instructions over mobile devices - provide workers with real-time information to improve decision making and work procedures.	
9.	Simulation	Simulations will leverage real-time data to mirror the physical world in a virtual model, which can include machines, products, and humans. This allows operators to test and optimize the machine settings for the next product in line in the virtual world before the physical changeover, thereby driving down machine setup times and increasing quality.	

Please justify your response

_____

_____

_____

_____

4. Please list down possible hardware that requires enhancement(s) for your job area

_____

_____

_____

_____

_____

5. Please list down possible software that requires enhancement(s) for your job area

_____

_____

_____

_____

_____

6. Comparison between Current and IR4.0 in Operation and Management

Operation

No.	Current	Industry 4.0
1.		
2.		
3.		
4.		
5.		

Management

No.	Current	Industry 4.0
1.		
2.		
3.		

4.		
5.		

End of Questionnaire

ANNEX 4: LIST OF CRITICAL JOB TITLES

CRITICAL JOB TITLES FOR R90

No.	Job Title	Area
1.	Critique	Independent Journalism
2.	Scenographer	Theatre – Stage Design
3.	Master Acting Coach	Theatre – Theatre Performance
4.	Senior Acting Coach	Theatre – Theatre Performance
5.	Acting Coach	Theatre – Theatre Performance
6.	Veteran Director (Musical Theatre)	Theatre – Theatre Directing
7.	Established Director (Musical Theatre)	Theatre – Theatre Directing
8.	Adiguru (Traditional Theatre)	Theatre – Theatre Directing
9.	Established Director (Traditional Theatre)	Theatre – Theatre Directing
10.	Senior Conservator (Art Conservation for Art Gallery)	Visual Arts
11.	Conservator (Art Conservation for Art Gallery)	Visual Arts
12.	Assistant Conservator A (Art Conservation for Art Gallery)	Visual Arts
13.	Assistant Conservator B (Art Conservation for Art Gallery)	Visual Arts
14.	Artistic Director (Virtual Exhibition)	Visual Arts
15.	Dramaturgy Scholar (Drama Research and Archiving)	Cultural Arts Research

16.	Dramaturg (Drama Research and Archiving)	Cultural Arts Research
17.	Assistant Dramaturg (Drama Research and Archiving)	Cultural Arts Research
18.	Research Leader (Drama Research and Archiving)	Cultural Arts Research
19.	Senior Researcher (Drama Research and Archiving)	Cultural Arts Research
20.	Researcher (Drama Research and Archiving)	Cultural Arts Research
21	Performance Scholar	Cultural Arts Research
22.	Resident	Cultural Arts Research
23.	Deviser	Cultural Arts Research
24.	Junior Deviser	Cultural Arts Research
25.	Apprentice (Creative Scholar)	Cultural Arts Research
26.	Musicologist	Cultural Arts Research
27.	Music Curator	Cultural Arts Research
28.	Assistant Music Curator	Cultural Arts Research
29.	Talent Agent	Music Production
30.	Music Therapist	Music Activity
31.	Training Music Therapist	Music Activity

ANNEX 5: JOB TITLES RELEVANT TO INDUSTRIAL REVOLUTION

LIST OF JOB TITLES RELEVANT TO IR4.0

No.	Job Title	Area
1.	Critique	Independent Journalism
2.	Scenographer	Theatre – Stage Design
3.	Senior Performance Designer	Theatre – Stage Design
4.	Performance Designer	Theatre – Stage Design
5.	Assistant Designer	Theatre – Stage Design
6.	Master Acting Coach	Theatre – Theatre Performance
7.	Senior Acting Coach	Theatre – Theatre Performance
8.	Acting Coach	Theatre – Theatre Performance
9.	Veteran Director (Directing Contemporary Theatre)	Theatre – Theatre Directing
10.	Established Director (Directing Contemporary Theatre)	Theatre – Theatre Directing
11.	Mid-Career Director (Directing Contemporary Theatre)	Theatre – Theatre Directing
12.	Emerging Director (Directing Contemporary Theatre)	Theatre – Theatre Directing

13.	Young Director (Directing Contemporary Theatre)	Theatre – Theatre Directing
14.	Senior Assistant Director (Directing Contemporary Theatre)	Theatre – Theatre Directing
15.	Artistic Director (Virtual Exhibition)	Visual Arts
16.	Designer (Virtual Exhibition)	Visual Arts
17.	Web Designer (Virtual Exhibition)	Visual Arts
18.	Research Leader (Drama Research and Archiving)	Cultural Arts Research
19.	Senior Researcher (Drama Research and Archiving)	Cultural Arts Research
20.	Researcher (Drama Research and Archiving)	Cultural Arts Research
21.	Performance Scholar	Cultural Arts Research
22.	Musicologist	Cultural Arts Research
23.	Music Curator	Cultural Arts Research
24.	Assistant Music Curator	Cultural Arts Research
25.	Head of the Script Panel	Theatre - Playwriting
26.	Script Editor	Theatre - Playwriting

27.	Script Writer	Theatre - Playwriting
28.	Assistant Script Writer	Theatre - Playwriting
29.	Music Director	Music – Music Production
30.	Music Producer	Music – Music Production
31.	Mastering Engineer	Music – Music Production
32.	Mixing Engineer	Music – Music Production
33.	Studio Crew	Music – Music Production
34.	Resident Conductor/Conductor Laurette/Associate Conductor/Principal Conductor	Music – Music Professional
35.	Musician: Concertmaster	Music – Music Professional
36.	Musician: Section Principal/Co-Principal	Music – Music Professional
37.	Musician: Sub Principal	Music – Music Professional

38.	Musician: Tutti	Music – Music Professional
39.	Music Library Manager	Music – Music Professional

ANNEX 6: OCCUPATIONAL DESCRIPTION (OD)

SECTION : (R) ARTS, ENTERTAINMENT AND RECREATION

DIVISION : (R90) CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES

GROUP : (900) CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
(EXAMPLE)

MSIC GROUP : 900

AREA : **PRINT MEDIA/ONLINE PORTAL**

JOB TITLE : **GROUP EDITOR**

LEVEL : **8**

Job Responsibilities:

Overrules the whole operation of the publication including, sales & marketing. Top decision maker. Answerable to the Board of Directors, Chairman & Government.

Knowledge:

- Current Knowledge
- General Knowledge
- Copy Editing

Skills:

- Information Literacy skills
- Collect and interpreting data
- Collaborate with teams to plan and develop content

Attributes (Attitude/Safety/Environmental):

- Leadership
- Strong Interpersonal Skills
- High level of commitment and strong team player
- Knowledgeable and professionalism in work

MSIC GROUP   : 900
AREA   : STAGE DESIGN
JOB TITLE   : SCENOGRAPHER
LEVEL   : 8

Job Responsibilities:

A scenographer or production designer, develops the appearance of a stage design, a TV or movie set, a gaming environment, a trade fair exhibition design or a museum experience exhibition design. A scenographer works together with the theatre director to make the message come through in the best way they think possible, the director having the leading role and responsibility particularly for dramatic aspects - such as casting, acting, and direction - and the scenographer primarily responsible for the visual aspects or "look" of the production - which often includes scenery or sets, lighting, and costumes, and may include projections or other aspects.

Knowledge:
- Production Design
- Acting
- Directing

Skills:
- Craftmanship
- Theatrical Lighting
- Theatrical Design

Attributes (Attitude/Safety/Environmental):
- Design
- Strong Interpersonal Skills
- High level of communication and strong team player
- Knowledgeable and professionalism in work

MSIC GROUP   **: 900**
AREA   **: STUDIO RECORDING PRODUCTION**
JOB TITLE   **: MASTER MASTERING ENGINEER**
LEVEL   **: 6**

Job Responsibilities:

Treats or enhances the necessary parts of the sound. Imperfections in production, mixing and recording are easily noticeable to the mastering engineer and as such need to be resolved before distribution. Applies EQ, stereo imaging and limiting including final compression to the audio. Balances the audio. Chases the fade ins and fade outs in such a way that the digital silence is perfect. Ready for mass production and distribution.

Knowledge:

- Audio Engineering
- Audio Processing
- Audio Mastering

Skills:

- Audio Mastering Literacy Skills
- Audio Mixing and Enhancement
- Audio Equalization

Attributes (Attitude/Safety/Environmental):

- Good sense of audio and music
- Strong Interpersonal Skills
- High literacy with audio mastering software
- Knowledgeable and professionalism in work