OCCUPATIONAL FRAMEWORK

CREATIVE CONTENT INDUSTRY

FOR FILM, TELEVISION AND CGI PRODUCTION

JABATAN PEMBANGUNAN KEMAHIRAN
KEMENTERIAN SUMBER MANUSIA
Department of Skills Development
Ministry of Human Resources, Malaysia

National Film Development Corporation Malaysia

ABSTRACT

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

TABLE OF CONTENTS

Creative Content Industry
For Film, TV and CGI Production
Occupational Framework **2016**

ANNEXURES

v

LIST OF FIGURES

LIST OF TABLES

LIST OF ABBREVIATIONS

CGI	Computer-Generated Imagery
DESCUM	Development of Standard and Curriculum
DSD	Department of Skills Development
OF	Occupational Framework
OD	Occupational Description
OS	Occupational Structure
MOSQF	Malaysian Occupational Skills Qualification Framework
MQA	Malaysia Qualification Agency
MSC	Malaysian Skills Certificate
NOSS	National Occupational Skills Standard
VHF	Very High Frequency

CHAPTER 1: INTRODUCTION

1.1 CHAPTER INTRODUCTION

This chapter will explain the objectives, scope and problem statement of the Occupational Framework for the Creative ContentIndustry for Film, Television and CGI production. The concept of Occupational Framework and its function in skills training and curriculum development is also elaborated in this chapter.

There have been various National Occupational Skills Standard (NOSS) documents developed for the Creative ContentIndustry for Film, Television and CGI production. The analysis on the Occupational Structure of the Creative ContentIndustry for Film, Television and CGI productionIndustry has been done on 2012 and this is the revision on the analysis to ensure the industry requirements is identified and adhered.

Below are descriptions of important elements of the research.

(i) 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. The Act 652 is significant because for the first time in the history of skills training in Malaysia, a national legislation has been enacted solely and exclusively for skills training and development. In addition, the meaning and scope of skills training has 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. The 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.

(ii) Malaysia Qualification Framework (MQF)

The Malaysia Qualification Framework refers to the policy framework that satisfies both the national and international recognized qualifications. It comprises of titles and guidelines, together with principles and protocols covering articulation and issuance of qualifications and statements of attainment. Element of qualification

framework indicate the achievement for each qualification title. It will also provide progression routes for all the graduates in the respective occupational fields.

The MQF has eight levels of qualification in three sectors and supported by lifelong education pathways as shown in the chart 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 Malaysian Occupational Skills Qualification Framework (MOSQF).

MQF Levels	SECTORS			LIFELONG LEARNING
	Skills	Vocational and Technical	Higher Education	
8			Doctoral Degree	Accreditation of Prior Experiential Learning (APEL)
7			Masters Degree	
6			Bachelor's Degree	
5	Malaysian Advanced Skills Diploma	Advanced Diploma	Advanced Diploma	
4	Malaysian Skills Diploma	Diploma	Diploma	
3	Malaysian Skills Certificate 3	Vocational and Technical Certificate	Certificate	
2	Malaysian Skills Certificate 2			
1	Malaysian Skills Certificate 1			

Figure 1.1: MQF Chart

(iii) National Occupational Skills Standard (NOSS)

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 National Skills Development Act 652. NOSS is developed by the industry experts based on the needs of the industry and is utilized as the main tool in the implementation of Malaysian Skills Certification System in which the performance of existing industry workers and trainees are assessed based on NOSS for awarding of Malaysian Skills Certificate.

2

(iv) Competency Based Training (CBT)

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

1.2 OBJECTIVE OF STUDY

The objectives of the study are as below:

- To produce occupational structure (OS) from data analysis, interviews, site visits and focus group;

- To determine job descriptions of each job title from the OS; and

- To investigate the skills in demand in the industry.

1.3 SCOPE OF STUDY

The scope of work for the study to develop occupational framework are as listed below:

- To conduct literature review on the current industry;

- To consult with relevant industry representatives to obtain expert input from industry;

- To develop, disseminate and analyze survey and questionnaire's data from industries via industry representatives;

- To perform focus group discussion with the industry representatives, interviews, and/or any other methods in order to achieve the study outcome.

3

1.4 BACKGROUND OF THE CREATIVE CONTENTINDUSTRY - FILM, TELEVISION AND CGI PRODUCTIONIN MALAYSIA

The media and Creative Content industry is experiencing rapid transformation. This offers significant opportunities for those broadcasters, publishers, content advertising agencies, and content and digital platform owners who can understand the impact of this change.

Today, an audience of many is becoming an audience of one, forcing the media industry to become more data-driven. Media and digital groups need to understand changing patterns of consumption, including what programs and content are viewed across digital and traditional channels, as well as other content sources.

Although competition in the Malaysian subscription TV market is increasing, subscription TV penetration will remain fairly steady at 62.0% in 2019, from 62.1% in 2014. IPTV will begin to establish itself but satellite will continue to dominate the sector with 3.9mn satellite TV households at the end of 2019, compared with 216,000 IPTV households. With strong competition, TV subscription revenue will struggle to expand: it is forecast to peak at US$977 million in 2015 before falling back to US$936 million in 2019. This market will face difficulties including lower consumer spending, increased taxation and a reduction in subsidies. The Malaysian Communications and Multimedia Commission (MCMC) in January 2014 selected PuncakSemangatSdnBhd as the successful bidder to build, operate and manage the infrastructure for digital terrestrial TV broadcast (DTTB) services in Malaysia. The first DTTB rollout is expected to be completed and implemented by 2017, starting in a few test areas, offering a more compelling free-to-air (FTA) DTTB option and providing more competition to subscription TV.

Malaysia's total filmed Creative Content revenue will be worth US$765 million by 2019, down from US$859 million in 2014, a CAGR of -1.4%. Box office revenue will rise by a CAGR of 2.5% over the forecast period to US$222 million. Malaysia's filmed Creative Content market has had to contend with a strict regulatory environment and a tax of 25% on exhibitors, combined with strict censorship. FINAS, Malaysia's National Film Development Corporation, is beginning to offer generous tax rebates to local and international films shooting in the country. The opening of the Pinewood Iskandar Malaysia Studios in 2014 underlines the concerted attempt to attract inward investment through foreign film production. Total physical home video revenue (comprising both rentals and sell-through revenue) accounted for 71.6% of total filmed Creative

4

Contentrevenue in 2014. It will decrease over the next five years from US$587 million in 2014 to US$485 million in 2019, a CAGR of -3.8%.

1.5 CHAPTERCONCLUSION

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

CHAPTER 2: LITERATURE REVIEW

2.1 CHAPTERINTRODUCTION

This chapter will emphasis on the explanation of the Creative Content Industry focusing on Film, Television and CGI production, the current scenario in Malaysia, introduction to government policies, development plans, government bodies and industrial competitiveness at the international level pertaining to the Film, Television and CGI production in Malaysia.

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

2.2 STAKEHOLDERS

The stakeholders of Creative Content Industryinclude: -

a)   Regulatory and Statutory Bodies

These are theGovernment Agencies that are empowered by the legislations according to the scope and powers given in the Act that directly regulates the Creative ContentIndustry in Malaysia.

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
1.	National Film Development Corporation Malaysia (FINAS)	The National Film Development Corporation Malaysia (FINAS) was established in 1981 through the **Film Development Corporation of Malaysia Act 1981 (Amendment 1984) Act 244 (Amendment of the A589)**. FINAS began operating on 1 November 1981 under the Ministry of Trade and Industry Malaysia. FINAS is responsible to promote, preserve and facilitate the development of the film industry in Malaysia. Spur the Economic Transformation Programme to achieve the status of a high-income

6

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		nation and support the Government Transformation Programme by minimizing leakage of funds in government procurements and regain confidence in government agencies. Their mission and vision is as below: • Expand the market space and enhance the film industry's economy and Creative Content; • Internationalisation of the effectiveness and competitiveness of the film industry and Creative Content; • Enhancing human capital and empowering the younger generation, film community and the general public; • Enhance the process of marketing local content overseas and promote local filming of international films; • Provide effective and efficient services, facilities, advice and support; • Foster a culture of viewing Malaysian films / local film viewing (Love and to preserve Malaysian films)
2.	Malaysian Communications and Multimedia Commission	The Malaysian Communications and Multimedia Commission is the regulator for the converging communications and multimedia industry. At the time, it was created its key role was the regulation of the communications and multimedia industry based on the powers provided for in the Malaysian Communications and Multimedia Commission Act (1998) and the Communications and Multimedia Act (1998). Pursuant to these Acts the role of the Malaysian Communications and Multimedia Commission is to implement and promote the Government's national policy objectives for the communications and

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		multimedia subsector. The Malaysian Communications and Multimedia Commission oversees the regulatory framework for the converging industries of telecommunications, broadcasting and on-line activities.
3.	Creative Content Industry Guild (CCIG) Malaysia	Creative Content is a New Key Economic Area (NKEA) promoted by the Malaysian government in its Economic Transformation Programme (ETP). In order to increase the professionalism of human capital in the creative industry, and following discussions with industry professionals, the government has established an independent NGO, the Creative Content Industry Guild (CCIG) Malaysia, to represent industry practitioners.

CCIG was registered with the Registrar of Societies Malaysia on 23 August 2011. At present, it is supported by the government through limited funding from PEMANDU via FINAS. CCIG is governed by its Constitution and a Council consisting of 14 elected practitioners (if the need arises, three additional members may be appointed by the Chairman and agreed to by the Council). Council members are elected every three years at the CCIG's Annual General Meeting. Council members are elected from among certified members based on their standing, leadership, experience, involvement and expertise within the creative content industry. The management of CCIG is headed by a Chief Executive Officer. Presently its four functional departments are Accreditation Secretariat, Membership Affairs, Practitioners' Registry Portal, and Administration and Accounts.

9 Main Components of CCIG
- Human Capital Development

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		• Legislation & Policy • Benefit, Welfare & Rights • Financial • Public relation & Govt. Liaison • International Relations • Advertising & Promotions • Information, Directory & Database • Research & Development

b) Associations

Associations that are actively complementing and assisting theCreative Content industry in Malaysia.

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
1.	Professional Film Workers Association of Malaysia - PROFIMA	PROFIMA – formerly known as PPFM- Film Workers Association of Malaysia was established in 1993.Currently have active members around 2500. PROFIMA membership is based on production title and currently there are more than 100 production titles i.e. Art Direction, Production Management, Editing, Make-up, Costume Design, Best Boy, Grip, Gaffer, Stunt, Runner, Sound, Location etc. All active members are entitled to subscribe to Group Personal Accident Insurance. Members' contribution to the industry is recognized through PROFIMA AWARDs. PROFIMA also provide up-skilling / re-skilling program for industry through coordinated in-house and associated institutions training programs. Other than that, PROFIMA also give

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		endorsement/ support letter for bank loan application, training participation, etc. Main objective: - - To care & support the welfare of crew. - To provide the film industry with professional film workers.
2.	Malaysia Film Producers Association	The Malaysia Film Producers Association or PersatuanPengeluar-pengeluarFilem Malaysia (PFM) was established in 1980. It is a professional organization providing promotion, advocacy, education and networking for our membership. Membership is open to any company or individual of high standing that has managerial, budget or creative control for the production of moving visual media. The Malaysia Film Producers Association was also the key player in gaining government recognition via FINAS to implement the 'tax rebate' and 'wajibtayang or must show' system for local film productions. Producers have gained from this implementation. PFM was also instrumental in the formulation of the National Film Policy, "DasarPerfilemanKebangsaan" which was approved by government in early 2005. The policy set out the direction for the developments of the industry and provides avenue the assist Malaysian Film Producers.
3.	Creativewriters Guild Malaysia	Creativewriters Guild Malaysia (*PersatuanPenulisKreatif Malaysia*) (CGM) was registered in June 2013 (*Registration No. PPM-037-10-17062013*) to fight for the rights of creative writers to produce and

10

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		market their works, and their entitlement to copyrights, intellectual property and royalties. The Guild membership is eligible to all writers in the National Creative Content Industry (*IndustriKandunganKreatif Negara*) including writers of films, televisions, internet, animation, advertisements, radio, stage, novel, poems, short stories, magazines, lyrics and so forth.
4.	Film Directors' Association of Malaysia (FDAM)	*PersatuanSutradara Malaysia* or Film Directors' Association of Malaysia (FDAM) was established in 1990. The main objective of the association is to enhance the image and professionalism of film directors in Malaysia. In doing so, the association acts as the consultative body and representative of the film director in all matters related to a film director's works, plights, problems and issues in all area of work such as feature films, commercials, documentaries, television programs and other non-fiction film and video productions. The main activities of the association are trainings and production consultative and advisory services. Membership to the association is through application and by invitation. To date, most mainstream Malaysian film directors that are involved in feature film, commercial, television and documentaries are members of the association. An Active Member with a high level of creative and artistic achievement recommended by a special panel appointed by the association or a member who has won

11

NO.	ORGANISATIONS	OVERVIEW, ROLES, FUNCTIONS AND RESPONSIBILITIES
		an award from a festival recognized by the association can be granted an Accredited Membership status with the authority to use the association acronym "fdam" at the end of their name.
5.	PersatuanPenerbitTelevisyen Malaysia	*PersatuanPenerbitTelevisyen Malaysia* (PTVM) was founded by Mr. JureyLatiffRosli, Mr.YusofKelana and En. MohdTaha Abdul Wahid. The first step begins on May 30, 2007 which eventually gave birth TVM officially on 14 February 2008. The first General Meeting was successfully held at the Putra World Trade Centre, Kuala Lumpur on 27 March 2008. PTVM believes that a prudent approach in adopting the concept of deliberation in fighting serious issues publications will make the local broadcasting industry grow healthier. Armed with a constitution that are in place for safeguarding the interests of the members, PTVM also stressed the priority to establish a good relationship between the Association and the government or private parties involved in the broadcasting industry. Up to now the membership has reached 123 members. The primary objective of PTVM is uniting the efforts of active members as well as the intermediary between the government and other agencies. The rationale for the establishment of the Association is the need for publishers to fight for their TV to voice their complaints can be heard.

2.3 GOVERNMENT LEGISLATION, POLICIES ANDINITIATIVES

It is imperative that, this research has to make reference to legislations, by-laws and policies that are directly related to Creative Content industry.

i. Legislations

The Acts that are specifically related toCreative Content industry and operations are as listed below:

NO.	LEGISLATION / POLICY	OVERVIEW
1.	AktaPerbadananKemajuanFilemNasional Malaysia 1981 [Act 244]	This act encourages, protects and facilitates the development of filming in Malaysia by establishing PerbadananKemajuanFilemNasional Malaysia (FINAS).Under this act are the regulations as below : (a) *PerbadananKemajuanFilemNasional Malaysia (film charges) Regulations 1988-PU (A) 209/88.* (b) *PerbadananKemajuanFilemNasional Malaysia (compounding of Offence) Regulations 1985-PU(A) 264/85.* (c) *PerbadananKemajuanFilemNasional Malaysia (licensing) Regulations 1983-PU (A) 546/83.* (d) *PerbadananKemajuanFilemNasional Malaysia (mandatory screening scheme) Regulations 2005-PU(A) 232/2005.*
2.	Communication and Multimedia[Act 1998]	Malaysia's IT and telecommunication regulatory environment underwent a major change with the enactment of the Communication and Multimedia Act 1998 (CMA). The Act defines a

NO.	LEGISLATION / POLICY	OVERVIEW
		regulatory framework in support of ten national policy objectives for the communication industry:
		(a) *To establish Malaysia as a major global centre and hub for communication and multimedia information and content services;*
		(b) *To promote a civil society where information-based services will provide the basis of continuing enhancements to quality of work and life;*
		(c) *To grow and nurture local information resources and cultural representation that facilitates the national identity and global diversity;*
		(d) *To regulate the long-term benefit of the end-user;*
		(e) *To promote a high level of consumer confidence in service delivery from the industry;*
		(f) *To ensure provision of affordable services over ubiquitous national infrastructure;*
		(g) *To create a robust applications environment for end-users;*
		(h) *To facilitate the efficient allocation of resources such as skilled labour, capital, knowledge and national assets;*
		(i) *To promote the development capabilities and skills within*

NO.	LEGISLATION / POLICY	OVERVIEW
		Malaysia's convergence industries; and (j) *To ensure information security and network reliability and integrity.*
3.	National Creative Industry Policy (*DasarIndustriKreatif Negara*)	According to the *DasarIndustriKreatif Negara* developed by the Ministry of Information, Communications and Culture, the industry is divided into 3 main sub-areas which are as below: (a) *Creative Multimedia Industry that includes Film & TV Production, Advertising, Design, Animationand Creative Content* (b) *Creative Arts Industry that includes Performing Arts, Visual Arts, Craft, Creative Writing and Fashion & Textiles* (c) *Creative Cultural Heritage Industry that includes museums, archives and preservation work*

ii. Eleventh Malaysia Plan (11th MP)

In the Eleventh Malaysia Plan, 2016-2020, the Creative Content sector will continue to remain a crucial driver of growth. The regional economic corridors will continue to play an important role in Malaysia's growth and development. A number of long term, high impact programmes and projects are currently underway, and will continue to be implemented in the coming years.

A number of initiatives to promote inclusiveness will also be implemented across the regional economic corridors, mainly focused on income-generating activities and skills training for localcommunities. For example, the Iskandar Malaysia Creative Industry Talent Development Programme will be enhanced to train more locals, while entrepreneurship and skills development programmes will broaden the ability of locals to participate in and benefit fromeconomic development in

ECER. High impact programmes in Creative Content development will be developed for youth in SDC with a target of 850 enrolments.

University College Sabah Foundation (UCSF) together with Sabah Economic Development and Investment Authority (SEDIA) has conducted programmes in Creative Content skill development under Sabah AnimationCreative Content Centre (SAC3) with enrolment of 600 participants in certificate, diploma, and degree level.

Under Strategy G1 : Developing city competitivenessmaster plans for four major cities. Principle 3: Strengthening knowledge-based clusters - Knowledge-based clusters will be developed to attract investmentand talent. Knowledge-based clusters are physical hubs within thecity that agglomerate industry-specific firms and talent, particularlyfor industries such as Creative Content, ICT, and professional services.Knowledge-intensive investments will be given priority in the selectedcities. Institutions of higher learning and research institutes located inthe cities will be the catalysts to create knowledge-based clusters.

iii. **ETP (Economic Transformation Plan)**

Launched on 25 September, 2010, the Economic Transformation Programme (ETP) was formulated as part of Malaysia's National Transformation Programme. Its goal is to elevate the country to developed-nation status by 2020, targeting GNI per capita of US$15,000. The ETP's targets for 2020 will be achieved through the implementation of 12 National Key Economic Areas (NKEAs), representing economic sectors which account for significant contributions to GNI.

2015 was another exciting year for the Communication Content & Infrastructure NKEA, as it continued to build on the momentum of existing projects and refine initiatives. One such initiative, The Film in Malaysia Incentive or FIMI experienced a phenomenal growth in 2015. The industry has 40 percent increase in terms of production investment worth over RM457 million. Of this amount, 98 percent was foreign led, and this means the government will continue to promote Malaysia as a global film location and to facilitate the ease of making creative content here.

Another initiative, the Content Malaysia Pitching Centre launched in 2015 provides the creative industry a platform to produce world class content to compete in the global market. It was a missing cog in the industry wheel, as well as a game changer at large, as it caters to both budding movie making entrepreneurs such as producers and seasoned script writers, hair and make-up stylists, visual effects teams, directors amongst others.

2.4 INDUSTRY ANDMARKET INTELLIGENCE

Industry intelligence is the collection and distribution of data of an industry by using a variety of approaches. The industry will be able to utilise this information to make business decisions, manpower developments and training requirements. Industry intelligence is critical for developing strategies in the areas of manpower development and the impact of those developments.

The tremendous growth of Creative Content Industryin Malaysia over the years underlines the value of the Media and Creative Content Industry(M&E) to its economic well-being and the importance of the culture to the lives of its people. Given this, it is appropriate that Malaysia, a nation filled with long historic culture with different races has tremendous opportunity to become the leading example in M&E in this region.

i. Global outlook of the industry

According to ITA Media &Creative Content Top Markets Report, Global filmed Creative Content revenues will surpass $100 billion in 2017 to reach $118 billion by 2018 at a 4.5 percent growth rate. Box office will grow 4.9 percent in the years leading up to 2018 while physical home video (i.e. DVD and blue ray rentals and sales) will decline 4.8 percent, and digital home video (i.e. over-the-top (OTT), streaming and video on demand) will grow 19 percent, surpassing physical in 2018. By the end of 2015 the world's movie theatres will have fully converted to digital screens,4 marking the end of 35mm film distribution.Combined with the upwards trending of OTT and streaming services which are expected to grow 28.1 percent globally during the five-year period studied here, broadcast television and filmed Creative Content has been transformed in to a digital sector led by HBO, Hulu, and Netflix and many new entrants to the marketplace. In addition, pay TV, VoD and IPTV are popular in many markets, and consumers have an array of sources to view content on and devices to download or stream content to for viewing. Filmed Creative Content is pushing the non-digital consumer M&E market towards digital models.

Challenges faced by the Creative Content Industry in Malaysia

a) **Regional competitors**

Competitive competition is strong among Malaysia'sneighbouring country. The performance of industry player is usually indicated by their ability to produce Creative Content product that can be accepted by people in a cost competitive way. In this regard, industry player must always improve their performance and overall competitiveness to retain clients and attract new audience and investments. Regional competitors include Singapore, Indonesia, Vietnam and Thailand.

b) **Copyrighted material**

In order for the industry to continue to grow, the Creative Contentindustry must monetize the digital consumer and protect copyrighted material. Both rely heavily on consumer education, access to legitimate content, income to purchase, reliable distribution, technology tools, enforcement of IP laws, cooperation between Internet service providers (ISPs), media corporations and trade associations representing industry, as well as global policy and enforcement cooperation.

2.5 OCCUPATIONAL STRUCTURE OVERVIEW

The occupational structure overview includes a brief description on each sector/subsector of the Creative Content Industry.

The Malaysia Standard Industry Classification (MSIC) was used as the main reference for the classification of sector/subsector. In the MSIC 2008, Creative Content Industry focusing on Film, Television and CGI Production falls under Section J and Division 59. Definition and scope of coverage is as below: -

SECTION : J   **Information and Communication**

DIVISION : 59   **Motion Picture, Video and Television Programme Production, Sound Recording and Music Publishing Activities**

This section includes the production and distribution of information and cultural products, the provision of the means to transmit or distribute these products, as well as data or communications, information technology activities and the processing of data and other information service activities.

This section includes publishing activities, motion picture, video and television programme production, sound recording and music publishing activities, broadcasting and programming activities, telecommunications, computer programming, consultancy and related activities, information service activities.

The main components of this section are publishing activities (division 58), including software publishing, motion picture and sound recording activities (division 59), radio and TV broadcasting and programming activities (division 60), telecommunications activities (division 61) and information technology activities (division 62) and other information service activities (division 63).

Publishing includes the acquisition of copyrights to content

(information products) and making this content available to the general public by engaging in (or arranging for) the reproduction and distribution of this content in various forms. All the feasible forms of publishing (in print, electronic or audio form, on the internet, as multimedia products such as CD-ROM reference books, etc.) are included in this section.

Activities related to production and distribution of TV programming span divisions 59, 60 and 61, reflecting different stages in this process. Individual components, such as movies, television series, etc. are produced by activities in division 59, while the creation of a complete television channel programmed, from components produced in division 59 or other components (such as live news programming) is included in division 60. Division 60 also includes the broadcasting of this programmed by the producer. The distribution of the complete television programmed by third parties, i.e. without any alteration of the content, is included in division 61. This distribution in division 61 can be done through broadcasting, satellite or cable systems.

Related Group, Class & Item for Creative Content Industry (Film, Television and CGI Production)	Group	:591	**Motion Picture, Video and Television Programme Activities**
	Class	**:5911**	**Motion Picture, Video and Television Programme Production Activities**
	Item	:59110	Motion Picture, Video and Television Programme Production Activities
	Group	**:592**	**Sound Recording and Music Publishing Activities**
	Class	**:5920**	**Sound Recording and Music Publishing Activities**
	Item	:59200	Sound Recording and Music Publishing Activities

The DSD has developed 58 NOSS for the Creative Content Industryup until the year 2015 which can be found under the Section 2: Information & Communication Technology and Section 28 : Art and Culture which can be found in NOSS Registry.The existing NOSS are as in Table 2.1. : List of existing NOSS developed by Department of Skills Development

22

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
Penyiaran – Pencahayaan (Broadcasting – Lighting)	EE-220-5:2013 PenataanCahayaFilem&Televisyen Film & Television Lighting (23-06-2009) (30-12-2013)	EE-220-4:2013 PenataanCahayaFilem&Televisyen Film & Television Lighting (23-06-2009) (30-12-2013)	EE-220-3:2013 PenataanCahayaFilem&Televisyen Film & Television Lighting (23-06-2009) (30-12-2013)	(No Level)	(No Level)
Produksi Video/Filem(Prop) (Digital Creative-Production)	(No Level)	(No Level)	IT-074-3:2012 Video/Filem (Prop) Video / Film(Prop) (18-12-2012)	(No Level)	(No Level)
Produksi Video/Filem (Penggambaran) Video / Film Production (Shooting)	IT-071-5:2011 Video/ ProduksiFilem (Penggambaran) Video / Film Production (Shooting) (20-12-2011)	IT-071-4:2011 Video/ ProduksiFilem (Penggambaran) Video / Film Production (Shooting) (20-12-2011)	IT-071-3:2011 Video/ ProduksiFilem (Penggambaran) Video / Film Production (Shooting) (30-09-2000) (20-12-2011)	IT-071-2:2011 Video/ ProduksiFilem (Penggambaran) Video / Film Production (Shooting) (30-09-2000) (20-12-2011)	(No Level)
KandunganKreatif (Creative Content)	IT-070-5:2011 Pembangunan KandunganKreatif Creative Content Development (30-09-2000) (20-12-2011)	IT-070-4:2011 Pembangunan KandunganKreatif Creative Content Development (30-09-2000) (20-12-2011)	IT-070-3 Perekabentuk Multimedia - Pengarangan Multimedia Designer - Authoring (30-09-2000) (18-11-08)	IT-070-2 Artis Multimedia – Pengarangan Multimedia Artist - Authoring (30-09-2000) (18-11-08)	(No Level)

23

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
PascaPenerbitan-Penyuntingan Visual (Post Production-Visual Editing)	IT-072-5:2012 Video/Filem (Penyuntingan) Video / Film (Editing) (18-12-2012)	IT-072-4:2012 Video/Filem (Penyuntingan) Video / Film (Editing) (18-12-2012)	IT-072-3:2012 Video/Filem (Penyuntingan) Video / Film (Editing) (18-12-2012)	(No Level)	(No Level)
PascaPenerbitan-Kesan Visual (Post Production-Visual Effect)	IT-073-5:2012 Produksi Video/Filem (Kesan Visual) Video / Film Production (Visual Effect) (18-12-2012)	IT-073-4:2012 Produksi Video/Filem (Kesan Visual) Video / Film Production (Visual Effect) (18-12-2012)	IT-073-3:2012 RekaBentukKonsep Video/Filem (Kesan Visual) Video / Film Concept Design (Visual Effect) (18-12-2012)	(No Level)	(No Level)
Pembinaan Set Filem (Film Set Construction)	RekabentukSeniProduksiFilem/TV Film/TV Production Art Designing (24-05-2016)	AC-060-4:2016 PengarahanSeniProduksiFilem/TV Film/TV Production Art Direction (24-05-2016)	AC-060-3:2013 Penyeliaan Set Binaan Set Construction Supervision (30-12-2013)	AC-060-2:2013 Operasi Set Bangunan Set Building Operation (29-07-2013)	AC-060-1:2013 OperasiPembinaan Set Set Construction Operation (29-07-2013)
KostumFilem (Film Wardrobe)	(No Level)	(No Level)	(No Level)	AC-063-2:2013 PerkhidmatanKostum Wardrobe Services (29-07-2013)	(No Level)

24

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
SolekanFilem& TV Antarabangsa (Make Up For International Film & TV)	(No Level)	(No Level)	AC-061-3:2013 SolekanFilem& TV Antarabangsa Make-Up For International Film & TV (29-07-2013)	(No Level)	(No Level)
DandananRambutFilem& TV Antarabangsa (Hairdressing For International Film & TV)	(No Level)	(No Level)	AC-062-3:2013 DandananRambutFilem& TV Antarabangsa Hairdressing For International Film & TV (29-07-2013)	(No Level)	(No Level)
(Grip)	(No Level)	(No Level)	AC-064-3:2013 Operasi Dolly Grip Di Set On Set Dolly Grip Operation (30-12-2013)	AC-064-2:2013 Operasi Grip Di Set On Set Grip Operation (30-12-2013)	AC-064-1:2013 Operasi Grip Di Set On Set Grip Operation (30-12-2013)
Penatacahayaan (Lighting)	(No Level)	(No Level)	AC-065-3:2013 Pre Rig Lighting Supervision (30-12-2013)	AC-065-2:2013 Pre Rig Lighting Operation (30-12-2013)	AC-065-1:2013 Pre Rig Lighting Operation (30-12-2013)

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
PerakaunanPengeluaranFilem (Film Production Accounting)	(No Level)	(No Level)	AC-066-3:2013 PerakaunanPengeluaranFilem Film Production Accounting (30-12-2013)	(No Level)	(No Level)
Pengarahan (Directing)	AC-070-5:2014 PengarahanKreatifFilem Film Creative Directing (16-12-2014)	AC-070-4:2014 KoordinasiPengarahanFilem Film Directing Coordination (16-12-2014)	(No Level)	(No Level)	(No Level)
Multimedia Kreatif (Creative Multimedia) Concept design	IT-053-5:2013 RekabentukKonsep Concept Design (24-04-2013)	IT-053-4:2013 RekabentukKonsep Concept Design (24-04-2013)	(No Level)	(No Level)	(No Level)
Multimedia Kreatif (Creative Multimedia) Audio	IT-063-5:2014 PengurusanPostProduksi Audio Visual (ANIMATION) Audio Visual Post Production (ANIMATION) (16-12-2014)	IT-063-4:2014 PengurusanPostProduksi Audio Audio Post Production Management (16-12-2014)	IT-063-3:2014 Post Produksi Audio Audio Post Production (16-12-2014)	(No Level)	(No Level)

26

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
Multimedia Kreatif (Creative Multimedia) Video	IT-063-5:2014 PengurusanPostProduksi Audio Visual (Animation) Audio Visual Post Production (Animation) (16-12-2014)	IT-064-4:2014 PengurusanPenyuntingan Video Animation Animation Video Editing Management (16-12-2014)	IT-064-3:2014 Penyuntingan Video Animation Animation Video Editing (16-12-2014)	(No Level)	(No Level)
3D Production = 3D Modeling& Rigging	IT-054-5:2013 PengurusanAnimasi 3D 3D AnimationModeling& Rigging Management (24-04-2013)	IT-054-4:2013 Animasi 3D 3D AnimationModeling& Rigging (24-04-2013)	(No Level)	(No Level)	(No Level)
3D Production = 3D Animation	IT-055-5:2013 Animasi 3D-Pengeluaran Kandungan 3D AnimationContent Production (24-04-2013)	IT-055-4:2013 Animasi 3D- OperasiPengeluaran 3D Animation production Operation (24-04-2013)	IT-055-3:2013 3D- OperasiSokonganPengeluaran 3D Production Operation Support (24-04-2013)	(No Level)	(No Level)
3D Production = 3D Lighting & Rendering	IT-056-5:2014 3D Lighting & Rendering Production Operation (02-04-2014)	IT-056-4:2014 3D Lighting & Rendering Production Operation (02-04-2014)	IT-055-3:2013 3D- OperasiSokonganPengeluaran 3D Production Operation Support (24-04-2013)	(No Level)	(No Level)

27

SECTOR / LEVEL	LEVEL 5	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
PengeluaranAnimasi 2D (2D Animation production)	IT-057-5:2014 PengeluaranKandunganAnimasi 2D 2D AnimationContent Production (02-04-2014)	IT-057-4:2014 OperasiPengeluaranAnimasi 2D 2D Animation production Operation (02-04-2014)	IT-057-3:2014 PerkhidmatanSokonganAnimasi 2D 2D Animation production Support (02-04-2014)	(No Level)	(No Level)
(Visual Effects Compositing)	IT-059-5:2014 Visual Effects Compositing Management (02-04-2014)	IT-059-4:2014 Visual Effects Compositing Production (02-04-2014)	IT-059-3:2014 Rotoscoping (02-04-2014)	(No Level)	(No Level)
Animation& VFX Storyboarding	(No Level)	(No Level)	IT-066-3:2016 Animation Storyboarding (24-05-2016)	(No Level)	(No Level)

Table 2.1 : Summary of NOSS developed under the Creative Content Industry

(Source: NOSS Registry May 2016)

2.6   CHAPTER CONCLUSION

It can be summarised in this chapter that the Malaysian Creative Content Industry has great potential at a global scale. Malaysia has many advantages and features that can be leveraged upon to make it internationally competitive with skilled workforce, current technology and infrastructure. Backed up with support and development by the government and the industry players, promises a progressive future for the Creative ContentIndustry in Malaysia.

CHAPTER 3: METHODOLOGY

3.1 CHAPTER INTRODUCTION

This chapter describes the methodology of the overall Occupational Framework process that was conducted throughout the Creative Content Industry for Film, TV and CGI ProductionOccupational Framework analysis.

3.2 RESEARCH METHODOLOGY

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

Below are the methods used throughout the research conducted on the Creative Content Industry for Film, TV and CGI production:

Step 1: Preliminary Info Gathering
Preliminary information gathering was done via literature review/research and survey/questionnaires.

(i) Literature Review

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

Film, TV and CGI production industry, skilled workers' requirement in the local sub-sector and the industrial competition at international level. A Focus Group, comprises of SME (Subject Matter Experts) were selected from the industry to provide the relevant information for the items mentioned above.

The literature review is then presented to industry members to confirm the accuracy and relevancy to the industry.

(ii) Semi-Structured Surveys

Semi-structured surveys also served as a source of information, please refer to Annex 3: Questionnaire. The survey was used as the instrument to confirm the findings obtained though qualitative analysis obtained in the workshop sessions. The respondents consisted of representatives from the organization/agencies relevant to the sub-sectors of the Creative Content Industry for Film, TV and CGI Production.

The questionnaire was developed by referring the findings from the workshops with industry panel members. The sub-sectors, areas, job titles and skill sets were adapted to become guiding questions in the questionnaire.

The questionnaire consisted of various questions that are semi-structured and respondents from the industry will be asked on the industry workforce.

Step 2 : Engaging Industrial Experts

Industry experts are engaged by applying various mediums such as brainstorming, focus group, interview, on-site visit, emails etc.

Experts from the Creative Content Industry for Film, TV and CGI productionindustry were identified for further communication and contact. The lists of experts were included in the list of development panel members in Annex 2; List of Contributors. In the process of gathering the input, DACUM brainstorming technique was adopted and were attended by development panel members who discussed the different sub-sectors and areas. Facts obtained during the literature review were also discussed and presented to the

31

development panel members. The information gathered was then used as input to the Occupational Framework of the said sub-sector.

Workshops and interviews were conducted during the development of the Creative Content Industry for Film, TV and CGI ProductionOccupational Framework. Follow up discussions with the expert panel members were done in smaller groups to verify the findings of the Occupational Framework. The details of the workshops are as listed below:

Table 3.1: List of Occupational Framework Development session

Date	Venue	Activity
13th – 14th August 2016	Palace of Golden Horses Hotel, Kuala Lumpur	• Confirmation of Preliminary Literature Search • Identification of Occupational Structure
15th – 16thSeptember 2016	The Westin Hotel, Kuala Lumpur	• Confirmation of Occupational Structure • Development of Occupational Definition

Step 3 : Data Analysis

Based on the activities conducted above, substantial data and information were collected. The data and information were discussed and analysed in development workshops, focus group discussions and interviews attended by selected key persons or experts from the public and private sub-sector. The presence of the key persons or experts ensured that the development of the Occupational Framework was current and relevant.

Throughout the development process, the Creative Content Industry for Film, TV and CGI productionindustry was analysed using the above methodology to identify the following:

(a)   Scope of the Industry and its sub-sectors;

(b)   Occupational groups of the sub-sector;

(c)   Job titles;

(d)   Skills in Demand;

(e)   Hierarchy structure (Level 1 – 5); and

(f)   Occupational Description.

Step 4 : Occupational Structure (OS) Development

The Occupational Structure development technique is explained in detail in section, 3.2.1, Occupational Structure Development.

Several elements were referred when developing the Occupational Structure (OS) such as the following:

- Identification of sub-sector/area/sub-areas (MSIC)
- Identification of Job Title (Organization Structure etc)
- Identification of levelling based on MOSQF

Step 5: Job Description Development

The Job Description development technique was explained in detail in section 3.2.2, Occupational Description Development. The Job Description shall reflect the competencies performed for a particular job.

Step 6 : Finalizing OA Document

The collated documents were finalised and presented in the format as prescribed by JPK.

3.2.1 Occupational Structure (OS) Development

The Occupational Structure (OS) is developed based on the following processes:

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

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

33

of technical abilities is a determining factor. The MSIC and existing Occupational Structures in the DSD NOSS Registry were also used as a point of reference.

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

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

(c) Identification of job titles

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

(d) Leveling of job titles

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

3.2.2 Occupational Description Development

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

(i) determine the main areas and sub-areas in the sub-sector;

(ii) identify the job titles; and

(iii) identify the job scope.

34

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

a) Object

The object is determined first before the verb and qualifier. It is the main determinant to distinguish one job to another. The objects are acquired from the industrial experts during a brainstorming session and written on DACUM cards so that all the experts can see the objects identified. Objects of those in the related sub-sector or area are determined as in the example below:

Legend:

☐   **: Sector/Sub-sector/Area/Sub-area**

⬭   **: Object**

Figure 3.1: Example of Identifying Objects

b) Verb

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

➢ ***Object*** *:camera movement*

➢ ***Verb for Level 3 : Carry Out***

➢ ***Verb for Level 4 : Coordinate***

➢ ***Verb for Level 5 : Direct***

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

▪ Director of Photography (Level 5)

✓ ***Direct*** *camera movement + (qualifier)*

▪ Cameraman (Level 4)

✓ ***Coordinate*** *camera movement + (qualifier)*

▪ Assistant Cameraman (Level 3)

✓ ***Carry out*** *camera movement + (qualifier)*

✓

c) Qualifier

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

➢ ***Coordinate*** *camera movement during* ***film production***

3.3 CHAPTER CONCLUSION

This chapter has elaborated on the methodology used in the study which is through literature review and DACUM brainstorming sessions.The results of the Occupational Structure and Occupational Descriptiondevelopment and skills in-demand identified by focus group and industry surveys are presented in the next chapter, Chapter 4, Findings.

CHAPTER 4:   FINDINGS

4.1   CHAPTER INTRODUCTION

The identified sub-sectors for the Creative Content Industry for Film, TV and CGI Productionwere obtained through discussions with industry experts during the development workshop sessions and interviews. Based on the discussions held during development workshops, the development panel members had identified that the Creative Content Industry for Film, TV and CGI Productionin Malaysia was categorized into4 sub-sectors which are: -

   I.   **Production Management**
   II. **TV/Film and Live Production**
   III. **Production Support**
   IV. **CGI Production**

Research instruments used were focus group discussions, semi-structured surveys, interviews. Information was initially obtained from available material. This information was then analysed and used as the basis for the initial working group workshops. During the initial working group workshops, the information was analysed and grouped into three key theme areas which were:

   *   Industry Background
   *   Occupational Structure
   *   Skills in Demand

These key theme areas were then used as a guide and checklist to obtain information through focus group discussions with relevant stakeholders in Malaysia. The feedback and input obtained from the focus group discussions were then analysed to determine the current industry scenario in Malaysia.

In order to obtain information on skills in demand and industry intelligence, semi-structured surveys were distributed to the respondents who were representatives of the relevant organisations.   The input acquired from the meetings, interviews and survey responses were then reviewed.

4.2 SURVEY ANALYSIS

Based on the main key themes, a semi-structured survey was formulated to address each of the areas of discussion that will ultimately lead to the objective of the project. The survey comprised of 9 questions which were divided into 2 sections revolving the key themes identified during the focus group discussion. A sample of the survey questions is included in this report in Annex 3.

The semi-structured survey was provided to a total of 20 respondents representing various stakeholders.   Generally during each meeting the main topics of discussion revolved around the topics in the questionnaire.   Most workshop discussions consisted of a more collective discussion of pertaining issues. Material and samples of relevant documentation were provided for further comprehension during the meetings whereas web links and material were emailed to the researcher by the corresponding organisations. The findings of the survey are elaborated in the following sections.

4.3 OCCUPATIONAL STRUCTURE

The identified sub-sectors for the Creative Content Industry for Film, TV and CGI productionwere obtained through literature research and discussions with industry experts during the development workshop sessions and interviews. The Occupational Structure forCreative Content Industry for Film, TV and CGI productionis as table below.

MSIC SECTOR J : INFORMATION AND COMMUNICATION		
CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES		
Sub-sector	**Production Management**	
Sub-area / Level		
L5	Producer★	
L4	Production Manager★	
L3	Transportation Supervisor	Location Supervisor	Unit Supervisor
L2	Production Coordinator	
L1	Production Assistant	

★ *Critical Job Title*

Table 4.1 : Creative Content Industry for Film, Television and CGI production
Occupational Structure – Sub sector Production Management

				MSIC SECTOR J : INFORMATION AND COMMUNICATION						
				CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES						
Sub-sector				TV, Film and Live Production						
Sub-area / Level	Screen writing	Directing	Production Design	TV & Film Production						
				Multicam Production (MCP)				Cinematography		
				Lighting	Camera Control	Switching	Studio	Key Grip	Gaffer	Camerawork
L5	Screen writer★	Film Director★	Production Designer★	MCP Technical Producer		MCP Producer		Director of Photography★		
L4	Junior Writer★	Assistant Director★	Art Director★	MCP Lighting Director	Camera Control Operation Manager	Switching Operator★	MCP Assistant Producer★	Camera Operator★		
L3	No Level	No Level	Concept Artist	MCP Lighting Supervisor	Camera Control Operation Supervisor	MCP Production Supervisor		Key Grip★	Gaffer	First Assistant Camera (Focus Puller)
L2	No Level	No Level	No Level	MCP Lighting Technician★	Camera Control Operation Technician★	MCP Production Assistant★		Best Boy Grip	Best Boy Gaffer	Second Assistant Camera
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	Technical Crew		

★ *Critical Job Title*

Table 4.2 : Creative Content Industry for Film, Television and CGI production Occupational Structure –
Sub sector TV, Film and Live Production

MSIC SECTOR J : INFORMATION AND COMMUNICATION								
CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES								
Sub-sector	TV, Film and Live Production								
Sub-area / Level	TV & Film Production								
	On Location Sound Recording	Live Sound Production			Audio Post Production			Visual Post Production	
		Front of House	Stage Monitor	Audio Recording	Sound Design	Automated Dialog Replacement (ADR)	Foley	Visual Editing	Visual Finishing
L5	No Level	Front of House Sound Engineer	Stage Monitor Sound Engineer	Recording Engineer	Sound Designer★	Automated Dialog Replacement Engineer	Foley Engineer	Film Editor★	Colourist★
L4	No Level	Assistant Live Sound Engineer			Sound Assistant Designer★	Assistant Engineer (ADR)	Foley Artist	Video Editor	Online Artist
L3	Sound Recordist / Live Sound Technician★							Assistant Editor	Conform Artist
L2	Sound Crew★							No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level

★ *Critical Job Title*

Table 4.3 : Creative Content Industry for Film, Television and CGI production Occupational Structure –
Sub sector TV, Film and Live Production (*continued*)

MSIC SECTOR J : INFORMATION AND COMMUNICATION											
CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES											
Sub-sector	**Production Support**										
Sub-area / Level	**Set & Props Production**		**Wardrobe & Styling**				**Special Effects and Stunt Production**				**Data Management**
	Set Design	**Props Design**	**Wardrobe**	**Costume**		**Makeup & Hair**	**Stunt Production**			**Special Effects Production**	
L5	Art Director★		Key Wardrobe	Costume Designer★		Special Effect Makeup Artist★	Stunts Director★			Special Effects Supervisor★	No Level
L4	Set Designer★	Props Master★	Assistant Key Wardrobe	Assistant Costume Designer★		Character Makeup Artist★	Stunts Coordinator	Stunt Choreographer★	Stunt Safety Officer★	Special Effects Coordinator★	No Level
L3	Assistant Set Designer	Props Man	Dresser	Costume Supervisor★		No Level	Stuntman			Special Effects Technician	Digital Image Technician★
L2	Set Decorator	No Level	Wardrobe Assistant (Swing Gang)	Ager / Dyer★	Costumer	No Level	No Level	No Level	No Level	Assistant Special Effects Technician	Data Wrangler★
L1	No Level	No Level	No Level			No Level	No Level	No Level	No Level	No Level	No Level

★ *Critical Job Title*

Table 4.4 : Creative Content Industry for Film, Television and CGI production Occupational Structure –
Sub sector Production Support

MSIC SECTOR J : INFORMATION AND COMMUNICATION				
CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES				
Sub-sector	CGI Production				
Sub-area / Level	Pre-Production				
	2D		3D		
	2D Concept Design	2D Storyboard	3D Modeling	3D Rigging	3D Texture
L5	Art Director (2D & 3D)				
L4	Concept Artist	Pre-vis Artist	Lead Modeler Artist	Lead Rigger Artist	Lead Texture Artist
L3	No Level	Storyboard Artist	Modeling Artist	Rigger Artist	Texture Artist
L2	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level	No Level	No Level	No Level

★ *Critical Job Title*

Table 4.5 : Creative Content Industry for Film, Television and CGI production
Occupational Structure – Sub sector CGI Production

	CREATIVE CONTENT INDUSTRY - FILM, TV & CGI PRODUCTION @ MSIC DIVISION 59 : MOTION PICTURE, VIDEO AND TELEVISION PROGRAMME PRODUCTION, SOUND RECORDING AND MUSIC PUBLISHING ACTIVITIES									

MSIC SECTOR J : INFORMATION AND COMMUNICATION

Sub-sector	CGI Production									
Sub-area / Level	Production									Post Production
	2D Production		3D Production			Visual Effect (VFX)				Compositing
			Animation	Simulation	Lighting & Rendering	Motion Capture	Footage Preparation	Rotoscoping (Mask/Key)	Tracking	
L5	Animation Supervisor		Animation Supervisor	Art Director		Visual Effect (VFX) Supervisor				
L4	2D Lead Animator		Lead Animator	Lead Effect (FX) Simulation Artist	Lead Lighting & Rendering Artist	Lead Motion Capture Artist	Lead Footage Preparation	Lead Rotoscoping	Lead Match move	Lead Compositor
L3	2D Animator		Animator	Effect (FX) Simulation Artist	Lighting & Rendering Artist	Motion Capture Technician	Footage Preparation Artist	Rotoscoping Artist	Match move Artist	Compositor
L2	Ink & Paint Artist	Background Artist / Clean Up Artist	No Level	No Level	No Level	No Level	No Level	No Level	No Level	No Level
L1	No Level	No Level / No Level	No Level	No Level	No Level		No Level	No Level	No Level	No Level

★ *Critical Job Title*

Table 4.6 : Creative Content Industry for Film, Television and CGI production Occupational Structure – Sub sector CGI Production (*Continued*)

4.4   OCCUPATIONAL DESCRIPTION

The Occupational Description describes the occupations under the Occupational Structure in terms of competencies and duties that they are designated to carry out as competent personnel. These Occupational Descriptions can be used as reference for employees, employers, practitioners, trainers and academicians alike. The Occupational Descriptions in this chapter are organised according to sub-sector, area and hierarchy of levels.   Please refer the details of these Occupational Descriptions in Annex 5 of this report.

4.5   CRITICAL JOB TITLE

This section will highlight the critical job titles which reflect skilled personnel requirement in the Creative Content Industry for Film, TV and CGI production. Job titles under this category reflect the immediate industry requirement for skilled workers.

The identification of critical job titles is the essence of developing the Occupational Standard for the job so that formal training can be carried out and skilled workers can be produced and supplied to the industry. It must be highlighted that, other job titles are not considered as critical because the current number of personnel under these categories are sufficient or the NOSS for the trade has been develop and do not need revision at this moment.

With reference to Table 4.7, the critical job titles, are defined based on the following scenarios in order of importance:
- Shortages of skilled workers supply in the industry
- Shortages of workers for a particular job area in the industry
- Strategic assessment in terms of direction for both short term and long term periods

Table 4.7: List of Critical Job Titles

No.	List of Critical Job Title	Sub-Sector	Job area	Level
1	Producer	Production Management	Production Management	5
2	Production Manager	Production Management	Production Management	4
3	Junior writer	TV, Film and Live Production	Screen writing	4
4	Screen writer	TV, Film and Live Production	Screen writing	5
5	Film Director	TV, Film and Live Production	Directing	5
6	Assistant Director	TV, Film and Live Production	Directing	4
7	Production Designer	TV, Film and Live Production	Production Design	5
8	Art Director	TV, Film and Live Production	Production Design	4
9	MCP Lighting Technician	TV, Film and Live Production	Multicam Production (MCP)	2
10	Camera Control Operation Technician	TV, Film and Live Production	Multicam Production (MCP)	2
11	MCP Production Assistant	TV, Film and Live Production	Multicam Production (MCP)	2
12	Switching Operator	TV, Film and Live Production	Multicam Production (MCP)	4
13	MCP Assistant Producer	TV, Film and Live Production	Multicam Production (MCP)	4
14	Key Grip	Cinematography	Key Grip	3
15	Camera Operator	Cinematography	Cinematography	4
16	Director of Photography	Cinematography	Cinematography	5
17	Sound Crew	TV & Film Production	On Location Sound Recording, Live Sound Production, Audio Post Production	2
18	Sound Recordist / Live Sound Technician	TV & Film Production	On Location Sound Recording, Live Sound Production, Audio Post Production	3
19	Sound Assistant Designer	TV & Film Production	Sound Design	4
20	Sound Designer	TV & Film Production	Sound Design	4
21	Film Editor	TV & Film Production	Visual Post Production	5
22	Colourist	TV & Film Production	Visual Finishing	5

No.	List of Critical Job Title	Sub-Sector	Job area	Level
22	Set Designer	Production Support	Set & Props Production	4
23	Props Master	Production Support	Set & Props Production	4
24	Art Director	Production Support	Set & Props Production	5
25	Ager / Dyer	Production Support	Wardrobe & Styling	2
26	Character Makeup Artist	Production Support	Wardrobe & Styling	4
27	Special Effect Makeup Artist	Production Support	Wardrobe & Styling	5
28	Stunt Choreographer	Production Support	Special Effects and Stunt Production	4
29	Stunt Safety Officer	Production Support	Special Effects and Stunt Production	4
30	Special Effects Coordinator	Production Support	Special Effects and Stunt Production	4
31	Special Effects Supervisor	Production Support	Special Effects and Stunt Production	5
32	Data Wrangler	Production Support	Data Management	2
33	Digital Image Technician	Production Support	Data Management	3

4.6 SKILLS IN DEMAND

This section highlighted the skills in demand which is a requirement for skilled personnel requirement in the Creative Content Industry for Film, TV and CGI production. Job titles under this category reflect the immediate industry requirement for skilled workers. The identification of critical job titles is the essence of developing the Occupational Standard for the job so that formal training can be carried out and skilled workers can be produced and supplied to the industry. Other job titles, that are not listed skills in demand are considered sufficient. Findings for this section which are shown in Table 4.3, were obtained via qualitative analysis during discussions with focus group and through survey respondents

Table 4.8: Skills in Demand

Skills in Demand	Rationale, Challenges and Issues	Potential Strategies and Proposed Solutions
1. SHORTAGES OF WORKFORCE		
Directing	Among the challenges faces by the industries for this area include: • Lack of skilled and creative directors Currently the person in this field faced various challenges including:- • Underpaid • Overworked • Lack of facilities • Limited creative content caused by clients requirements	The potential solution include:- • Revise project payment • Distribute directing job equally • Let directors give more creative content on the project • Standardising work scheduling • Create more facilities for directors
Screen writers	Among the challenges faces by the industries for this area include: • Lack of skilled and creative writers Currently the person in this field faced various challenges including:-	The potential solution include:- • Revise payment rate for script • Prepare standard payment rate for script

48

Skills in Demand	Rationale, Challenges and Issues	Potential Strategies and Proposed Solutions
	• Underpaid • Work credit taken by other people • Limited creative content caused by clients requirements	
Production Design	Among the challenges faces by the industries for this area include: • Lack of skilled and creative production designers Currently the person in this field faced various challenges including:- • Underpaid • Overworked • Short dateline	The potential solution include:- • Revise project payment
ProductionManagement	Currently the person in this field faced various challenges including:- • Determining scope of work • Understanding overall production requirements • Duplicate job scope	The potential solution include:- • Acquire competency on business planning • Acquire competency on Pubic relation skills • Distribute directing job equally • Let directors give more creative content on the project • Standardising work scheduling
Cinematography	Among the challenges faces by the industries for this area include: • Lack of skilled camera operators • Lack of creative directors of photography	The potential solution include:- • Revise project payment • Distribute directing job equally • Let directors give more creative content on the project

Skills in Demand	Rationale, Challenges and Issues	Potential Strategies and Proposed Solutions
	Currently the person in this field faced various challenges including:- • Underpaid • Overworked • Lack of facilities • Limited creative content caused by clients requirements	• Standardising work scheduling • Create more facilities for directors
Visual post production	Among the challenges faces by the industries for this area include: • Lack of competent visual editors Currently the person in this field faced various challenges including:- • Underpaid • Lack of facilities	The potential solution include:- • Revise project payment • Create more facilities for directors
CGI Production (2D/3D/VFX/Compositing)	Among the challenges faces by the industries for this area include: • Lack of competent animators Currently the person in this field faced various challenges including:- • Underpaid • Lack of facilities	The potential solution include:- • Revise project payment • Create more facilities for animators
CGI Production - (2D/3D/VFX)	Among the challenges faces by the industries for this area include: • Lack of competent animators Currently the person in this field faced various challenges including:- • Underpaid • Lack of facilities	The potential solution include:- • Revise project payment • Create more facilities for animators

Skills in Demand	Rationale, Challenges and Issues	Potential Strategies and Proposed Solutions
Data Management	Among the challenges faces by the industries for this area include: • Lack of competent DIT and Data wrangler in this field Currently the person in this field faced various challenges including:- • Underpaid • Lack of specific training n this field	The potential solution include:- • Revise project payment • Provide specific training program for this competency

2. TECHNICAL SKILLS

Information Technology (IT) and Human Resource (HR) skills	Most common skills required by production management team	Include required skills in training
Technical judgement	Technical judgement skills are important for the equipment operator	Include required skills in training
Safety training	Most critical for operation team including production crew, sound crew, production design team and most important for stunt production team & special effect production team	Include required skills in training

3. SOFT SKILLS

Understanding Employment/Project Terms And Condition	Critical in for each person in this industry	Include required skills in training
Communication Skills	Critical in every part of production team members	Include required skills in training
Public Relation Skills	Critical in every part of production team members	Include required skills in training
Problem Solving Skills	Critical in every part of production team members	Include required skills in training
Creativity Thinking	Critical in every part of production team members	Include required skills in training

4.7 CHAPTER CONCLUSION

Based on this chapter, the sub-sectors that have been identified reflected the sub-sectors in the Creative Content Industry for Film, TV and CGI Production. The visual representations of the Occupational Structures will enable the industry to be interpreted at a glance in terms of levels of competency and available career paths.

The Occupational Descriptions are elaborated in Annex 5 of this report, which outline the responsibilities of a particular job. The skills in demand identified via the surveys and working groups can assist the industry in identifying the rationale and challenges plus the proposed strategies to overcome skills shortage in the industry.

CHAPTER 5:
DISCUSSION, RECOMMENDATION &CONCLUSION

This chapter elaborates the conclusion obtained based on the synthesis of findings. This will be followed by the recommendations as put forth by the researcher based on input throughout the development of this Occupational Analysis.

5.1 DISCUSSION

This section will highlight the critical job titles which reflect skilled personnel requirement in the Creative Content Industry for Film, TV and CGI production. Job titles under this category reflect the immediate industry requirement for skilled workers.

Based on the findings obtained throughout the Occupational Analysis on the Creative Content Industry, 4 sub sectors have been identified as being crucial and in demand for the industry. The job titles identified require a holistic view in development of standard, skills training and also certification for recognition.If the competency requirements documented in NOSS format, the personnel in these areas will obtain a more structured skills training and will also enable personnel who are experienced and skilled to be certified.

5.2 RECOMMENDATION

In line with Malaysia's economic plans for the coming years, an occupational Framework of the Creative Content Industry for Film, TV and CGI productionhas been identified. It is hoped that the result of this Occupational Framework will be used as reference to fulfill the future plans of developing skilled personnel and certifying Malaysians in this industry towards improving the quality of the local industry and thus boosting Malaysia's global competitiveness.

There are several options when addressing or mitigating workforce demand and supply. It may include 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.

Based on the above comments, specific recommendations are listed below:

i) To continue and streamline efforts in NOSS development for areas under the Creative Content Industry for Film, TV and CGI production in line with the findings of this analysis. This includes the development of the NOSS for the sectors and sub-sectors that are in demand and have not been developed.

ii) To encourage apprenticeship (National Dual Training System –NDTS) training in the industry to be run for the areas identified suitable.

iii) Promote certification of existing and experienced personnel in the industry through Accreditation via Prior Learning (*PengiktirafanPencapaianTerdahulu–PPT*).

5.3 CONCLUSION

The conclusion is based on the specified objectives of the Occupational Framework as elaborated below:

Objective 1: Occupational Structure

As a result of the Creative Content Industry for Film, TV and CGI productionOccupational Framework conducted together with expert panel members from various organizations, a total of 4 main sub-sectorsand 114 job titles have been identified.

By planning and conducting the training and certification of Creative Content Industry for Film, TV and CGI productionpersonnel in the near future, it is hoped that there will be a steady flow of local skilled and certified workers.

Objective 2: Occupational Descriptions

The Occupational Descriptions for all the different job titles were obtained during the workshops and further confirmed during the survey. These Occupational

Descriptions will also serve as reference of job scope and the required competencies for NOSS development.

Objective 3: Skills in Demand

Based on the survey findings, the survey respondents highlighted the skills in demand are as follows:

- Information Technology (IT) and Human Resource (HR) skills
- Technical judgement
- Safety training
- Creativity Thinking
- Communication Skills
- Public Relation Skills
- Problem Solving Skills

The skills above are encouraged to be included in the training curriculum according to the respective areas.
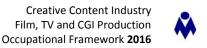
Overall Conclusion

It is hoped that the result of this Occupational Framework research and developmentwork will be able to be used as a reference as how to fulfill the future plans of developing skilled personnel and certifying Malaysians in the Creative Content Industry for Film, TV and CGI Production towards enhancing services provided by the industry players.

REFERENCES

i)   USlegal.Com . Creative Content industry law & legal definition.

        http: /definitions.uslegal.com/e/Creative Content-industry/
ii)   United Nations Commerce and Trade Development Website (UNCTAD).
        UNCTAD Creative Economy Report 2008. ISBN 978-0-9816619-0-2.
        http://unctad.org/en/Docs

iii)   Economic Transformation Programme. EPP 1: Nurturing Malaysia's Creative
        Content Industry. Ministry of Information, Communication and Culture Official
        Web Portal *http://etp.pemandu.gov.my/Communications,_Content_-*
        %e2%97%98_Infrastructure-@Communications_Content_and_Infrastructure_-
        _EPP_1-;_Nurturing_Malaysia's_creative_content_industry.aspx

iv)   Global Creative & Media Agency. Growth of The Industry. http://gcma.tv/

v)   National Film Development Corporation Malaysia (FINAS). FINAS.About Us.

        http://www.finas.gov.my/index.php?mod=finas&sub=pengenalan

vi)   Malaysian Communications and Multimedia Commission. About Us.

        http://www.skmm.gov.my/About-Us/Our-Responsibility.aspx
vii)   Music Authors' Copyright Protection (MACP). About Us.

        http://www.macp.com.my/Music-Authors-copyright-protection.htm
x)   National Film Development Corporation Malaysia (FINAS). FINAS.About Us.

        http://www.finas.gov.my/index.php?mod=finas&sub=pengenalan

xi)   Careers In Music Production and Engineering. Berklee College of Music.

        http://www.berklee.edu/careers-music-production-and-engineering
xii)   Recording Industry Association of Malaysia (RIM). About RIM.

        http://www.rim.org.my/main/index.php?option=com_content&task=view&id=33&I

        te mid=58

xiii)   Bahizal Abu Bakar. PengurusanKonsert. PanduandanAmalan. ISBN 978-967-
        10511-0-8. (2011)

xiv)   Offical Portal of Istana Budaya. About Istana Budaya.
        http://www.istanabudaya.gov.my/en/sejarah-ib

xv)   Malaysian Film Producers Association. About Us.

        http://pfm.org.my/main/content/2/?page_name=Mission_Strategy_2&menuid=9.

xvi)   CrewonCall Australia –http://www.crewoncall.com.au

xvii)   Education Portal. Mixing Engineer Job Description.

        http://educationportal.com/articles/Mixing_Engineer_Job_Description_Duties_a

        nd_Requirements.ht ml

xviii)   Film In Colarado. Film Crew Glossary.
         http://filmincolarado.com/film_crew_glossary

xix)   Recording Education. What does a recording engineer do.
       http://www.recordingconnection.com/reference-library/recording-
       education/whatdoes-a-recording-engineer-do/

xx)   CareersInmusicProductionandEngineering.BerkleeCollegeof   Music.
      http://www.berklee.edu/careers-music-production-and-engineering

ANNEX 1:
MOSQF LEVEL DESCRIPTORS

MALAYSIAN OCCUPATIONAL SKILLS QUALIFICATION FRAMEWORK (MOSQF) LEVEL DESCRIPTOR

Level	Level Description
1	Achievement at this level reflects the ability to use relevant knowledge, skills and procedures to **complete routine and predictable tasks** that include responsibility for completing tasks and procedures subject to **direction or guidance**
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
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
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
5	Achievement at this level reflects the ability to identify and use relevant understanding, methods and skills to address **broadly-defined, complex problem**s. 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**
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**

Level	Level Description
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**
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.

ANNEX 2 : LIST OF CONTRIBUTORS

LIST OF INDUSTRY PANEL MEMBERS FOR THE CREATIVE CONTENT INDUSTRY FOR FILM, TV AND CGI PRODUCTIONFRAMEWORK DEVELOPMENT

NO	NAME	EXPERTISE	POSITION	ORGANISATION
1.	FaridahBintiJaafar	Creative Content	Director	FINAS
2.	Kapt. Khir Bin Mohd Noor	Directing	President	PROFIMA
3.	Abu Bakar Bin Ismail	Broadcasting	Senior Specialist Technical Producer	Media Prima
4.	Mohammad Alfie Bin Mohammad Johari Palermo	Film Script	Script Writer	Freelancer
5.	Isazaly Bin Mohamed Isa	Editing	Technical Director	Kino-I Pictures SdnBhd
6.	IndraCheMuda Bin Redzuan	Photography	Director of Photography	Malaysian Society of Cinematographers
7.	DatinRusilaBintiHashim	Production Management	Secretary General	PROFIMA
8.	MohdAzhar Bin Ismail	Editing	Studio Manager	HELP University
9.	Muhammad Zaidi Bin Abu Bakar	Animation	VFX Supervisor	Freelancer
10.	MohdAsyraf Bin AbdRahman	Animation	Project Animation Director	Les CopaqueSdnBhd
11.	Gayatri Su-Lin Pillai	Producer	Executive Producer	Infinitus Productions SdnBhd
12.	Ali Bin Husin	Art	Director of Photography	PROFIMA
13.	AkhmalRadzlan Bin Mohd Rashid	Lecture	Campus Director	MMU
14.	Sheheide Bin Sheh Omar	Animation	Programme Director	KRU Academy SdnBhd
15.	Othman Hafsham	Directing	Film Director	Cinematic SdnBhd
16.	Saw TeongHin	Producer	Director	Real Films SdnBhd

17.	ImillyaIrwaniBintiRoslan	Producer	Executive Producer	Ideate Media
18.	ZurinaBintiRamli	Producer	Executive Producer	Independent Pictures SdnBhd
19.	Mohamed Faizal Bin Syed Ariff	Directing	Director	Freelancer
20.	SandoshKesavan	Producer	Director	Janutalkies
21.	MohdFilus Bin Ghazali	Cinematography	Director of Photography	Freelancer
22.	MohdUzali Bin Selamat	Art Direction	Wardrobe	Freelancer

LIST OF THE CREATIVE CONTENT INDUSTRY FOR FILM, TV AND CGI PRODUCTION
OCCUPATIONAL FRAMEWORK TECHNICAL EVALUATION COMMITTEE

NO	NAME	POSITION/ORGANISATION
1.	Zainudin Bin Aman	PenolongPengarah 1 Pembangunan Ekosistem Modal Insan, PerbadananKemajuanFilemNasional Malaysia (FINAS)
2.	ZuramashanaBintiZakaria	PenolongPengarah Sub-Unit Industry Lead Body (ILB) PerbadananKemajuanFilemNasional Malaysia (FINAS)

LIST OF DEPARTMENT OF SKILLS DEVELOPMENT(DSD) OFFICERS INVOLVED IN THE CREATIVE CONTENT INDUSTRY FOR FILM, TV AND CGI PRODUCTIONOCCUPATIONAL FRAMEWORK DEVELOPMENT

NO	NAME	POSITION/ ORGANISATION
1.	Jefrizain Bin Abdul Rashid	PenolongPengarah Jabatan Pembangunan Kemahiran
2.	Muhd Amin Bin Haron	PenolongPengarah Jabatan Pembangunan Kemahiran

64

LIST OF FACILITATORS FOR THE CREATIVE CONTENT INDUSTRY FOR FILM, TV AND CGI PRODUCTIONOCCUPATIONAL FRAMEWORK DEVELOPMENT

FACILITATORS

FAHISZAM BIN SAAD

AH FAEZAL HUSNI BIN ARSHAD

RESEARCHER

NORFADILAH BINTI ITHNIN

NOORASIKIN BINTI OTHMAN

65

ANNEX 3: QUESTIONNAIRE

CREATIVEINDUSTRY

OCCUPATIONAL FRAMEWORK SURVEY

Greetings & Salam 1 Malaysia.

In collaboration with the Department of Skills Development (DSD), Ministry of Human Resources, the researcher is currently conducting an analysis on the Occupational Framework of the Creative Industry. From this analysis, the industry framework, occupational structure , occupational job titles, and job description will be summarised for the use of the Government, private sector, investors , employers, employees, educators or any personnel involved either directly or indirectly with this industry.

We would like to extend our heartfelt gratitude upon your cooperation in answering this survey. This survey will be used as field data in order to conduct a comprehensive analysis of the Occupational Framework on the industry.

Please fill in where necessary in the forms provided. Any inconvenience caused is deeply regretted. 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 returned by hand or emailed to:
Ah FaezalHusni Bin Arshad: pfhberhad@gmail.com

Survey Respondent Details

Name : _____

Position :_____

Organisation :_____

Date :_____

Please answer the questions below in the space provided, additional pages may be added if necessary. There are 7 questions in this 7 page survey.

SECTION 1 : INDUSTRY WORKFORCE

1. **Please fill in and list down the Job Titles and Job Scope according to the specified job area relevant to you.**

Job Area :_____

Job Levels	Job Titles	Job Scope
Specialisation and Innovation		
Technical Management		
Coordination (Supervision)		
Operation and Production		

Legend:

Specialisation and Innovation :
The personnel should possess competency in innovation and specialization relevant to the specific area

Technical Management:
The personnel is responsible for managing the technical aspects of the job area

Coordination (Supervision):
The personnel is responsible for supervising a group of subordinates and coordinating work activities at the work site

Operation and Production:
The personnel is responsible for operation of machineries, equipment and etc. They are also involved directly in the production process.

2. Please tick the jobs in demand (critical jobs) and rank the urgency of the demand

Job Areas	Jobs in Demand Please (√) where applicable	Rationale (Please explain why it is in demand)	Issues and challenges related to job in demand	Proposed Solution(s) To Provide Manpower for Critical Job
a) Screen Writing				
b) Directing				
c) Production Design				
d) Multicam Production (MCP)				
e) Cinematography				
f) Un-location Sound Recording				
g) Live Sound Production				
h) Audio Post Production				
i) Visual Post Production				
j) Set & Props Production				
k) Wardrobe & Styling				
l) Special Effect & Stunt Production				

m) Data Management				
n) Pre-production (2D/3D)				
o) Production (2D/3D/VFX)				
p) Post production (Compositing)				

3. Please fill in the following for the job area relevant to you or that you have knowledge of:

Job Areas	Technical Skills Required (example: Planning, Operation)	Skills Gaps (Please state skills that are in shortage)	Emerging Skills (Skills that are not core but required in future, ilf any)
a) Production Management			
b) TV, Film & Live Production			
c) Production Support			
d) Computer Generated Imagery (CGI)			
Please state other Job Area if not mentioned above:			

4. Please rank the challenges or difficulties faced currently in the industry.

No	Items	Please list all the challenging items in sequence (from the most challenging to the less challenging, i.e. 1 – most challenging to 9 – least challenging)								
		1	2	3	4	5	6	7	8	9
a)	International trade									
b)	Environment									
c)	Competency &Manpower									
d)	Technology advancement									
e)	Political									
f)	Heavy investment (capital)									
g)	International legislation									
h)	Green technology									
i)	Market share (competition)									
j)	TPPA									
k)	Operating cost									
l)	Hinderland congestion									
m)	Human trafficking									
n)	Security									

SECTION 2: INDUSTRY BACKGROUND

5. Please list down the main regulatory bodies in your organization

6. Please list down the related legislation in your organization.

7. What is the major government and industry based programs, if any, to creative development in the creative industry?

End of Questionnaire.

Thank you for your cooperation.

Should you have any questions or inquiries concerning completing this survey, please contact:

Ah FaezalHusni, at **pfhberhad@gmail.com**

74

ANNEX 4: OCCUPATIONAL DESCRIPTION (OD)

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

PRODUCTION ASSISTANT (LEVEL 1)

The Production Assistant is responsible to carry out duties vary from production to production, the work includes assisting actors and the crew, issuing scripts, dealing with travel and accommodation bookings and sorting out enquiries and other paperwork.

Responsibilities may include:

- Communicate with the broadcasting channel during a live television show
- Count down the time before transmission aloud to the crew via the studio microphone
- Count down time remaining for sections of a programme, such as an interview or an advertising break
- Carry out preparing and timing the script
- Prepare noting pre-recorded inserts, sound effects and suchlike
- Clearing copyright
- Assist in handling administrative issues
- Carry out transportation reservations

Knowledge, Skills, Attitude

A Production Assistant needs:

- to have documentation skills
- to have data entry skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance
- flexible and well organized
- punctual and enthusiastic

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

PRODUCTION COORDINATOR (LEVEL 2)

The Production Coordinator is responsible to carry out duties vary from production to production, the work includes assisting actors and the crew, issuing scripts, dealing with travel and accommodation bookings and sorting out enquiries and other paperwork.

Responsibilities may include:

- Assist in handling administrative issues
- Assist in supporting fundraising activities
- Provide casting, crew and facilities information
- Coordinating project schedules
- Arrange travel and accommodation bookings
- Communicate with the broadcasting channel during a live television show
- Count down the time before transmission aloud to the crew via the studio microphone
- Count down time remaining for sections of a programme, such as an interview or an advertising break
- Carry out preparing and timing the script
- Prepare noting pre-recorded inserts, sound effects and suchlike
- Clearing copyright

Knowledge, Skills, Attitude

A Production Coordinator needs:

- to have problem solving skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

76

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

TRANSPORTATION SUPERVISOR (LEVEL 3)

The Transportation Supervisor is responsible to ensure the transport of the equipment required by a film production. The transport supervisor responsible for making sure the transport schedule runs smoothly and that the vehicles arrive at the right place, at the correct time.

Responsibilities may include:

- Arrange logistical and transportation functions of a production
- Liaise with other department for transportation requirements
- Prepare transportation maintenance requirements
- Arrange licensed driver, number and types of vehicle required for each production schedule
- Handle administrative functions

Knowledge, Skills, Attitude

A Transportation Supervisor needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

77

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

LOCATION SUPERVISOR (LEVEL 3)

The Location Supervisor is responsible to ensure a location for filming is cleaned according to schedule. The location supervisor finds and manages film locations and maintaining budget management regarding actual location/permit fees as well as labor costs to production for himself and the Locations Department at large.

Responsibilities may include:

- Finds and manages film locations.
- Oversees the locations department and its staff,
- Carry out final clearing (or guaranteeing permission to use) a location for filming
- Assist in production/finance department in maintaining budget management regarding actual location/permit fees as well as labour costs to production for himself and the locations department at large.

Knowledge, Skills, Attitude

A Location Supervisor needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

UNIT OF SUPERVISOR (LEVEL 3)

The Unit of Supervisor is responsible for the smooth running of the unit base on location. The unit of supervisor also responsible for making sure the shoot location runs smoothly, ready to respond to any situation.

Responsibilities may include:

- Ensure the smooth running of the unit base on location
- Check production location
- Establish good working relationships with the locations owner/landlords
- Check the dimensions of trailers and trucks to fit into their allocated parking spaces
- liaise with other department
- ensure all locations are cleaned and restored to their original condition

Knowledge, Skills, Attitude

A Unit of Supervisor needs:

- to have problem solving skills
- to have documentation skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance
- communicate effectively

79

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

PRODUCTION MANAGER (LEVEL 4)

The Production Manager is responsible to handle production crew, organise technical needs of the production, coordinate availability of equipment with the exact technical requirements, prepare reports for production expenses and needs, ensure the filming stays on schedule and within its budget, manage operating costs such as salaries, production costs, and everyday equipment rental costs in accordance with production requirements.

Responsibilities may include:

- Handle production crew;
- Organise technical needs of the production;
- Coordinate availability of equipment with the exact technical requirements;
- Arrange accommodation for the cast and crew; and
- Prepare reports for production expenses and needs.
- Supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling.
- Ensure the filming stays on schedule and within its budget.
- Manage the day-to-day budget
- Manage operating costs such as salaries, production costs, and everyday equipment rental costs.

Knowledge, Skills, Attitude

A Production Manager needs:

- Be dynamic and highly self-motivated
- Be prepared to work long hours
- Be able to react calmly under intense pressure.
- Have good planning and admin skills
- Have good communication skills
- Be experienced at creating and managing budgets
- Have good contacts with suppliers

SUB-SECTOR: PRODUCTION MANAGEMENT

AREA   : -

JOB AREA   : -

PRODUCER (LEVEL 5)

The Producer is responsible to initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors. They also responsible for the overall quality control of productions.
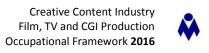
Responsibilities may include:
- Creates the conditions for filmmaking.
- Initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors.
- Involved throughout all phases of the film making process from development to completion of a project.
- Take a role in a number of areas, such as development, financing or production.
- Identify commercial, marketable projects.
- Maintain quality control of productions.

Knowledge, Skills, Attitude

A Producer needs:
- Have experience of working in the film industry
- Have good creative vision
- Be self-motivated
- Be good at motivating people
- Be good at problem-solving
- Understand the creative processes of filmmaking
- Be able to secure finance for the production
- Be able to prepare and control the production budget
- Have excellent communication skills
- Be able to work well under pressure and motivate the production team
- Ensure compliance with regulations and codes of practice
- Understand the relevant health and safety laws and procedures

81

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : SCREEN WRITING

JOB AREA   : -

SCREEN WRITER (LEVEL 5)

The Screen Writer is responsible to edit fiction or nonfiction material for live performances and TV/Film, collaborate with other writers on specific projects, confer with clients, editors, publishers, or producers to discuss changes or revisions to written material, to revise written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers and convey moods or emotions through writing.
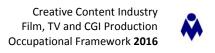
Responsibilities may include:

- Write fiction or nonfiction material for live performances and TV/film;
- Edit fiction or nonfiction material for live performances and TV/film;
- Collaborate with other writers on specific projects;
- Confer with clients, editors, publishers, or producers to discuss changes or revisions to written material;
- Revise written material to meet personal standards and to satisfy needs of clients, publishers, directors, or producers; and
- Convey moods or emotions through writing.

Knowledge, Skills, Attitude

A Screen Writer needs:

- Have an in-depth understanding of story, plot and narrative
- Understand the different ways that films affect audiences
- Be familiar with current formats for presenting screenplays
- Be able to demonstrate creative imagination
- Be able to bring to life the individuality of characters
- Be able to write visually, using sound and dialogue to support action

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : DIRECTING

JOB AREA   : -

ASSISTANT DIRECTOR (LEVEL 4)

The Assistant Director is responsible to tracking daily progress against the filming production schedule, logistics, daily call sheet, manpower requirement and maintaining order on the set. The assistant director also managing all the production development, pre-production, while on set, through post-production and is often involved in both personal management as well as creative aspects of the production process.
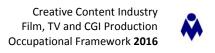
Responsibilities may include:

- Keep the production on schedule throughout the day
- Maintain the safety and security of the staff and shots itself
- Estimate scene duration
- Liaise with other department for production requirements
- Create the daily call sheets from the production schedule
- Coordinate manpower requirements
- Assist in preparing budget, cast availability and script coverage
- Preparing the storyboard
- Oversee the hiring of locations, props and equipment
- Check weather reports

Knowledge, Skills, Attitude

An Assistant Director needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control

83

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : DIRECTING

JOB AREA   : -

DIRECTOR (LEVEL 5)

The Director is responsible for the look and sound of a production and its technical standards. The director responsible to enhancing, refining and realizing original ideas into finished programmes. They are responsible for ensuring that the final programme is faithful to the original concept, push boundaries while remaining in total control of their material and work across all genres.

Responsibilities may include:

- Liaise with crew members about all technical requirements, such as lighting and camera movements, sound recording requirements, set dressing, vision effects, graphics and transitions
- Translate creatively a writer's, producer's and other originator's vision into a coherent, marketable, entertaining or informative programme
- Lead a team and motivate actors and crew members
- Conceptualise ideas and to think visually
- Decide about the appropriate graphic style and the music for the production
- Manage budgeting and financial matters
- Manage manpower requirements
- Ensure requirements of the relevant health and safety legislation and procedures
- Carry out detailed preparations to ensure that sufficient material is shot or made available from other sources (e.g. archives, stock shots, stills, etc.) for editing and post production

Knowledge, Skills, Attitude

A Director needs:

- be able to translate creatively a writer's, Producer's and other originators' vision into a coherent, marketable, entertaining or informative programme
- understand all aspects of film & TV production and post-production processes

- be aware of and value the contribution of all crew members to the creation of the final programme, and be able to work with them effectively

- be able to conceptualise ideas and to think visually

- be able to decide about the appropriate graphic style and the music for the production

- understand when it is appropriate to use visual and sound effects, and how to use them effectively

- understand the difference between multi- and single camera shooting

- understand the requirements of the relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : PRODUCTION DESIGN

ART DIRECTOR (LEVEL4)

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

Responsibilities may include:

- Formulate basic layout design or presentation approach, and specify material details, such as style and size of type, photographs, graphics, animation, video and sound;

- Review and approve proofs of printed copy and art and copy materials developed by staff members;

- Manage own accounts and projects, working within budget and scheduling requirements;

- Confer with creative, art, copy-writing, or production department heads to discuss client requirements and presentation concepts, and to coordinate creative activities;

- Present final layouts to clients for approval; and

- Confer with clients to determine objectives, budget, background information, and presentation approaches, styles, and techniques.

Knowledge, Skills, Attitude

An Art Director needs:

- have a good all-round knowledge of interior design and architecture and the history of both

- have a practical understanding of building and construction

- understand the work of other TV/film departments, such as camera, lighting, sound, props, and to know how your set designs affect their work

- have a good knowledge of computer budgeting software

- have excellent free-hand drawing, perspective and technical drawing skills

- possess a good eye for decoration and detail

- be able to conceptualise ideas

- be able to think visually

- have a methodical approach to work

- have strong leadership skills, to motivate and direct a team

- be able to see the broader picture and to co-ordinate effectively

- show diplomacy and sensitivity when working with artists and crew

- understand the requirements of the relevant health and safety legislation and procedures, particularly relating to potentially hazardous working conditions or materials

- be aware of and sensitive towards different working practices and cultures when working in other countries

87

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : PRODUCTION DESIGN

PRODUCTION DESIGNER (LEVEL 5)

The Production Designer is responsible to checking the scripts and provide spending estimates at the very early stages of pre-production. The production designer is responsible to assess the visual qualities that will help to create atmosphere and bring the story to life.

Responsibilities may include:

- Calculate the budgets and expenses for production requirements
- Create the ideas on story
- Design sketches (showing mood, atmosphere, lighting, composition, colour and texture)
- Manage the manpower requirements
- Monitor production budget
- Manage the briefing session
- Check the construction and dressing of other sets
- Sign off on sets/locations for the next day's shoot
- Prepare detailed drawings and specifications in order to pitch for work on a number of productions before being offered work on one of them

Knowledge, Skills, Attitude

A Production Designer needs:

- have excellent visual awareness and design skills
- have expert knowledge of many art and design-related subjects including draughtsmanship, technical drawing, colour theory, architecture, building and construction, history of design, interior design, cameras and lenses, lighting
- be skilled in computer budgeting software and computer aided design programmes (CADS)
- know the requirements of the relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (LIGHTING)

MCP LIGHTING TECHNICIAN (LEVEL 2)

The MCP Lighting Technician is responsible to assist in and prepare lighting equipment and Operating within current health and safety regulations to ensure a safe environment. The MCP lighting technician assist in maintaining the lighting equipment in good safe working condition, rigging, focusing and operating necessary lighting equipment.

Responsibilities may include:

- Set up and controlling lighting equipment
- Set up and focusing lights
- Patch and/or wiring up lights to dimmers or electronic control consoles
- Carry out packing down lights after the show
- Carry out rigging, focusing and operating necessary lighting equipment.
- Carry out programming consoles and loading automated colour change systems before a show.
- Take cues from the stage manager.
- Carry out operating manual and computer-controlled lighting systems during a show.
- Maintain the lighting equipment in good safe working condition.
- Carry out operating within current health and safety regulations to ensure a safe environment.

Knowledge, Skills, Attitude

A MCP Lighting Technician needs:

- to have problem solving skills
- to have documentation skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

89

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (LIGHTING)

MCP LIGHTING SUPERVISOR (LEVEL 3)

The MCP Lighting Supervisor is responsible to assist in and prepare lighting equipment and Operating within current health and safety regulations to ensure a safe environment. The lighting technician maintaining the lighting equipment in good safe working condition, rigging, focusing and operating necessary lighting equipment and keeping abreast of the advances in technologies and techniques in the industry

Responsibilities may include:

- Check setting up and controlling lighting equipment
- Arrange set up and focusing lights
- Arrange patch and/or wiring up lights to dimmers or electronic control consoles
- Arrange changing the set-up of lights during a performance or concert (e.g., changing color gels)
- Arrange packing down lights after the show
- Interpret a lighting designer's plan.
- Arrange rigging, focusing and operating necessary lighting equipment.
- Check programming consoles and loading automated colour change systems before a show.
- Check operating manual and computer-controlled lighting systems during a show.
- Check the lighting equipment in good safe working condition.
- Perform taking on frontline electrical maintenance duties when needed
- Carry out operating within current health and safety regulations to ensure a safe environment.
- Carry out keeping abreast of the advances in technologies and techniques in the industry

Knowledge, Skills, Attitude

A MCP Lighting Supervisor needs:

- to have problem solving skills

- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (LIGHTING)

MCP LIGHTING DIRECTOR (LEVEL 4)

The MCP Lighting Director is responsible to create and manage all aspects of lighting for a production according to production requirement. The lighting director designing lighting plan for the production and comply with safety concerns and special effects

Responsibilities may include:

- Create and manage all aspects of lighting for a production.
- Create designing a lighting plan for the production.
- Edit and develop set designs, theatre plans, storyboards, photos, computer software and scripts to create lighting cues and devise a layout
- Comply with safety concerns and special effects.
- Prepare light plot
- Ensure lighting budget is inline with plans and inventory equipment and order any additional items needed for their lighting plan.

Knowledge, Skills, Attitude

A MCP Lighting Director needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

92

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (CAMERA CONTROL)

CAMERA CONTROL OPERATION TECHNICIAN (LEVEL 2)

The Camera Control Operation Technician is responsible to assist in for powering the professional video camera, handling signals sent over the camera cable (multicore cable, triax or fiber) to and from the camera, and can be used to control various camera parameters such as iris remotely.

Responsibilities may include:

- assist in controlling the iris, shutter speed, black level, gain and etc
- assist in adjusting colour balances
- Assist in adjusting a wide range of technical parameters
- Send signals to the camera operator

Knowledge, Skills, Attitude

A Camera Control Operation Technician needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (CAMERA CONTROL)

CAMERA CONTROL OPERATION SUPERVISOR (LEVEL 3)

The Camera Control Operation Supervisor is responsible to for powering the professional video camera, handling signals sent over the camera cable (multicore cable, triax or fiber) to and from the camera, and can be used to control various camera parameters such as iris remotely.

Responsibilities may include:

- Control the iris, shutter speed, black level, gain and etc
- Adjust colour balances
- Adjust a wide range of technical parameters
- Send signals to the camera operator

Knowledge, Skills, Attitude

A Camera Control Operation Supervisor needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

94

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (CAMERA CONTROL)

CAMERA CONTROL OPERATION MANAGER (LEVEL 4)

The Camera Control Operation Manager is responsible to for setting up and maintaining the technical parameters of the production's video images. They also responsible to make sure all vision sources (camera, tape machines, graphic generators, etc) meet the technical requirement for broadcast, and that their outputs are consistent and stable.

Responsibilities may include:

- Setting up and maintaining the technical parameters of the production's video images
- Make sure all vision sources (camera, tape machines, graphic generators, etc) meet the technical requirement for broadcast, and that their outputs are consistent and stable
- Monitor adjusting colour balances and a wide range of technical parameters

Knowledge, Skills, Attitude

A Camera Control Operation Manager needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (LIGHTING & CAMERA CONTROL)

MCP TECHNICAL PRODUCER (LEVEL 5)

The MCP Technical Producer is responsible to for the look and sound of a production and its technical standards. They work closely with Producers and/or Writers, enhancing, refining and realising original ideas into finished programmes. They are responsible for ensuring that the final programme is faithful to the original concept. They must be able to push boundaries while remaining in total control of their material. They work across all genres.

Responsibilities may include:

- Being responsible for the look and sound of a production and its technical standards
- Enhancing, refining and realising original ideas into finished programmes
- Ensuring that the final programme is faithful to the original concept
- Marked studio script is the blueprint from which all crew members draw their requirements
- Responsible for the creative and technical aspects of producing finished programmes, working to the producer's budget
- Liaise with crew members about all technical requirements, e.g. Lighting and camera movements, sound recording requirements, set dressing, vision effects, graphics and transitions
- Be able to absorb all this information while following agreed camera scripts at the same time as monitoring programme content, performances, and technical quality.
- Must be able to absorb all this information while following agreed camera scripts at the same time as monitoring programme content, performances, and technical quality.
- Ensure that there is sufficient coverage, including appropriate wide shots, mid shots and close-ups, so that the correct emphasis and dramatic atmosphere can be created in the editing process.
- Carry out detailed preparations to ensure that sufficient material is shot or made available from other sources (e.g. archives, stock shots, stills, etc.) for editing and post production.

96

Knowledge, Skills, Attitude

A MCP Technical Producer needs:

- be able to translate creatively a writer's, Producer's and other originators' vision into a coherent, marketable, entertaining or informative programme

- understand all aspects of television production and post-production processes

- be aware of and value the contribution of all crew members to the creation of the final programme, and be able to work with them effectively

- be able to lead a team and to motivate actors and crew members

- show diplomacy and sensitivity when working with Writers, Producers, Actors and crew members

- be able to conceptualise ideas and to think visually

- be able to decide about the appropriate graphic style and the music for the production

- have a methodical approach to work, along with a high stress tolerance and stamina

- have budgeting and financial skills

- understand when it is appropriate to use visual and sound effects, and how to use them effectively

- understand the difference between multi- and single camera shooting

- know when to use different technical and creative techniques

- have excellent communication skills

- understand the requirements of the relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (SWITCHING & STUDIO)

MCP PRODUCTION ASSISTANT (LEVEL 2)

The MCP Production Assistant is responsible for providing administrative and organizational support to superior to, during and after production of a programme. The MCP production assistant responsible to making sure the shots look the same after breaks in filming.

Responsibilities may include:

- Clearing copyrights
- Booking studios, production equipment, performance and production staff
- Liaising with a wide range of people
- Organising meetings and interviews
- Preparing and distributing briefing notes and scripts
- Organising schedules and contracts
- Overseeing cues, timings and continuity during recording
- timing the show in the studio gallery
- calling camera shots
- cueing pre-recorded material
- keeping records or logging of shots taken
- making sure the shots look the same after breaks in filming

Knowledge, Skills, Attitude

A MCP Production Assistant need:

- Excellent communication skills
- Adaptability
- Enthusiasm
- Determination
- Perseverance
- Ability to work well under pressure
- Organisational skills
- Administrative skills

98

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (SWITCHING & STUDIO)

MCP PRODUCTION SUPERVISOR (LEVEL 3)

The MCP Production Supervisor is responsible to for planning, overseeing and scheduling television production operations and for the supervision and training of cinema/video-graphers, studio, and remote crews for mobile unit.

Responsibilities may include:

- Train, schedule and supervise work of studio/remote production personnel, videographers, and cinematographers, as assigned.
- Supervise the studio/remote production facilities in coordination with crew chief and production manager.
- Maintain the studio in- cooperation with staff producer/directors.
- Develop and maintain formats to transform ideas into actual television programs.
- Prepare and supervise preparation of necessary scripts and oversee program content.
- Plan specific aural and. visual details, including set design, staging, camera shots and effects, to obtain the most effective presentation.
- Schedule and direct the work of necessary talent and technical crew before and during actual production.
- Supervise the visualization and picturization relating to television script.
- Prepare and administer budgets for assigned TV programs.
- Perform related duties as assigned.

Knowledge, Skills, Attitude

A MCP Production Supervisor needs:

- to have problem solving skills
- to have documentation skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (SWITCHING)

SWITCHING OPERATOR (LEVEL 4)

The Switching Operator is responsible to designated to maintain the operation of their switches and other elements of the signaling system, in order to ensure a smooth flow of traffic for the trains. Typically, a switch operator adjusts the settings on various switches located around the railroad tracks, in order to adjust the direction of trains as needed, and to provide an extra layer of control for the operations of that station

Responsibilities may include:

- Maintain the operation of their switches and other elements of the signaling system
- Ensure a smooth flow of traffic for the trains
- Carry out maintenance of automatic switchboards, electronic switching systems, red switches and telephone central offices
- Conduct preventive maintenance on vehicles and power generators

Knowledge, Skills, Attitude

A Switching Operator needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (STUDIO)

MCP ASSISTANT PRDUCER (LEVEL 4)

The MCP Assistant Producer is responsible to designated to ensuring that the sets, props and technical equipment are safe, ready to use and positioned correctly before filming and ensuring the audience are seated in good time

Responsibilities may include:
- Communicate with the audience and any guests
- Check that the floor is clear and safe for the performance required
- Check that any scenery or set piece is ready to be used as required
- Carry out appropriate lights
- Maintain the set quiet and in order
- Calls cues to begin the action and prompts talents as required.
- Ensure that the sets, props and technical equipment are safe, ready to use and positioned correctly before filming
- Ensure the audience are seated in good time
- Assist in the director with production

Knowledge, Skills, Attitude

A MCP Assistant Producer needs:
- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : MULTICAM PRODUCTION (MCP) (SWITCHING & STUDIO)

MCP PRODUCER (LEVEL 5)

The MCP Producer is responsible to designated to initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors. They also responsible for the overall quality control of productions.

Responsibilities may include:

- Creates the conditions for filmmaking.

- Initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors.

- Involved throughout all phases of the film making process from development to completion of a project.

- Take a role in a number of areas, such as development, financing or production.

- Identify commercial, marketable projects.

- Maintain quality control of productions.

Knowledge, Skills, Attitude

A MCP Producer needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have data entry skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

- to have knowledge in inventory control

- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (KEY GRIP, GAFFER, CAMERAWORK)

TECHNICAL CREW (LEVEL 1)

The Technical Crew is responsible for setting up and assisting operation the cameras, coordinating the lighting and recording the sound. The technical crew is responsible in regards to ensuring that a production runs smoothly.

Responsibilities may include:

- Sets up and tests systems prior to the production scheduling
- Anticipate and/or troubleshoot logistical problems before shooting
- Operates the systems and equipment
- Clear all technical equipment after activities
- Perform routine preventive maintenance to equipment
- Store all equipment in establish storage locations after use

Knowledge, Skills, Attitude

A Technical Crew needs:

- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance
- to have communicate skills
- be punctual
- to express ideas clearly and concisely

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (KEY GRIP)

BEST BOY GRIP (LEVEL 2)

The Best Boy Grip is responsible to build and maintain all the equipment that supports cameras. This equipment, which includes tripods, dollies, tracks, jibs, cranes, and static rigs, is constructed of delicate yet heavy duty parts requiring a high level of experience to operate and move. The best boy grip also responsible to assemble this equipment according to meticulous specifications and push, pull, mount or hang it from a variety of settings.

Responsibilities may include:

- Assist in camera positioning or movement
- Assist in pushing the dolly (the wheeled platform which carries the camera and the camera operator)
- Assist in creating smooth movement that do not distract from the onscreen action
- Assist in setting up the equipment
- Check functioning of equipment

Knowledge, Skills, Attitude

A Best Boy Grip needs:

- Ability to work as part of team
- To adherence safety and health requirements and practice
- To have a good communication skills
- to have alert for hand signals from key grip

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (KEY GRIP)

KEY GRIP (LEVEL 3)

The Key Grip is responsible for setting all reflectors and light-modifying control devices and for supervising and coordinating the operation of the grip crew and for supervising and coordinating the operation of the grip crew as efficiently, effectively and safely as practicable in order to prepare the set and expedite lighting, camera placement and camera movement procedures involving grip personnel.
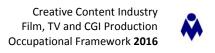
Responsibilities may include:
- Interpret grip procedures
- Check type and amount of grip equipment for production requirements
- Supervise the loading, unloading, placement and adjustment of all grip equipment and material
- Supervise the loading, unloading and positioning of scenery, settings and scenic material
- Erect dressing tents and positioning and securing portable dressing rooms and comfort station
- Positioning, manning, focusing and stabilizing reflectors
- Consult the lighting set up
- Consult the material placement, replacement or removal
- Supervise the laying, leveling, cleaning and striking of all dolly/crane/boom track or platforms
- Carry out minor repairing during production (scenery, sets, backings, etc.)
- Carry out the administrative function

Knowledge, Skills, Attitude

A Key Grip needs:
- have excellent, up–to–date knowledge of all camera–support equipment
- be enthusiastic about mechanics and assembling equipment

105

- have a passion for finding creative solutions to technical problems

- be a good leader

- show initiative

- respond quickly to different situations

- help realise a Director/DoP's artistic vision in practical terms

- collaborate and work as part of a team

- be diplomatic and sensitive when working with artists and other crew

- have a high level of physical stamina and strength

- know about relevant Health and Safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (GAFFER)

BEST BOY GAFFER (LEVEL 2)

The Best Boy Gaffer is responsible to preparing and arranging the practical aspects of lighting sets and locations. The best boy gaffer work on all genres of television programming, including multi-camera and single camera shoots, in studios, Outside Broadcasts (OBs) and on locations.

Responsibilities may include:
- Check the rig of the lighting equipment
- Install the lighting equipment
- Arrange the power supply
- Select the best lights and equipment for the production
- Carry out each rig according to the relevant lighting plan
- Store all equipment is properly
- Prepare list of lighting equipment

Knowledge, Skills, Attitude
A Best Boy Gaffer needs:
- have a deep knowledge of what can be achieved in terms of lighting for each production, in any particular studio or location
- be able to interpret lighting plans, including all aspects of the rig, scale drawings of all lamps and their positions, and what lighting gels and circuits to use
- have strong team-working skills, both within the lighting department and with other departments involved in the production
- be adaptable and resourceful before and during the production process
- be quick and logical in solving problems
- have good communication skills
- be able to concentrate for long periods of time
- have good colour vision

107

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (GAFFER)

GAFFER (LEVEL 3)

The Gaffer is responsible to all the practical aspects of lighting sets and locations. They work closely with Lighting Directors in order to fulfil their creative vision for the production's lighting. The gaffer work on all genres of television programming, including multi-camera and single camera shoots, in studios, Outside Broadcasts (OBs) and on locations.

Responsibilities may include:
- Check listing lighting equipment required
- Specify the crewing requirements.
- Brief the lighting crew about the production, ensuring that they are aware of all aspects of the shoot, particularly health and safety requirements, including use of work equipment and clothing, and working at heights.
- Supervise the rig of the lighting equipment
- Carry out detailed risk assessments
- Advise lighting directors about any potential problems and suggesting solutions
- Create a safe and creative environment for the shoot
- Arrange and focus each rig according to the relevant lighting plan
- Supervise all aspects of the lighting department's work, including the operation of computerised lighting boards.
- Oversee the lighting de-rig
- Ensuring that all equipment is properly stored
- Keep control of the lighting budget

Knowledge, Skills, Attitude

A Gaffer needs:
- have a deep knowledge of what can be achieved in terms of lighting for each production, in any particular studio or location

- be able to interpret lighting plans, including all aspects of the rig, scale drawings of all lamps and their positions, and what lighting gels and circuits to use

- have strong team-working skills, both within the lighting department and with other departments involved in the production

- be adaptable and resourceful before and during the production process

- be quick and logical in solving problems

- have good communication skills

- be able to concentrate for long periods of time

- have good colour vision

- have a thorough knowledge of the relevant Health and Safety requirements and legislation, and the ability to carry out risk assessments

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (CAMERAWORK)

SECOND ASSISTANT CAMERA (LEVEL 2)

The Second Assistant Camera is responsible to for the smooth running of the entire camera department. The second assistant camera also responsible for loading and unloading film magazines, changing and charging camera batteries and changing lenses. They must work quickly so that the flow of filming is not disrupted. They also operate the clapperboard, fill out and file all camera sheets, deal with film labs and order the correct amount and type of film stock.

Responsibilities may include:
- Set up and prepare camera equipment
- Operate the clapperboard
- Fill out and file all camera sheets
- Order the correct amount and type of film stock
- Assist in testing film end-tests
- Calculate any changes in focus
- Mark each take with a clapperboard
- Carry out camera maintenance work

Knowledge, Skills, Attitude
A Second Assistant Camera needs:
- know about all camera equipment, film stocks and processing techniques
- have a thorough understanding of all camera department paperwork and administration
- have excellent organisational skills
- be fast and agile
- communicate effectively
- pay precise attention to detail
- be able to collaborate and work as part of a team

- be diplomatic and sensitive when working with artists and crew
- know about health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (CAMERAWORK)

FIRST ASSISTANT CAMERA (FOCUS PULLER) (LEVEL 3)

The First Assistant Camera (Focus Puller) is responsible to focusing and refocusing the camera lens as actors move within the frame of each shot, but they do not look through the lens to do this. They pull focus according to a set of complex marks (which are placed on the set, on the floor, on props, etc., during the director's on set rehearsal time with the cast), and by using their instincts and experience of judging focal lengths

Responsibilities may include:
- Setting the focus on cameras.
- Move cameras and dollies to new positions or to storage areas.
- Mount a camera on a stationary mount or track when necessary, depending on the shot selected by the director.
- Clean the camera and make detailed notes for the camera reports.
- Carry out on hand with a still camera to take promotional shots.
- Carry out camera maintenance work

Knowledge, Skills, Attitude

A First Assistant Camera (Focus Puller) needs:
- have excellent knowledge of cameras, lenses and all related equipment
- keep up-to-date with new techniques and equipment
- have expert knowledge of photo-chemical and digital film processing
- have good eyesight
- accurately judge distances
- have agility and speed
- pay precise attention to detail
- be able to collaborate and work as part of a team
- be diplomatic and sensitive when working with artists and crew
- know about health and safety legislation and procedures

112

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA : TV & FILM PRODUCTION

JOB AREA : CINEMATOGRAPHY (KEY GRIP, GAFFER, CAMERAWORK)

CAMERA OPERATOR (LEVEL 4)

The Camera Operator is responsible to assembling, preparing and setting up equipment prior to filming, which may include tripods, monitors, lighting, cables and leads, and headphones. The cameraman also offering advice on how best to shoot a scene, explaining the visual impact created by particular shots and planning shots

Responsibilities may include:

- Assemble, prepare and set up equipment prior to filming, which may include tripods, monitors, lighting, cables and leads, and headphones;
- Offer advice on how best to shoot a scene, explaining the visual impact created by particular shots;
- Plan shots when filming an expensive drama scene, such as an explosion, there may be only one chance to get things right so shots need to be meticulously planned beforehand;
- Practice the camera moves required for pre-arranged shots;
- Study the scripts;
- Find the solutions to technical or other practical problems
- Repair and maintain equipment;
- Demonstrate a good awareness of health and safety issues;
- Drive crew, actors and equipment to and from locations.

Knowledge, Skills, Attitude

A Camera Operator needs:

- know how to operate the camera expertly
- have good working knowledge of all camera systems, lenses, support equipment and accessories
- provide creative input
- have artistic ability
- be patient

113

- have a good sense of visual composition, perspective and movement

- have physical co-ordination and strength

- combine creativity with technical skills

- pay precise attention to detail

- communicate effectively

- be able to collaborate and work as part of a team

- be diplomatic and sensitive when working with artists and crew

- know about health and safety legislation and procedures

114

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : CINEMATOGRAPHY (KEY GRIP, GAFFER, CAMERAWORK)

DIRECTOR OF PHOTOGRAPHY (LEVEL 5)

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

Responsibilities may include:

- Regulate the lighting for every scene.
- Carry out framing some shots.
- Choose the lenses to be used.
- Decide on film stock.
- Ensure that the visual appearance of the project follows to the directors initial foresight.
- Supervise the camera, lighting, and grip departments.
- Select the cameras, lenses, filters, film, and other accessories required for principal photography.
- Instruct the camera operator in framing, focus, aperture, and movement.
- Direct the key grip and gaffer in the setup of lighting to achieve the shot.
- Suggest to the director concerning how to capture complicated action sequences and tracking shots, the use of cranes and dollies, and the actors' blocking.
- Review dailies and take notes with the director.
- Oversee the digital grading and film development process. And
- Participate in any necessary reshoots and the addition of visual effects in post production

Knowledge, Skills, Attitude

A Director of Photography needs:

- have good technical knowledge of photo-chemical and digital processes

115

- know all about camera equipment

- have in-depth knowledge of lighting techniques and how to achieve them

- have considerable industry experience

- be flexible in order to adapt ideas instantly

- be able to take decisions quickly

- know about photography, painting and the moving image

- have artistic vision

- be creative

- pay precise attention to detail

- have good colour vision

- be able to give and accept direction

- have excellent communication skills

- be diplomatic and tactful when working with cast and crew

- know about health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA : ON LOCATION SOUND RECORDING, LIVE SOUND PRODUCTION, AUDIO POST PRODUCTION

SOUND CREW (LEVEL 2)

The Sound Crew is responsible to set up and troubleshoot audio equipment. The sound crew might alter the setup by swapping in a new microphone or finding a better microphone position and fixing faulty equipment, identifying bad cables and helping musicians prepare their instruments for recording.

Responsibilities may include:

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

Knowledge, Skills, Attitude

A Sound Crew needs:

- Have a basic understanding of electronics and sound recording
- Have good working knowledge of a variety of microphones and how to position them
- Have good listening skills
- Be fit and practical
- Be able to anticipate
- Have good timing
- Have precise attention to detail
- Be diplomatic and sensitive on set
- Understand the relevant health and safety laws and procedures

117

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : ON LOCATION SOUND RECORDING, LIVE SOUND PRODUCTION, AUDIO POST PRODUCTION

SOUND RECORDIST/LIVE SOUND TECHNICIAN (LEVEL 3)

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

Responsibilities may include:
- Record any sound effects and music to be used.
- Select the suitable microphones and equipment.
- Carry out positioning and rigging up microphones.
- Carry out sound checks before a performance.
- Operate the sound desk during shows.
- Carry out looking after and repairing of the equipment.
- Carry out unloading, setting up, dismantling and loading equipment at each venue when on tour.

Knowledge, Skills, Attitude

A Sound Recordist / Live Sound Technician needs:
- be a strong team player - many of the skills needed in this role involve working as a team as efficiently and effectively as possible
- be willing and able to compromise
- be able to think creatively to solve problems created by particular locations or situations
- pay close attention to detail and concentrate for long periods
- have good knowledge of audio equipment and sound technology

118

- have knowledge of the television production process, including camera and lighting techniques

- have knowledge of management and licensing of radio transmission systems

- have excellent hearing

- have excellent balance, agility and a good sense of timing

- have good communication skills, including diplomacy and sensitivity when working with artists and crew members

- be patient, self-disciplined and reliable

- have knowledge of the requirements of the relevant health & safety legislation and procedures

119

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : LIVE SOUND PRODUCTION (FRONT OF HOUSE, STAGE MONITOR, AUDIO RECORDING)

ASSISTANT LIVE SOUND ENGINEER (LEVEL 4)

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

Responsibilities may include:

- Prepare recording or mixing session by setting up previously recorded audio tracks in line with the recording engineer's preferences.
- Prepare hardware, software and equipment for a recording or mixing session.
- Organise recorded audio tracks.
- Perform instrument labelling.
- Perform immediate playback preparation.
- Prepare session of audio mixing console.
- Comply with basic operation procedures of the specific audio mixing console

Knowledge, Skills, Attitude

An Assistant Live Sound Engineer needs:

- good hearing levels
- a knowledge of electronics and sound technology
- good practical skills
- patience and concentration
- a high level of attention to detail
- the ability to cope with long hours and tight deadlines
- good communication and 'people' skills
- the ability to work as part of a team
- an awareness of health and safety.

120

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : LIVE SOUND PRODUCTION (FRONT OF HOUSE)

FRONT OF HOUSE ENGINEER (LEVEL 5)

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

Responsibilities may include:

- Mix audio for the audience while providing a particular style to the mix using a variety of processors and effects.
- Decide on adjusting the volume and frequency of each instrument or voice on stage while constantly listening to the overall blend.
- Decide on which effects devices to use and adjusts their relative levels and blends to meet the interpretation of the musical requirements of the song.
- Supervise a crew of technicians through load-in, sound check, performance, and load-out.
- Coordinate operation, maintenance, and repair of all audio gear.
- Adjust the gain, timbre, and dynamics of incoming audio signals.
- Control the output of each vocalist and instrument to the audience speaker arrays.
- Comply to operation procedures of the specific audio mixing console.

Knowledge, Skills, Attitude

A Front of House Engineer needs:

- to flexible, resourceful, and able to manage a crisis when your gear gets fried in a freak lightning strike
- calm and soothing presence is a highly desirable asset

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA : **TV & FILM PRODUCTION**

JOB AREA : **LIVE SOUND PRODUCTION (STAGE MONITOR)**

STAGE MONITOR SOUND ENGINEER (LEVEL 5)

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

Responsibilities may include:

- Operate the monitor mixing console.
- Conduct maintenance and repair of the band's in-ears, onstage, and backline gear, microphones, wedges, xlr cable, and any other audio gear.
- Supervise the installation of the monitor system, the mixing desk, and the signal inputs during load-in.
- Work closely with the band to adjust levels to individual monitors during sound check.
- Will isolate each signal to give band members just what is required.

122

- Pay attention to the movements of the musicians to prevent feedback through the monitors
- Make adjustments to levels based on the noise in the venue from the audience and bounce-back from the stage arrays.
- Maintain good communication with the band (often using hand signals and gestures) to ensure that the musicians are getting the proper sound.

Knowledge, Skills, Attitude

A Stage Monitor Sound Engineer needs:

- distinguished by how well he or she can listen and anticipate the needs of the performer
- good hearing levels
- a knowledge of electronics and sound technology
- good practical skills
- patience and concentration
- a high level of attention to detail
- the ability to cope with long hours and tight deadlines
- good communication and 'people' skills
- the ability to work as part of a team
- an awareness of health and safety.

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA　　　: TV & FILM PRODUCTION

JOB AREA　: LIVE SOUND PRODUCTION (AUDIO RECORDING)

RECORDING ENGINEER (LEVEL 5)

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

Responsibilities may include:

- Adjust the equipment, recording levels so that the recorded product sounds perfect.
- Make sure that all of the studio equipment is working correctly and properly set up for the recording session.
- Set up music equipment and identify individual microphones and amplifiers that need to be placed in specific spots and at specific angles to ensure the best sound quality.
- Familiarise with the musical style of the client and the client's goals for the recording session.
- Ensure clean, balanced recordings of all audio tracks are obtained.
- Utilise microphones and microphone placements until to achieve an entirely original sound.

Knowledge, Skills, Attitude

A Recording Engineer needs:

- Have a good understanding of electronics
- Have a good working knowledge of all sound recording equipment
- Understand microphones, lighting techniques and camera lens angles
- Have an interest in acoustics and audio technology
- Understand the requirements of the other departments on feature films

124

- Be aware of on-set protocols

- Be computer literate.

- Have excellent listening skills

- Have good communication skills

- Be diplomatic and tactful

- Be able to give and to accept direction

- Have good attention to detail

- Ability to make decisions under pressure

- Understand the relevant health and safety laws and procedures

Creative Content Industry
Film, TV and CGI Production
Occupational Framework **2016**

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : AUDIO POST PRODUCTION (SOUND DESIGN)

SOUND ASSISTANT DESIGNER (LEVEL 4)

The Sound Assistant Designer is responsible to providing any required sounds to accompany screen action. They work closely with the production mixer, sound supervisor, the editor, and the director to create original sound elements. They may work with the director to create the entire soundtrack, or be hired just to create one kind of effect.

Responsibilities may include:

- Apply effects and music to fit the specific contexts in which they will be used.
- Carry out sound design, implementation, post-production and audio engineering.
- Apply audio integration techniques, sound effects creation, interactive music and implementation of sound assets.
- Plan soundscape design and mixing.
- Maintain audio design document.
- Keep track scheduling for audio production

Knowledge, Skills, Attitude

A Sound Assistant Designer needs:

- Have a genuine enthusiasm for sound and film
- Have a good understanding of acoustics
- Have an expert knowledge of sound recording and editing techniques
- Have excellent listening skills
- Have creativity and imagination
- Be able to work conceptually
- Have excellent communication skills
- Be able to work under pressure to tight, changing deadlines
- Have good organisational and financial skills
- Understand the relevant health and safety laws and procedures

126

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : AUDIO POST PRODUCTION (SOUND DESIGN)

SOUND DESIGNER (LEVEL 5)

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

Responsibilities may include:

- Develop effects and music to fit the specific contexts in which they will be used.
- Conduct sound design, implementation, post-production and audio engineering.
- Apply audio integration techniques, sound effects creation, interactive music and implementation of sound assets.
- Plan soundscape design and mixing.
- Create and maintain audio design document.
- Responsible for scheduling all audio production

Knowledge, Skills, Attitude

A Sound Designer needs:

- Have a genuine enthusiasm for sound and film
- Have a good understanding of acoustics
- Have an expert knowledge of sound recording and editing techniques
- Have excellent listening skills
- Have creativity and imagination
- Be able to work conceptually
- Have excellent communication skills
- Be able to work under pressure to tight, changing deadlines
- Have good organisational and financial skills
- Understand the relevant health and safety laws and procedures

127

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA **: TV & FILM PRODUCTION**

JOB AREA **: AUDIO POST PRODUCTION (AUTOMATED DIALOG REPLACEMENT (ADR))**

ASSISTANT ENGINEER (ADR) (LEVEL 4)

The Assistant Engineer (ADR) is responsible to assist in replacing existing production sound that is not usable, adding a voice-over, record dialogue and dub the film.

Responsibilities may include:

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

Knowledge, Skills, Attitude

An Assistant Engineer (ADR) needs:

- Have an excellent knowledge of acoustics
- Understand sound recording and audio post production processes
- Be able to manipulate and work sound for the moving image
- Have excellent listening skills
- Have excellent visual skills
- Be able to work efficiently under pressure
- Have excellent communication skills
- Have good organisational skills
- Be able to work to strict deadlines
- Understand the relevant health and safety laws and procedures

128

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : AUDIO POST PRODUCTION (AUTOMATED DIALOG REPLACEMENT (ADR))

AUTOMATED DIALOG REPLACEMENT ENGINEER (LEVEL 5)

The Automated Dialog Replacement Engineer is responsible to perform existing production sound replacing that is not usable, adding a voice-over, record dialogue and dub the film.

Responsibilities may include:

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

Knowledge, Skills, Attitude

An Automated Dialog Replacement Engineer needs:

- Have an excellent knowledge of acoustics
- Understand sound recording and audio post production processes
- Be able to manipulate and work sound for the moving image
- Have excellent listening skills
- Have excellent visual skills
- Be able to work efficiently under pressure
- Have excellent communication skills
- Have good organisational skills
- Be able to work to strict deadlines
- Understand the relevant health and safety laws and procedures

129

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA **: TV & FILM PRODUCTION**

JOB AREA **: AUDIO POST PRODUCTION (FOLEY)**

FOLEY ARTIST (LEVEL 4)

The Foley Artist is responsible to assist Foley Engineer on create, record, synthesize and edit of the sound effects and comply with standard operating procedures of hardware and equipment operation.

Responsibilities may include:

- Assist to create sound effects to be inserted into the soundtrack at appropriate intervals.
- Assist to record sound effects to be inserted into the soundtrack at appropriate intervals.
- Assist to synthesize these sound effects either via digital manipulation or by recording actual sounds.
- Assist to edits the sound to fit into the sound recording.

Knowledge, Skills, Attitude

A Foley Artist needs:

- Have excellent knowledge of acoustics
- Have good experience of sound recording and audio post production processes
- Be able to manipulate and work sound for the moving image
- Have excellent listening skills
- Have excellent visual skills
- Be able to work efficiently under pressure
- Have excellent communication skills
- Have good organisational skills
- Be able to work to strict deadlines
- Understand the relevant health and safety laws and procedures

130

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : AUDIO POST PRODUCTION (FOLEY)

FOLEY ENGINEER (LEVEL 5)

The Foley Engineer is responsible to create, record, synthesize and edit of the sound effects and comply with standard operating procedures of hardware and equipment operation

Responsibilities may include:

- Create sound effects to be inserted into the soundtrack at appropriate intervals.
- Record sound effects to be inserted into the soundtrack at appropriate intervals.
- Synthesise these sound effects either via digital manipulation or by recording actual sounds.
- Edit the sound to fit into the sound recording.

Knowledge, Skills, Attitude

A Foley Engineer needs:

- Have excellent knowledge of acoustics
- Have good experience of sound recording and audio post production processes
- Be able to manipulate and work sound for the moving image
- Have excellent listening skills
- Have excellent visual skills
- Be able to work efficiently under pressure
- Have excellent communication skills
- Have good organisational skills
- Be able to work to strict deadlines
- Understand the relevant health and safety laws and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL EDITING)

ASSISTANT EDITOR (LEVEL 3)

The Assistant Editor is responsible to day to day running edit suite, understand and interpret the work flow, and to pass this information on to the editor. The assistant editor is to s to compile an Edit Decision List, which provides a record of all the edit points.

Responsibilities may include:

- Running and maintaining editing systems
- Ensure the smooth running of the cutting room on feature films
- Supporting the whole of the post production process on feature films and working closely with film labs, and with the camera and sound departments
- Communicate with other department
- Check the camera sheets when the rushes arrive, noting any technical problems.

Knowledge, Skills, Attitude

An Assistant Editor needs:

- Have a good aptitude for technology
- Have a thorough understanding the film post production process
- Be familiar with computer editing equipment and software
- Be able to react quickly and precisely
- Have excellent communication and interpersonal skills
- Be able to work for long hours on repetitive tasks
- Have precise attention to detail
- Be able to take direction
- Have good organisational skills
- Understand the requirements of the relevant health and safety laws and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL EDITING)

VIDEO EDITOR (LEVEL 4)

The Video Editor is responsible to prepare the final version of the product. At the post production stage they take raw footage, choose the best shots and put them in order, and add sound, graphics and special effects. Skilled Editors can have a big influence in the quality ofthe finished piece.

Responsibilities may include:
- Edit film until it meets director's specifications.
- Watch scenes and determine which will end up on cutting room floor.
- Rearrange scenes.
- Work with and manipulate raw camera footage, dialogue, sound effects, graphics and special effects.
- Determine which camera angles to use.
- Insert music, sound, or optical effects.
- Use nonlinear digital editing systems to edit clips.
- Work with work prints to organize the scenes and transitions that make up a film.
- Create edit decision lists to correspond to the edge numbers.
- Edit film for commercials, station identification, and public service messages on television films and tapes.
- Check films for damage.
- Purge damaged or old tapes.
- Work on feature films, television programs, music videos, corporate training videos or advertisements.
- Reorder and tweak the content to ensure the logical sequencing and smooth running of the film/video.
- Input uncut rushes and sound.
- Determine exact cutting for final stages.
- Work with director to achieve desired end result.

133

Knowledge, Skills, Attitude

A Video Editor needs:

- Have a good aptitude for technology

- Have a thorough understanding the film post production process

- Be familiar with computer editing equipment and software

- Be able to react quickly and precisely

- Have excellent communication and interpersonal skills

- Be able to work for long hours on repetitive tasks

- Have precise attention to detail

- Be able to take direction

- Have good organisational skills

- Understand the requirements of the relevant health and safety laws and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL EDITING)

FILM EDITOR (LEVEL 5)

The Film Editor is responsible for assembling recorded raw material into a finished product that's suitable for broadcasting. The material may include camera footage, dialogue, sound effects, graphics and special effects. This is a key role in the post-production process and your skills can determine the quality and delivery of the final product. You'll usually work closely with the director to achieve the desired end result.

Responsibilities may include:

- Receiving a brief, and maybe an outline of footage and/or a shot list, script, or screenplay;
- Assembling all raw footage, with camera shots either recorded or transferred onto video tape in preparation for inputting into the computer;
- Inputting uncut rushes and sound, and synchronising and storing them into files on the computer;
- Digitally cutting the files to put together the sequence of the film and deciding what is usable;
- Creating a 'rough cut' (or assembly edit) of the programme/film and determining the exact cutting for the next and final stages;
- Reordering and fine-tuning the content to ensure the logical sequencing and smooth running of the film/video.

Knowledge, Skills, Attitude

A Film Editor needs:

- a keen eye for detail and a critical mind;
- creativity and a passionate interest in film and video editing;
- patience and concentration;
- the ability to listen to others and to work well as part of a team;
- a high level of self-motivation, commitment and dedication;
- organisational and time management skills;

135

- the ability to work under pressure and to deadlines;

- communication skills, both written and oral.

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL FINISHING)

CONFORM ARTIST (LEVEL 3)

The Conform Artist is responsible to assist the Digital Intermediate process through every step of the process, from conforming camera original media to the final edit, preparing color timelines, rendering versions and mastering final picture.

Responsibilities may include:

- Perform basic conform function, matching the camera raw footage to the edited program
- Set basic color metadata settings for optimal use of camera raw formats
- Color grade, rename, sync sound and render conversions of dailies material
- Work with compositing tools such as After Effects to re-time shots
- Perform basic clean-up
- Render and transcode any material required for film, video versions, web and digital cinema
- Ensure proper setup of the equipment
- Communicate with other department related

Knowledge, Skills, Attitude

A Conform Artist needs:

- Be able to work independently with little supervision
- Strong technical background, able to troubleshoot system and connectivity glitches
- Basic understanding of color correction, with a good eye for a quality image
- Knowledge of film and color science
- Knowledge of various digital imaging file and data formats
- Ability to see detailed imaging issues or technical problems

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL FINISHING)

ONLINE ARTIST (LEVEL 4)

The Online Artist is responsible to assist the Digital Intermediate process through every step of the process, from conforming camera original media to the final edit, preparing color timelines, rendering versions and mastering final picture.

Responsibilities may include:

- Perform basic and advanced conform function (online editing), matching the camera raw footage to the edited program
- Set basic color metadata settings for optimal use of camera raw formats
- Color grade, rename, sync sound and render conversions of dailies material
- Work with compositing tools such as After Effects to re-time shots
- Perform basic clean-up
- Render and transcode any material required for film, video versions, web and digital cinema
- Ensure proper setup of the equipment
- Communicate with other department related

Knowledge, Skills, Attitude

An Online Artist needs:

- Be able to work independently with little supervision
- Strong technical background, able to troubleshoot system and connectivity glitches
- Basic understanding of color correction, with a good eye for a quality image
- Knowledge of film and color science
- Knowledge of various digital imaging file and data formats
- Ability to see detailed imaging issues or technical problems

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : TV & FILM PRODUCTION

JOB AREA   : VISUAL POST PRODUCTION (VISUAL FINISHING)

COLOURIST (LEVEL 5)

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

Responsibilities may include:

- Adjust colour of the film via printer lights for greater consistency in the film's colours.
- Utilise digital tools in manipulating the image.
- Adjust brightness, contrast and colour using grading system.
- Interpret the visual look of the show/film.
- Control brightness, contrast, colour, and the general "mood" of each shot.
- Make every shot in a scene appear to flow naturally from one shot to the next

Knowledge, Skills, Attitude

A Colourist needs:

- Understand the psychological effect of colours
- Understand how to use colour to enhance the narrative
- Have a thorough understanding of Post Production processes
- Have considerable videotape experience
- Have in-depth knowledge of cameras and cinematography
- Have an understanding of editing techniques
- Be able to use your initiative
- Have good problem solving skills
- Be diplomatic and sensitive when working with clients
- Have excellent communication skills
- Be highly organised

139

- Be able to work effectively under pressure
- Be able to motivate yourself and others
- Have good team working skills
- Have good attention to detail
- Have advanced IT skills
- Understand the relevant health and safety laws and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (SET DESIGN)

SET DECORATOR (LEVEL 2)

The Set Decorator is responsible to visualising, selection and placing of set dressing and decoration in a manner best suited to give optimum aesthetic and photographic realization of the settings.

Responsibilities may include:

- Analysing the script and listing all items needed for the film set
- Prepare a list of set decoration items
- Checking with the various supply sources for availability of the required set decoration items
- Supervise lead set dresser in selecting furniture and dressing for all settings
- Checking all item delivered by set and props supply houses for quality control
- Finding, hiring or commissioning props
- Keeping detailed records before and during shooting and returning all props when they're no longer needed

Knowledge, Skills, Attitude

A Set Decorator needs:

- know the history of design and decoration
- have contacts with a range of prop hire companies
- have basic computer skills
- have a good eye for decoration and precise attention to detail
- be enthusiastic about dressing objects and decoration
- have a good sense of colour and form
- be able to work methodically
- have creative flair
- be able to see the broader picture and co-ordinate effectively
- work as part of a team
- know about relevant health and safety legislation and procedures

141

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (SET DESIGN)

ASSISTANT SET DESIGNER (LEVEL 3)

The Assistant Set Designer is responsible to assist in preparing design drawing, select decorative appearance and confer with relevant parties.

Responsibilities may include:

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

Knowledge, Skills, Attitude

An Assistant Set Designer needs:

- study scripts and discuss ideas with the director
- communicate your ideas to costume, make-up, props and lighting designers
- work out potential problems, such as lighting or complex scene changes
- research historical, contemporary or futuristic details to get the right look for the production
- create effective designs within the available budget
- sketch design ideas to produce a 'storyboard', showing what the sets will look like scene by scene
- build and photograph scale models
- estimate costs and prepare a production schedule
- oversee set building and decoration
- make any adjustments needed during rehearsals.

142

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (SET DESIGN)

SET DESIGNER (LEVEL 4)

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

Responsibilities may include:

- Develop design by integrating design requirements including script, research, budget, and available locations.
- Present drawings for approval and makes changes and corrections as directed.
- Select set elements and props for decorative quality and appearance.
- Discuss with heads of production and direction to establish budget, schedules, and design ideas.
- Direct and coordinate set construction, erection, or decoration activities to ensure conformance to design, budget, and schedule requirements.
- Coordinate staff to complete design ideas and prepare sketches, illustrations, and detailed drawings of sets, or graphics and animation.

Knowledge, Skills, Attitude

A Set Designer needs:

- study scripts and discuss ideas with the director
- communicate your ideas to costume, make-up, props and lighting designers
- work out potential problems, such as lighting or complex scene changes
- research historical, contemporary or futuristic details to get the right look for the production
- create effective designs within the available budget
- sketch design ideas to produce a 'storyboard', showing what the sets will look like scene by scene
- build and photograph scale models
- estimate costs and prepare a production schedule

143

- oversee set building and decoration
- make any adjustments needed during rehearsals.

144

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (PROPS DESIGN)

PROPS MAN (LEVEL 3)

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

Responsibilities may include:

- Build the props that are used for the film.
- Fabricate and assemble props, miniatures, and sets for motion pictures and 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 type of props and other materials needed and equipment required.
- Measure and mark cutting lines on material, using work aids, such as jigs and fixtures, micrometers, calipers, and templates.
- Fabricate parts using machinery, 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 moving or functioning elements of sets that depict action

Knowledge, Skills, Attitude

A Props Man needs:

- to have problem solving skills
- Have an imaginative approach to work
- Have spatial awareness and a sense of design
- Have a passion for film
- Have a positive attitude and cheerful disposition
- Have good organisational and planning skills
- Have good communication and presentation skills
- Be aware of the relevant health and safety laws and procedures

145

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (PROPS DESIGN)

PROPS MASTER (LEVEL 4)

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

Responsibilities may include:

- Manage all the props that appear in the film.

- Analyse the script and become familiar with it prior to the production meeting.

- Determine the specific prop needs as outlined in the script and design a prop plot/spreadsheet according to production requirements.

- Plan detailed work schedule.

- Maintain a list of volunteers and contact information that routinely work on the prop crew.

- Provide Company Administrator a listing of any individuals or entities that should be listed in the film/program for acknowledgement and/or appreciation.

Knowledge, Skills, Attitude

A Props Master needs:

- to have problem solving skills

- Have an imaginative approach to work

- Have spatial awareness and a sense of design

- Have a passion for film

- Have a positive attitude and cheerful disposition

- Excellent leadership and management skills

- Be able to cope with tight deadlines

- Have good organisational and planning skills

- Have good communication and presentation skills

- Have good research skills

- Be aware of the relevant health and safety laws and procedures

146

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SET & PROPS PRODUCTION (PROPS DESIGN)

ART DIRECTOR (LEVEL 5)

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

Responsibilities may include:

- Formulate basic layout design or presentation approach, and specify material details, such as style and size of type, photographs, graphics, animation, video and sound.
- Review and approve proofs of printed copy and art materials developed by staff members.
- Manage accounts and projects, working within budget and scheduling requirements.
- Confer with creative, art, or production department heads to discuss client requirements and presentation concepts.
- Coordinate creative activities.
- Present final layouts to clients for approval.
- Confer with clients to determine objectives, budget, background information, and presentation approaches, styles, and techniques.

Knowledge, Skills, Attitude
An Art Director needs:

- have a good all-round knowledge of interior design and architecture and the history of both
- understand the work of other TV/film departments, such as camera, lighting, sound, props, and to know how your set designs affect their work
- have excellent free-hand drawing, perspective and technical drawing skills
- be able to conceptualise ideas
- understand the requirements of the relevant health and safety legislation and procedures, particularly relating to potentially hazardous working conditions or materials
- be aware of and sensitive towards different working practices and cultures when working in other countries

147

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (WARDROBE)

WARDROBE ASSISTANT (SWING GANG) (LEVEL 2)

The Wardrobe Assistant (Swing Gang) is responsible to assist in preparing, finding and looking after clothing and costumes used in film and TV production. The wardrobe assistant (swing gang) an eye for design and style along with good sewing skills will help you dress actors and make quick repairs or alterations

Responsibilities may include:

- Helping to buy and hire costume items
- Looking after the costumes between takes or scenes
- Mending and altering items
- Packing and unpacking costumes and accessories
- Cleaning, steaming and ironing
- Helping to make pieces and put costumes together
- Fitting costumes onto performers
- Making sure that all items are available when needed
- Keeping continuity notes, so that performers look the same in each scene
- Keeping an accurate record of all costumes and accessories needed
- Storing costumes and returning hired items (known as 'breaking down' costumes).

Knowledge, Skills, Attitude

A Wardrobe Assistant (Swing Gang) needs:

- good sewing skills
- creativity and style
- an understanding of design, fashions and period clothing
- a flexible and adaptable attitude
- excellent attention to detail
- the ability to follow instructions
- good organisational skills
- calmness under pressure
- a calm, tactful and patient manner good 'people skills', for working in a team.

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (WARDROBE)

DRESSER (LEVEL 3)

The Dresser is responsible for the continuity of placement of props and set decoration everything from tableware to tricorders. With that job comes the task of cleaning and maintaining these pieces, and of policing the set to ensure that props are not lost or damaged. This dresser is also responsible for the department's tools and hardware, as well as properly packing items for travel.

Responsibilities may include:

- Perform designing costume on location
- Assist in performer in donning a costume when requested
- Check costume preparation
- Continuity of placement of props and set decoration everything from tableware to tricorders
- Ensure that the décor stays the same from one scene to the next and resets props as needed after each shot
- Prepare detailed logs on distressing and movement
- Keep track inventory of props and dressings

Knowledge, Skills, Attitude

A Dresser needs:

- to have problem solving skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance
- understand light, color, and how these elements affect different camera lenses, so courses in photography are encouraged
- follow directions and being reliable

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (WARDROBE)

ASSISTANT KEY WARDROBE (LEVEL 4)

The Assistant Key Wardrobe is responsible to arranging, identifying and tagging complete costume changes, including accessories, for each performer for each scene in the production. The assistant key wardrobe responsible to assisting key wardrobe person in the performance of wardrobe duties.

Responsibilities may include:

- arranging identifying and tagging complete costume changes, including accessories, for each performer for each scene in the production
- making minor repairs and alterations on items of wardrobe
- picking up and returning wardrobe items from assistant customer or supply source during production
- Clean the wardrobe
- Assist in placement of the RF microphone and transmitter on the person of each performer using such sound equipment

Knowledge, Skills, Attitude

An Assistant Key Wardrobe needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (WARDROBE)

KEY WARDROBE (LEVEL 5)

The Key Wardrobe is responsible for selection, organizing, maintenance and application of wardrobe items in order to achieve their optimum photographic realization.

Responsibilities may include:

- Analyse wardrobe requirements

- Prepare costume schedule according to production requirements

- Getting from the costume supervisor the physical measurements and clothes sizes

- Supervise costume repairs and minor alterations

- Arrange all costume and accessories required based on production schedule

- Maintain all costume items in appropriate condition

- Carry out all costume inventory

- Monitor returning those items of costume

Knowledge, Skills, Attitude

A Key Wardrobe needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have data entry skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

- to have knowledge in inventory control

- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (COSTUME)

AGER / DYER (LEVEL 2)

The Ager / Dyer are responsible to plans and execute the dyeing and painting of fabric as based on production requirements. The ager/dyer also responsible to dyes paints and distresses fabric and garments for productions.

Responsibilities may include:

- Plans and executes the dyeing and painting of fabric as designed by the Costume Designer.
- Washes fabric as necessary for the manufacture of costumes.
- Dyes, paints and distresses fabric and garments for productions.
- Works with Cutters to create dye/paint timetable for maximum efficiency.
- Maintains dye room and supplies.
- Manages personal safety.
- Performs other duties as assigned by Costume Director.

Knowledge, Skills, Attitude

An Ager / Dyer needs:

- Demonstrated theatrical dye and paint experience.
- Demonstrated ability with a variety of materials including, but not limited to: union dyes, acid dyes, fiber reactive dyes, fabric paints, acrylic paints, leather dyes, FEV, floral spray, shoe color spray, color removers, non-toxic substitutes for any of the above.
- Demonstrated ability with dye vats, air brushes and pre-vals.
- Experience in stencil and marbling techniques.
- Knowledge of respirator use and basic safety procedures.
- Excellent color sense.
- Ability to stand for long periods of time.
- Ability to lift and carry heavy fabrics.
- Good interpersonal and communication skills.
- Good organizational skills.

152

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (COSTUME)

COSTUMER (LEVEL 2)

The Ager / Dyer is responsible to break down the script into costume plots and detail costume requirements and changes in the continuity book. They may also carry out research for the Costume Designer into the styles, designs and construction methods suitable for the time period.

Responsibilities may include:
- Assisting with the design of, and research into costumes and helping to make and adapt them
- Carrying out a range of tasks from ordering accessories, overseeing fittings and helping with continuity
- Assist in organising the costume department, ordering supplies and assisting in setting up any workrooms needed for productions
- Take artists' measurements, and may also help with making costumes, including pattern cutting, ageing and distressing
- Sourcing and buying costumes and accessories, and liaising with costumiers about costume hire
- Packing costumes for overseas shipment to other locations or units.
- Monitor the costumes for damage, carrying out any last-minute alterations and repairs, or sending garments to the workrooms for specialist treatment.
- Dressing the costumes to camera by referring to a monitor, and making sure there are changes of clothes available in case of wet weather on locations.
- Clean and iron costumes, look after accessories

Knowledge, Skills, Attitude

A Costumer needs:
- be highly-organised and efficient
- have a good memory
- pay keen attention to detail to oversee continuity
- respond positively to others' requests

- have the self-confidence to point out any continuity errors or plot mismatching
- have good communication and interpersonal skills
- understand research processes and know how to source information
- be familiar with call sheets and schedules
- be aware of the correct etiquette on set
- put others at ease (when working closely with Actors to dress them)
- care for and maintain costumes
- know about the qualities of different types of fabric
- know about period costume and contemporary fashion

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (COSTUME)

COSTUME SUPERVISOR (LEVEL 3)

The Costume Supervisor is responsible to assist the designer in designing and preparing costumes, carry out wardrobe workspace management, supervise construction or sourcing of garments and assist in administration matters.
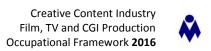
Responsibilities may include:

- Communicate with the Designer.
- Assist in design of the costumes.
- Carry out the wardrobe workspace management.
- Supervise construction or sourcing of garments.
- Assist in administering support staff, budget and department logistics.

Knowledge, Skills, Attitude

A Costume Supervisor needs:

- be highly-organised and efficient
- have a good memory
- pay keen attention to detail to oversee continuity
- respond positively to others' requests
- have the self-confidence to point out any continuity errors or plot mismatching
- have good communication and interpersonal skills
- understand research processes and know how to source information
- be familiar with call sheets and schedules
- be aware of the correct etiquette on set
- put others at ease (when working closely with Actors to dress them)
- care for and maintain costumes
- know about the qualities of different types of fabric
- know about period costume and contemporary fashion

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (COSTUME)

ASSISTANT COSTUME DESIGNER (LEVEL 4)

The Assistant Costume Designer is responsible to carry out research into the costume styles, designs and construction methods suitable for the time period, using a number of resources. The assistant costume designer also responsible to prepare overall production schedules, as well as working on day-to-day breakdowns of responsibilities.

Responsibilities may include:

- Supporting Costume Designers, taking on practical responsibilities such as hiring costumes and managing budgets
- Communicating with all of costume department on behalf of the Designer
- Overseeing fittings and helping on set when costumes are first worn
- Carry out budget control, organization and logistics
- Research costume styles, designs and construction methods
- Liaise with Costumiers about hiring costumes, and often pre-select costumes for Designers to view, making sure there are several options for each outfit.
- Oversee fittings for crowds or extras, and in some cases are given special responsibility for specific Actors: taking measurements, personally supervising the hire, purchase or manufacture of their costumes, and carrying out any fittings or shopping expeditions with them.
- Manage the transportation of the wardrobe to sets or locations.
- Carry out any last-minute alterations or repairs.

Knowledge, Skills, Attitude

An Assistant Costume Designer needs:

- be highly-organised and efficient
- have a good memory
- pay keen attention to detail
- be familiar with costume budgets and estimate costs
- have good communication skills

156

- have a positive attitude

- have creative problem-solving skills

- know about fabric qualities, clothing cuts, fits and techniques

- be familiar with period costumes

- have general knowledge of both costume history and contemporary fashion

- have good foundation skills in ironing, steaming, adapting garments, dyeing, hand and machine sewing, alterations, pattern cutting and drawing

- know how to dress Actors in different types of clothes

- gauge clothing sizes at a glance

- put others at ease (when working closely with Actors to dress them)

- know about all relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (COSTUME)

COSTUME DESIGNER (LEVEL 5)

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

Responsibilities may include:
- Design all the clothing and costumes worn in the film/TV program/performance.
- Design the construction of the garments down to the fabric, colours, and sizes.
- Plan the construction of the garments down to the fabric, colours, and sizes.
- Organise the construction of the garments down to the fabric, colours, and sizes.
- Contribute to the appearance of the production.
- Set a particular mood, time, feeling, or genre.
- Alter the overall appearance of a project with their designs and constructions.
- Provide impact on the style of the project, and how the audience interprets the show's characters.

Knowledge, Skills, Attitude

A Costume Designer needs:
- be highly-organised and efficient
- have a good memory
- pay keen attention to detail
- be familiar with costume budgets and estimate costs
- have good communication skills
- have a positive attitude
- have creative problem-solving skills
- know about fabric qualities, clothing cuts, fits and techniques
- be familiar with period costumes

158

- have general knowledge of both costume history and contemporary fashion
- have good foundation skills in ironing, steaming, adapting garments, dyeing, hand and machine sewing, alterations, pattern cutting and drawing
- know how to dress Actors in different types of clothes
- gauge clothing sizes at a glance
- put others at ease (when working closely with Actors to dress them)
- know about all relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (MAKEUP & HAIR)

CHARACTER MAKEUP ARTIST (LEVEL 4)

The Character Makeup Artist is responsible to apply makeup to those appearing on screen concentrating on the area above the chest, the face and the top of the head.

Responsibilities may include:

- Apply makeup to those appearing on screen.
- Manipulate an actor's on screen appearance whether it makes them look more youthful, larger, older, or in some cases monstrous.
- Change the appearance, disguise, or costume someone.
- Transform an actor into a character, or a person into a presenter.

Knowledge, Skills, Attitude

A Character Makeup Artist needs:

- Have good communication and diplomacy skills
- Be flexible and good at creative problem solving
- Be familiar with both period Make-up, and contemporary looks
- Have an understanding of the anatomy of the human skull and facial muscle structure
- Be able understand the overall look of the production and re-create it
- Have a good eye for colour
- Have good artistic and technical skills, and manual dexterity, necessary for the application of make-up styles and effects.
- Have good make-up skills
- Be able to work effectively as part of a team
- Understand relevant Health and Safety laws and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : WARDROBE & STYLING (MAKEUP & HAIR)

SPECIAL EFFECT MAKEUP ARTIST (LEVEL 5)

The Special Effect Makeup Artist is responsible to maintain makeup during production, provide performers with makeup removal, study production information, confer with stage or film and performers in order to determine desired effects and evaluate environmental characteristic.

Responsibilities may include:

- Alter or maintain makeup during productions as necessary to compensate for lighting changes or to achieve continuity of effect.
- Provide performers with makeup removal assistance after performances have been completed.
- Study production information, such as character descriptions, period settings, and situations in order to determine makeup requirements.
- Confer with stage or film officials and performers in order to determine desired effects.
- Evaluate environmental characteristics such as venue size and lighting plans in order to determine makeup requirements.

Knowledge, Skills, Attitude

A Special Effect Makeup Artist needs:

- Have good communication and diplomacy skills
- Be flexible and good at creative problem solving
- Have an understanding of the anatomy of the human skull and facial muscle structure
- Be able understand the overall look of the production and re-create it
- Have a good eye for colour
- Have good artistic and technical skills, and manual dexterity, necessary for the application of make-up styles and effects.
- Have good special effects make-up skills
- Understand relevant Health and Safety laws and procedures

161

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (STUNT PRODUCTION)

STUNTMAN (LEVEL 3)

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

Responsibilities may include:

- Interpret action script.
- Carry out stunts act based on action requirements.
- Inspect reliability of safety gear for stunts. And
- Adhere to safety requirements in executing the stunt.

Knowledge, Skills, Attitude

A Stuntman needs:

- possess strength, stamina and specific physical skills
- have good communication skills in order to explain your actions, and any possible repercussions, to other members of the production team
- be able to deal tactfully with Actors
- be able to assume a different body shape or language, depending on the age and fitness of the Actors you replace
- have research and planning skills
- have the ability to react quickly to changing circumstances
- have knowledge of the requirements of the relevant health and safety legislation and procedures

162

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (STUNT PRODUCTION)

STUNTS COORDINATOR (LEVEL 4)

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

Responsibilities may include:
- Identify which stunts are possible and which will have to be simulated using digital special effects.
- Hire stunt people for specific productions.
- Determine skill set and strengths of each stunt person for specific tasks.
- Liaise closely with director to design creative elements of stunts.
- Ensure the safety of stunt people by thoroughly preparing for each stunt.
- Oversee all aspects of stunts, from casting to stunt choreography.

Knowledge, Skills, Attitude

A Stunts Coordinator needs:
- have good communication skills in order to explain your actions, and any possible repercussions, to other members of the production team
- have meticulous research and planning skills
- pay close attention to detail at all times
- be able to work as part of a team
- have research and planning skills
- have the ability to react quickly to changing circumstances
- have a knowledge of the production process
- be able to identify hazards and carry out risk assessments
- have knowledge of the requirements of the relevant health and safety legislation and procedures

163

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (STUNT PRODUCTION)

STUNTS CHOREOGRAPHER (LEVEL 4)

The Stunts Choreographer is responsible to planning, creating and realizing the movement design concept for directors, producers and designers. The stunts choreographer is responsible to identify the design, style and scope of the action. Once creatively on the same page, we assist casting actors with required skills from our vast network of performers.

Responsibilities may include:

- Plan, create and realise the movement design concept
- Identify the design, style and scope of the action
- Assist in casting actors
- Coordinate choreography rehearsal
- Liaise closely with director to design creative elements of stunts.

Knowledge, Skills, Attitude

A Stunts Choreographer needs:

- possess visual and creative abilities
- be able to interpret a Director's instructions and contribute your own ideas
- have teaching skills
- have perseverance and stamina
- possess excellent communication and interpersonal skills
- be self-motivated
- be able to work calmly and effectively under pressure
- have strong team working skills
- be practical and able to solve problems creatively
- have strong organisational skills
- have knowledge of the requirements of the relevant health and safety legislation and procedures

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (STUNT PRODUCTION)

STUNTS SAFETY OFFICER (LEVEL 4)

The Stunts Safety Officer is responsible to monitors workplace activities to ensure that workers comply with company policies. Government safety regulations and stunts safety requirements. The stunts safety officer is responsible to pertaining to policy development, safety inspections, safety training and compliance with the federal Occupational Safety & Health Administration (OSHA).

Responsibilities may include:

- Develop and implement safety policies
- Check safety workers and production equipment compliance
- Ensure the workers wearing required personal protective equipment during stunt action
- Check construction equipment operation in a safe manner
- Liaise with various department

Knowledge, Skills, Attitude

A Stunts Safety Officer needs:

- possess excellent communication and interpersonal skills
- be able to work calmly and effectively under pressure
- have strong team working skills
- be practical and able to solve problems creatively
- have strong organisational skills
- have knowledge of the requirements of the relevant health and safety legislation and procedures

165

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (STUNT PRODUCTION)

STUNTS DIRECTOR (LEVEL 5)

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

Responsibilities may include:

- Decide which stunts are possible and which will have to be simulated using digital special effects.
- Coordinate manpower for productions.
- Evaluate skill set and strengths of each stunt person for specific tasks.
- Liaise closely with director to design creative elements of stunts.
- Verify the safety of stunt people by thoroughly preparing for each stunt.
- Direct stunt production operation including all aspects of stunts, from casting to stunt choreography.

Knowledge, Skills, Attitude

A Stunts Director needs:

- have good communication skills
- have meticulous research and planning skills
- pay close attention to detail at all times
- be able to work as part of a team
- have research and planning skills
- have the ability to react quickly to changing circumstances
- have a knowledge of the production process
- be able to identify hazards and carry out risk assessments
- have knowledge of the requirements of the relevant health and safety legislation and procedures

166

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (SPECIAL EFFECTS PRODUCTION)

ASSISTANT SPECIAL EFFECTS TECHNICIAN (LEVEL 2)

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

Responsibilities may include:

- Carry out the instructions of the special effects supervisor.
- Build set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics.
- Set up rigging equipment for stunts.
- Assist in prosthetic makeup.

Knowledge, Skills, Attitude

An Assistant Special Effects needs:

- Creative and imaginative.
- Good at visualising how things will appear on screen.
- IT literate.
- Alert to health and safety issues.
- Resourceful, to find solutions that work within a budget.
- Comfortable working within a team, as well as on their own initiative.
- Good at working under pressure.
- Able to cope with criticism.
- Adaptable

167

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (SPECIAL EFFECTS PRODUCTION)

SPECIAL EFFECTS TECHNICIAN (LEVEL 3)

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

Responsibilities may include:
- Design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set.
- Inspect safety gear for special effects production.
- Adhere to the production time-line.
- Handle logistic of tools equipment and material for special effects requirements.
- Adhere to safety requirements of production.
- Overlaying visual effects onto film during the post-production process
- Setting up explosions, battle scenes or rock concert fireworks
- Keeping detailed logbooks of work done and methods used
- Checking that health and safety procedures are being followed properly.

Knowledge, Skills, Attitude
A Special Effects Technician needs:
- imagination and creative flair
- initiative and resourcefulness
- artistic ability
- a sense of drama
- a good awareness of health and safety issues
- the ability to work under pressure and meet deadlines
- the ability to accept criticism
- good practical skills
- adaptability.

168

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (SPECIAL EFFECTS PRODUCTION)

SPECIAL EFFECTS COORDINATOR (LEVEL 4)

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

Responsibilities may include:

- Identify which special effects are possible and which will have to be simulated using digital special effects.
- Hire special effect people for specific productions.
- Determine skill set and strengths of each special effect person for specific tasks.
- Liaise closely with director to design creative elements of special effects.
- Ensure the safety of special effect people by thoroughly preparing for each special effect.
- Oversee all aspects of entertainment venue special effects, from casting to choreography.

Knowledge, Skills, Attitude

A Special Effects Coordinator needs:

- imagination and creative flair
- initiative and resourcefulness
- artistic ability
- a sense of drama
- a good awareness of health and safety issues
- the ability to work under pressure and meet deadlines
- the ability to accept criticism
- good practical skills
- adaptability.

169

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : SPECIAL EFFECTS AND STUNT PRODUCTION (SPECIAL EFFECTS PRODUCTION)

SPECIAL EFFECTS SUPERVISOR (LEVEL 5)

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

Responsibilities may include:

- Decide which special effects are possible and which will have to be simulated using digital special effects.
- Coordinate manpower for productions.
- Evaluate skill set and strengths of each special effects person for specific tasks.
- Liaise closely with director to design creative elements of special effects.
- Verify the safety of special effects people by thoroughly preparing for each special effect.
- Direct special effects production operation including all aspects of entertainment venue special effects, from casting to choreography.

Knowledge, Skills, Attitude

A Special Effects Supervisor needs:

- imagination and creative flair
- initiative and resourcefulness
- artistic ability
- a sense of drama
- a good awareness of health and safety issues
- the ability to work under pressure and meet deadlines
- the ability to accept criticism
- good practical skills
- adaptability.

170

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA : PRODUCTION SUPPORT

JOB AREA : DATA MANAGEMENT

DATA WRANGLER (LEVEL 2)

The Data Wragler is responsible for making sure that raw footage from the camera is transferred to the Editor without any data loss or corruption. On a film or television production utilizing digital cameras that are not tape based, they manage the transfer of data from a camera to a computer and/or hard drive. As footage is passed from shoot to post, the Data Wrangler keeps a log of who has received what and tracks all copies of the footage.

Responsibilities may include:

- Transfer data from the internal workings of the digital camera
- Back up cards and install on a drive
- Deal with high end productions plus potentially different types of data

Knowledge, Skills, Attitude

A Data Wrangler needs:

- Technical understanding of cameras
- IT skills
- to have familiarity with equipment maintenance

SUB-SECTOR: TV, FILM AND LIVE PRODUCTION

AREA   : PRODUCTION SUPPORT

JOB AREA   : DATA MANAGEMENT

DIGITAL IMAGE TECHNICIAN (LEVEL 3)

The Digital Image Technician is responsible to for the digital handling of footage. They would help the cinematographer and camera department when setting up the camera for a shoot, making sure that the settings are correct and they're getting the most out of the camera.

Responsibilities may include:

- Ensuring a digital camera is being used to produce high quality images

- Making sure all footage is secured and backed up, and creating dailies for the director and Director of Photography to view

- Applying LUTs to raw footage to give an impression of what the footage will look like after the post production phase

- Manipulate the settings of digital video cameras to accomplish the desired look expected by the DOP or director

- make on-the-fly adjustments to the camera during photography that eliminate the need for many post-production duties, allowing the DP and director to see the end result of saturating and under exposing the shot while on set, rather than waiting weeks after filming as wrapped

Knowledge, Skills, Attitude

A Digital Image Technician needs:

- Know the ins-and-outs of digital cinematography

- Have in-depth knowledge of all the major cameras used in digital film

- Have a good eye for colour

- Be aware of file formats, storage media and computer hardware, in order to cater your personal DIT rig to the shoot you're working on

- Make sure you're always equipped with a large supply of cables and chargers

- Provide support for the cinematographer in delivering the best images possible

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 2D

CONCEPT ARTIST (LEVEL 4)

The Concept Artist is designed to plan and visualise concepts for creative multimedia production by using principles of art and graphic design. This person is also responsible in creating and designing environment, backgrounds, characters and colour schemes of multimedia production from concept to completion based on ideas presented by art directors and development teams.

Responsibilities may include:

- Assist in creating and designing environments, backgrounds, characters and colour schemes of animation production from concept to completion based on ideas presented by art directors and development teams
- Provide sketches, paintings or visual depiction in another medium that demonstrate the directors vision of a production element
- Deliver every different interpretation of what is required according to the directors description
- Experiment with different colour palettes and styles so that the parties involved may choose the iterations they prefer and offer suggestions for revision
- Asst the designer or director to clarify and refine his or her vision to other members of the team

Knowledge, Skills, Attitude

A Concept Artist needs:

- to have documentation skills
- to have reporting skills
- to have ability to work in a team
- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have time management skills

173

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 2D

STORYBOARD ARTIST (LEVEL 3)

The Storyboard Artist is responsible to develop storyboard based on discussion inputs and scripts according to format, aspect ratios and production requirements.

Responsibilities may include:

- Develop storyboard based on discussion inputs

- Analyse script to be implemented and translated to storyboard

- Prepare storyboard according to formats and aspect ratios

- Prepare scene planning such as master shots, floor plan and camera movement

- Prepare scene background according to specified staging, angles and shot sizes

- Check drawn thumbnails

- Interpret action breakdown

- Prepare sketch of scenes

- Apply story development and cinematography to create storyboards that slow the flow of the animations and map out key scenes and character

Knowledge, Skills, Attitude

A Storyboard Artist needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

174

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 2D

PRE-VIS ARTIST (LEVEL 4)

The Pre-Vis Artist is responsible to generating the revisualization of the film and refining the final camera movements, in accordance with the established storytelling guidelines, working closely with the Layout Leads.

Responsibilities may include:

- Work on the creation of the movie preview stream, according to the Director guidelines and reporting to the lead.
- Work with Layout Lead and Art Director to design and build simple schematics for set& prop models.
- Create a rough layout, defining a blocking of character animation and cameras, following the previously marked storytelling.
- Create the atmosphere of a scene including lighting effects and narrative.
- Ensure a proper breakdown of the scene as well as good management of their own work.
- Work on camera refine

Knowledge, Skills, Attitude

A Pre-Vis Artistneeds:

- to have analytical skills
- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

MODELING ARTIST (LEVEL 3)

The Modeling Artist is responsible to model 3D characters and environments that are based on the concept art and according to production requirements

Responsibilities may include:

- Build 3D characters and environments that are based on the concept art
- Create models surfaces or skins
- Paint and wrap 2D textures on a digital frame
- Create character skeletons
- Attend dailies and participate in creative problem-solving within the team
- Provide and deliver work according to 3D Modeling Team Lead tasks assignment in order to meet deadlines
- Generate accurate 3D models of characters and objects for production
- Create UV map with appropriate layouts, use of space and minimal texture distortions
- Create textures to appropriate styles and standards

Knowledge, Skills, Attitude

A Modeling Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

176

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

LEAD MODELER ARTIST (LEVEL 4)

The Lead Modeler Artist is responsible toform and build 3D models such as characters props and environments based on concept and production requirements

Responsibilities may include:

- Form and build 3D basic models such as characters, props and environments using applicable software either polygon or NURBS techniques within the scope of real-time or pre-rendered
- Create high-quality graphical content consistent with the style and vision of the production
- Build 3D model with an accurate translation of the reference, staying on model (in style)
- Conduct daily meetings and participate in creative problem-solving with the team
- Review 3D models of characters and objects for production
- Work closely with the Concept Art and Rig, and Texture team leaders

Knowledge, Skills, Attitude

A Lead Modeler Artistneeds:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

RIGGER ARTIST (LEVEL 3)

The Rigger Artist is responsible to carry out rigging of the 3D model to be animated according to production requirements.

Responsibilities may include:

- Rig 3D models to be animated
- Create animation rigs for characters, creatures, props and vehicles
- Work with the rigging lead to meet project schedules
- Create UV map with appropriate layouts, use of space and minimal texture distortions

Knowledge, Skills, Attitude

A Rigger Artist needs:

- to have problem solving skills
- to have analytical skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

LEAD RIGGER ARTIST (LEVEL 4)

The Lead Rigger Artist is responsible to enhance 3D animation rigs according to productions requirements.

Responsibilities may include:

- Review animation rigs for characters, creatures, props and vehicles
- Check UV map with appropriate layouts, use of space and minimal texture distortion
- Work closely with the Computer Graphics Lead to ensure that the rig is pipeline friendly for texturing, lighting and rendering
- Work with the Animation Lead/ Supervisor to develop an intuitive and responsive rig for each character
- Communicate with the Modelling Department to ensure that models are suitable for rigging
- Communicate with the R&D Department when necessary to effectively help in developing the tools and technology to the delivery of high-quality rigs

Knowledge, Skills, Attitude

A Lead Rigger Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

179

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

TEXTURE ARTIST (LEVEL 3)

The Texture Artist is responsible to creation of textures, colours and organic surface qualities required for computer-generated creatures and hard-surface models used in production.

Responsibilities may include:

- Texture Artists work closely with Modelers and Look Development Artists to create photo-real assets for high end visual effects films
- Collaborate with the CG Supervisor and Lead Texture Artist to execute the required look of CG characters and objects
- Continual and efficient communication with the Look Dev and Modelling departments
- Quality control of texture maps prior to publishing to ensure consistency
- Meeting schedules and set deadlines while maintaining the highest standards
- Communicating with Production and Leads regarding schedules and deadlines
- Sharing techniques, reference material and ideas with the team
- Continuing to become familiar with new tools, software, data and other related technology

Knowledge, Skills, Attitude

A Texture Artist needs:

- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 3D

LEAD TEXTURE ARTIST (LEVEL 4)

The Lead Texture Artist is responsible to give direction and technical guidance to texturing team to maintain the required standard of work.

Responsibilities may include:

- Create photorealistic textures for digital assets using the supplied photographic reference material and/or concept artwork.
- Liaise with CG Supervisor on a regular basis for work allocation and feedback.
- With direction from the show supervisors, establish the texturing pipeline for the show.
- Work closely with the CG Supervisor and Lead Modeller to establish the texturing pipeline for the show.
- Give direction and technical guidance to texturing team to maintain the required standard of work.
- Work closely with the modelling team to ensure UVs are positioned and scaled efficiently.
- Provide constructive feedback to the texturing team to enable them to move forward with their work.
- Work with lighters and shader writers to resolve technical issues and ensure assets are optimised for render.
- Assist in assessment of advanced and new product training for existing staff

Knowledge, Skills, Attitude

A Lead Texture Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills

181

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRE-PRODUCTION

JOB AREA   : 2D & 3D

ART DIRECTOR (LEVEL 5)

The Art Director is responsible to ensure the quality and the content of the production is aligned with the vision of the visual aspect of the project by establishing the visual direction of the project.

Responsibilities may include:

- Ensure the quality and the content of the production is aligned with the vision of the visual aspect of the project
- Establish the visual direction of the project
- Lead, coordinate and mentor a cohesive art team
- Respond to fixes and change requests related to visual art aspect of the project
- Liaise with the producers and art team to create task and schedule estimates
- Evaluate and assess development efforts and progress across the art team

Knowledge, Skills, Attitude

An Art Director needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

INK & PAINT ARTIST (LEVEL 2)

The Ink & Paint Artist is responsible to follows the approved model sheet to ink & paint sequences of animation using related software.

Responsibilities may include:

- Follow the approved model sheet to digitally ink and paint sequences of animation using related software.
- ensure personal output is achieved to the required level of detail

Knowledge, Skills, Attitude

An Ink & Paint Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

183

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

BACKGROUND ARTIST (LEVEL 2)

The Background Artist is responsible to prepare 2D background designs and layout in 2D animation production pipelines according to production requirements.

Responsibilities may include:

- Produce traditional or digital background designs for 2D animation purpose
- Prepare 2D layout
- Perform development and design in 2D animation production pipeline
- Support and be involved in the pre-production stage such as recommending concept and production requirement
- Paint and clean up complex digital animation background cells
- Position the images into animation sequences
- Perform 2D Animation Background Illustration
- Perform background painting

Knowledge, Skills, Attitude
A Background Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

184

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

CLEAN UP ARTIST (LEVEL 2)

The Clean Up Artist is responsible to integrate all layers and elements into a seamless visual effect shot.

Responsibilities may include:

- Produce garbage mattes and accurate articulate mattes by using in- house roto software
- Remove rigs and wires using Paint software
- Prepare plates for the Compositors by dust busting and scratch removal

Knowledge, Skills, Attitude

A Clean Up Artist needs:

- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

185

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

2D ANIMATOR (LEVEL 3)

The 2D Animator is responsible to perform 2D animation character development and assist in producing animation development in the 2D animation production pipeline according to production requirement.

Responsibilities may include:

- Support and be involved in the pre-production stage such as recommending concepts and production requirements
- Perform 2D animation character illustrations
- Perform 2D character and object animation in-betweening
- Develop timing and pace of the movements of a character or object during the sequence of images (animatic)
- Produce 2D effect animation for 2D animation production purposes
- Produce 2D character and object sequences and perform line tests to ensure the smoothness of the movement

Knowledge, Skills, Attitude

A 2D Animator needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

186

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

2D LEAD ANIMATOR (LEVEL 4)

The 2D Lead Animator is responsible to review and check 2D character design and development in 2D animation production pipeline according to production requirement.

Responsibilities may include:

- Perform development and design in 2D animation production pipeline
- Recommend concepts and production requirements
- Ensure character and props movement, poses and continuity are synchronised based on storyboard and layout
- Perform 2D character and object animation in-betweening
- Perform 2D key animation
- Provide comprehensive advice (consultation), to communicate and jive the overall looks/ visual appearance requirements in empowering a progressive result of the story structure, a precise workflow of resources (manpower/ talents)and meet the animators deliverables
- Identify animation production operational planning and assess animators performance
- Perform 2D animation production supervision
- Approve 2D animation character and effects for 2D animation production purposes
- Produce animation sequence to achieve to the storyline requirement

Knowledge, Skills, Attitude
A 2D Lead Animator needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control

187

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 2D PRODUCTION

ANIMATOR SUPERVISOR (LEVEL 5)

The Animator Supervisor is responsible to ensure the aesthetic (visual appearance and appeal) of the story in the animation production follows the production objective, vision, message, mood, continuity, technical requirements and production requirements.

Responsibilities may include:

- Provide and establish a sense of meaning, steering the understanding of the audience's perception and to present a great sense of cinematography according to story structure and technical requirements

- Prepare animation cinematography requirements, analyse story structure, animation shot/ scene staging, assess animation shot/ scene staging and present for approval

- Provide comprehensive advice (consultation) to communicate and jive the overall looks/ visual appearance requirements in empowering a progressive result of the story structure, a precise workflow of resources (manpower/ talents) and meet the animator's deliverables

- Identify the nature of script and production by coordinating the tasks and workflow

- Ensure the resources of talent and manpower follow storyboard requirements (brief), director's requirements and technical references

- Control the workflow and resources according to production development plans (including coordination and welfare of staff development)

Knowledge, Skills, Attitude

An Animator Supervisor needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have data entry skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

ANIMATOR (LEVEL 3)

The Animator is responsible to assist in 3D character animation development according to production requirements

Responsibilities may include:

- Plan 3D character animation requirements
- Study character personalies, traits of creature and physic properties of object
- Carry out character acting
- Prepare scene layouts
- Carry out character animation blockings, movement detailing, character facial expressions and lip syncs
- Implement visual effect elements
- Present character animation to superiors
- Perform 3D character, creature and generic animations

Knowledge, Skills, Attitude

An Animator needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

189

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

LEAD ANIMATOR (LEVEL 4)

The Lead Animator is responsible to develop the 3D character animation according to production requirements

Responsibilities may include:

- Ensure the animation of new character, movements, moods, behaviours and personality in scene/ shots are executed accordingly and fulfilling the purpose of the characters role
- Coordinate assets referencing to form an assets library of animation content
- Perform 3D animation production supervision and liaise, coordinate and delegate tasks along with on-going monitoring and appraisal of both resources (manpower) and content according to operational plans and requirements including stakeholders interest
- Produce the final animation sequence to achieve the storyline requirements
- Produce the specification and essence of the new character according to story requirements to be used as a guideline for animators to perform character animation.

Knowledge, Skills, Attitude

A Lead Animator needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

190

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

ANIMATION SUPERVISOR (LEVEL 5)

The Animation Supervisor is responsible to ensure the aesthetic (visual appearance and appeal) of the story in 3D animation production follows production objectives, vision, message, moods and continuity according to technical requirements and production requirements.

Responsibilities may include:

- Provide and establish a sense of meaning, steering the understanding of the audiences' perfection and to present a great sense of cinematography according to story structure and technical requirements

- Prepare animation cinematography requirements, analyse story structures, animation shots/ scene staging, assess animation shots/ scene staging and present for approval

- Provide comprehensive advice (consultation) to communicate and jive the overall looks/ visual appearance requirements in empowering a progressive result of the story structure, a precise workflow of resources (manpower/ talents) and meet the animators' deliverables

- Identify the nature of script and production by coordinating the tasks and workflow, assist and recommend the director and the animation production team to ensure the resources of talent and manpower follow storyboard requirements (brief), directors' requirements and technical references

- Control workflow and resources, and steer (maneuver) the direction of workers according to production.

Knowledge, Skills, Attitude
An Animation Supervisor needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have time management skills

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

EFFECT (FX) SIMULATION ARTIST (LEVEL 3)

The Effect (FX) Simulation Artist is responsible to assist in the development of effects animation according to production requirements

Responsibilities may include:

- Carry out effects preparation based on storyboard
- Produce dynamics based on storyboard and directors descriptions
- Produce particles based on storyboard and directors descriptions
- Produce effects programming based on storyboard and directors descriptions
- Perform testing for effect research and development

Knowledge, Skills, Attitude

An Effect (FX) Simulation Artist needs:

- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

LEAD EFFECT (FX) SIMULATION ARTIST (LEVEL 4)

The Lead Effect (FX) Simulation Artist is responsible to lead the development of effects animation according to production requirements.

Responsibilities may include:

- Analyse effects preparation based on storyboard
- Monitor dynamics based on storyboard and directors descriptions
- Monitor particles based on storyboard and directors descriptions
- Monitor effects programming based on storyboard and directors descriptions
- Monitor testing for effects research and development
- Integrate effects based on animations/ models

Knowledge, Skills, Attitude

A Lead Effect (FX) Simulation Artist needs:

- to have analytical skills
- to have documentation skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

LIGHTING & RENDERING ARTIST (LEVEL 3)

The Lighting & Rendering Artist is responsible to apply 3D rendering and lighting to 3D animation according to production requirements.

Responsibilities may include:

- Apply 3D rendering and lighting techniques and utilize software
- Apply colour theories and physics of light on a definite asset
- Create high quality graphical contents consistent with style and vision of the production
- Check render results and flag improper images
- Coordinate backups and restore
- Monitor studio queue system
- Maximize frame distribution and efficiency
- Record information accurately and produce reports

Knowledge, Skills, Attitude

A Lighting & Rendering Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

LEAD LIGHTING & RENDERING ARTIST (LEVEL 4)
The Lead Lighting & Rendering Artist is responsible to ensure that all rendered images and lighting applied are consistent with the overall art direction style and according to production requirements.

Responsibilities may include:
- Lead the 3D lighting and rendering accordance with the creative lead direction
- Lead the team to create high-quality graphical contents consistent with the style and vision of the project
- Write tools and documentation to facilities department responsibilities
- Manage studio resources, including space and CPU utilization
- Prepare incoming/ outgoing data transfers on various media (CD/ DVD/ external hard drive)
- Ensure the deliverables quality level is set according to the schedule
- Ensure seamless integration between models created and animation outputs/ deliverables
- Ensure all rendered images are consistent with overall art direction style set of the production
- Liaise with other departments in relation to project tasks and work productively

Knowledge, Skills, Attitude
A Lead Lighting & Rendering Artist needs:
- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : 3D PRODUCTION

ART DIRECTOR (LEVEL 5)

The Art Director is responsible to oversee technical issues for production according to production requirements.

Responsibilities may include:

- Revise and approve modelling based on concepts
- Revise and approve environment based on storyboard and concept
- Revise and approve lighting/ rendering based on concept
- Revise and approve rigging based on concept
- Oversee technical issues for production

Knowledge, Skills, Attitude

An Art Director needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

MOTION CAPTURE TECHNICIAN (LEVEL 3)

The Motion Capture Technician is responsible to works with the animation team in developing, refining and optimizing the motion capture process and pipelines within the studio

Responsibilities may include:

- Works closely with the lead animator and animation teams in the capture, clean up and processing of high quality 3D motion capture data for both real time in an animation and pre-rendered cinematic

- Responsible for setting up and maintaining the motion capture studio before, after, and during shoots

- Run the capture station during shoots and be responsible for high quality marker tracking and motion capture

- Provide direction/feedback/assistance to the actors on set when necessary

- Responsible for cleaning up the marker data and processing it through a proprietary pipeline in preparation for the animation team

- Works with the animation team in developing, refining and optimizing the motion capture process and pipelines within the studio

Knowledge, Skills, Attitude

A Motion Capture Technician needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have data entry skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

- to have familiarity with equipment maintenance

197

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

LEAD MOTION CAPTURE TECHNICIAN (LEVEL 4)

The Lead Motion Capture Technician is responsible to Organize, direct and shoot motion capture data at an industry leading level of quality.

Responsibilities may include:

- Work closely with the Art Director and Animation Lead to execute the defined animation style for the project.
- Work closely with the Lead Games Animator and Project Lead to ensure that the defined animation goals are manageable within the context of the overall project schedule and budget.
- Assist in the designing and implementation of facial animation systems.
- Organize, direct and shoot motion capture data at an industry leading level of quality.
- Evaluate, retarget, cleanup and prepare motion capture data for use in engine at runtime
- Resolve timeline and artistic discrepancies promptly and professionally with the Animation Lead and Project Lead.
- Maintain and communicate a strong knowledge of innovative game production technologies and the capabilities/limitations of these technologies as they relate to the project goals.
- Assist Animation Lead to build a team of animators for the project. This may include participation in interview/testing sessions for potential animators.
- Troubleshoot and consistently present solutions to technical issues related to motion capture.
- Demonstrate and communicate clear expectations for quality of work, productivity, communication and professionalism to the animation team
- Mentor less-experienced animators

Knowledge, Skills, Attitude

A Lead Motion Capture Technician needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have data entry skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA : PRODUCTION

JOB AREA : VISUAL EFFECT (VFX)

FOOTAGE PREPARATION ARTIST (LEVEL 3)

The Footage Preparation Artist is responsible to be comfortable around expensive and delicate equipment as well as able to concentrate and attend to detail

Responsibilities may include:

- Work with directors to determine all aspects of shots
- Provide practical and creative input to scene planning
- Select, assemble and position equipment (cameras, stands, software etc.)
- Prepare cameras and test angles or camera movements
- Shoot scenes according to requirements
- Capture quality footage from a fixed or moving position
- Collaborate with make up artists, lighting and sound staff to produce the best final effect
- Resolve technical or practical issues
- Edit footage as needed

Knowledge, Skills, Attitude

A Footage Preparation Artist needs:

- to have problem solving skills
- to have analytical skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

200

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

LEAD FOOTAGE PREPARATION (LEVEL 4)

The Lead Footage Preparation is responsible to directly responsible to assist Visual Effect (VFX) Supervisor, and assemble recorded footage into a finished project that matches director's vision and is suitable for broadcasting.

Responsibilities may include:

- Assist Visual Effect (VFX) Supervisor
- Manipulate and edit film pieces in a way that is invisible to the audience
- Take a brief to grasp production team's needs and specifications
- Review shooting script and raw material to create a shot decision list based on scenes' value and contribution to continuity
- Trim footage segments and put together the sequence of the film
- Input music, dialogues, graphics and effects
- Create rough and final cuts
- Ensure logical sequencing and smooth running
- Continuously discover and implement new editing technologies and industry's best practices to maximize efficiency.

Knowledge, Skills, Attitude

A Lead Footage Preparation needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

201

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

ROTOSCOPING ARTIST (LEVEL 3)

The Rotoscoping Artist is responsible to assist Compositor to integrate all layers and elements into a seamless visual effect shot by producing mattes and preparing plates.

Responsibilities may include:

- Create extremely detailed digital mattes using 2D image processing and drawing tools
- Work closely with the Compositors to integrate all layers and elements into a seamless visual effect shot
- Produce garbage mattes and accurate articulate mattes by using in-house roto software
- Remove rigs and wires using paint software
- Prepare plates for the Compositors by dust busting and scratch removal
- Create camera motion files matching the original background plate photography for use in 3D applications
- Carry out body tracking using digi-double rigs to reproduce actors motion
- Prepare 3D scenes for other artist down the pipeline

Knowledge, Skills, Attitude

A Rotoscoping Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

LEAD ROTOSOPING (LEVEL 4)

The Lead Rotoscoping is responsible to making sure the rotoscoping team delivers all the requested elements in a timely fashion and acts as liaison between Production and the crew, both local and at outsource facilities. The goal is to provide the necessary elements in such a manner as to be invisible to Production and virtually maintenance-free.

Responsibilities may include:

- Assists Comp Sup and Producer with bidding and scheduling.
- Staffing recommendations in collaboration with Comp Sup and Manager.
- Attends Production meetings.
- Assigns shots to appropriate artists.
- Provides clear direction and priorities to crew.
- Monitors shot and sequence progress.
- Identifies problems and effectively implements solutions.
- Quality control on elements from local and outsource talent, delivered to compositors.

Knowledge, Skills, Attitude

A Lead Rotoscoping needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

203

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : PRODUCTION

JOB AREA   : VISUAL EFFECT (VFX)

MATCHMOVE ARTIST (LEVEL 3)

The Matchmove Artist is responsible to carry out motion matchmoving based on background plate and 3D assets which are replications of the real set, camera and camera movement within the computer for use by animators and technical directors

Responsibilities may include:

- Carry out motion matchmoving based on background plate and 3D assets
- Assist in finalising for compositing
- Assist in camera tracking based on background plates
- Assist in initial preparation for camera tracking and motion tracking
- Assist in conversion background plate into flatten plate
- Assist in production asset management
- Carry out replication of the real set, camera and camera movements within the computer for use by animators and technical directors
- Convert background plates to various formats to use with specific software to create digital motion files that match the plate photography
- Generate 2D compositing elements while maintaining the accuracy of camera perspective
- Model the set geometry used to create the matchmove and environment for animators and technical directors
- Light, render and composite files with the background
- Maintain an expert level of knowledge about current developments in matchmove tools for computer graphics
- Reproduce the geometry, camera movements and object movements of a live-action shots in a 3D environment
- Work with animation and modeling departments to ensure accurate camera track
- Solve problems related to scene set-up and continuity

204

Knowledge, Skills, Attitude

A Matchmove Artist needs:

- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have knowledge in inventory control
- to have familiarity with equipment maintenance

205

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA : PRODUCTION

JOB AREA : VISUAL EFFECT (VFX)

LEAD MATCHMOVE (LEVEL 4)

The Lead Matchmove is responsible to on-set data acquisition, camera tracking and setting up complex shots/sequences, and participates in determining the method and procedures for the project.

Responsibilities may include:
- Oversee the development of the project's integration pipeline
- Assign tasks to the integration team and ensure production deadlines are met
- Completes or oversees the most difficult work and complex shots/sequences
- Quality check tracks that are submitted by outsource vendors (where applicable)
- Complete tasks within production deadlines and is self-directed
- Work closely with Production to determine staffing and scheduling needs
- Work closely with the CG Supervisor, and help set and meet aesthetic and technical standards
- On-set data acquisition (camera and lens information, lens maps, set survey, technical HDR photography, reference photography) as required
- Organizing and maintaining all relevant camera data, plate sheets and other technical data

Knowledge, Skills, Attitude

A Lead Matchmove needs:
- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team
- to have familiarity with equipment maintenance

206

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : POST PRODUCTION

JOB AREA   : COMPOSITING

COMPOSITOR (LEVEL 3)

The Compositor is responsible to assist in constructing the final image by combining layers of previously created materials which could include rendered computer animations, special effects, graphics, 2D animations, live action and static background plates according to production requirements.

Responsibilities may include:

- Carry out finalising for compositing
- Carry out camera tracking based on background plate
- Carry out initial preparation or camera tracking and motion tracking
- Carry out conversion background plate into flatten plates
- Carry out production asset management
- Construct the final image by combining layers of previously created materials
- Combine all the elements into final images, ensuring that the established style of the project is respected and continuity is maintained
- Enhance the lighting, match blacks and other colour levels, add grain when required, add motion blurs when required and create convincing shadows
- Works closely with lighters and need to have technical knowledge of how 3D lighting works in order to understand the "multi-passes" that the lighters create
- Work closely with render wranglers to progress work through the deparment

Knowledge, Skills, Attitude

A Compositor needs:

- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : POST PRODUCTION

JOB AREA   : COMPOSITING

LEAD COMPOSITOR (LEVEL 4)

The Lead Compositor is responsible to integrate various layers or elements of a live-action shot, carry out required tracking (both 2D and 3D), work on complex and demanding shots to composite the numerous elements that complete visual effects shot.

Responsibilities may include:
- Carry out required tracking (both 2D and 3D)
- Carry out work on complex and demanding shots
- Follow production processes and develop creative approaches and problem solving
- Work closely with Visual Effect Supervisors to composite the numerous elements that complete a visual effects shot
- Work in partnership with lighters and other compositors to ensure shots area delivered to the very highest standard
- Monitor motion matchmoving based on background plated and 3D assets
- Monitor finalising for compositing
- Monitor camera tracking based on background plates
- Check initial preparation for camera tracking and motion tracking
- Monitor background plate conversions
- Conduct production asset management

Knowledge, Skills, Attitude

A Lead Compositor needs:
- to have problem solving skills
- to have analytical skills
- to have documentation skills
- to have data entry skills
- to have time management skills
- to have reporting skills
- to have ability to work in a team

208

SUB-SECTOR: COMPUTER GENERATED IMAGERY (CGI)

AREA   : POST PRODUCTION

JOB AREA   : COMPOSITING

VISUAL EFFECT (VFX) SUPERVISOR (LEVEL 5)

The Visual effect (VFX) Supervisor is responsible to supervise a team of effect artists and may contribute certain art assets, collaborate with staff to troubleshoot and solve problems that arise and evaluate the visual consistency and technical compatibility of the sequences to ensure that the assets will integrate and blend seamlessly with the other visual effects components and live-action plates.

Responsibilities may include:

- Verify motion matchmoving based on background plate and 3D assets
- Verify finalising for compositing
- Verify camera tracking based on background plates
- Verify background plate conversions
- Supervise production assets management
- Write and test new software tools using a combination of commercial applications and proprietary programs
- Supervise a team of effects artists and may contribute certain art assets
- Supervise data collection and relevant information on set
- Integrate new tools into the studios production pipeline, which requires the VFX technical director to write appropriate code using Python or C++
- Carry out research and development in areas of Visual Effect (VFX) advancements
- Write and update corresponding documentation on the FX tools and workflows established within the department
- Collaborate with staff to troubleshoot and solve problems that arise in the animation of particle sequences

Knowledge, Skills, Attitude

A Visual Effect (VFX) Supervisor needs:

- to have problem solving skills

- to have analytical skills

- to have documentation skills

- to have time management skills

- to have reporting skills

- to have ability to work in a team

- to have knowledge in inventory control

- to have familiarity with equipment maintenance