



OCCUPATIONAL FRAMEWORK
SECTION R: ARTS, ENTERTAINMENT AND RECREATION
DIVISION 90: CREATIVE, ARTS AND ENTERTAINMENT
ACTIVITIES



**JABATAN PEMBANGUNAN KEMAHIRAN
KEMENTERIAN SUMBER MANUSIA**

Department of Skills Development
Ministry of Human Resources



**JABATAN KEBUDAYAAN DAN KESENIAN NEGARA
KEMENTERIAN PELANCONGAN,
SENI DAN BUDAYA**

National Department for Culture & Arts
Ministry of Tourism, Arts and Culture

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ABSTRACT

An Occupational Framework (OF) is the outcome of the analysis conducted in identifying the work scope of the occupational areas in terms of competencies. It is used to analyse skilled manpower competency requirements for the industry. The OF aims to provide an overall view of the industry's Occupational Structure (OS) and identify skills gaps, critical job titles and Occupational Descriptions (OD) that would assist in further understanding the job requirements of the various occupations in the industry. Jabatan Pembangunan Kemahiran (JPK) or in English, the Department of Skills Development (DSD) is the custodian of this document, where via the OF it will identify suitable occupational areas which will either require development of skills training programmes or the review and enhancement of existing skills training programmes. Research findings show that there are five (5) main sub-sectors of the Cultural Arts industry based on the MSIC Section R, Division 90, which are Theatre, Dance, Music, Visual Arts and Journalism. Analysis on the Occupational Structure shows that there are nine (9) main job areas with a total of 104 job titles and 25 critical job titles. There are 14 job titles relevant to Industry 4.0, mostly under the production and technical management areas and also for journalism. Industry 4.0 optimises the use of technology such as automation and 3D printing which is useful for set and props building and also data mining or Internet of Things (IoT) which may provide to be useful for journalists and other jobs that require data mining capabilities. Skills in demand involve those required in marketing, sponsorship skills, knowledge on copyrights, legislation and archiving skills. Among the critical job titles identified are those in areas of dramaturge, stage management, music performance, music directing, script writing, scenography and choreography. These job areas will be taken into consideration by JPK in terms of NOSS to be developed in the near future as to facilitate the human capital needs of the industry through skills training and national certification.

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LIST OF ABBREVIATIONS

CBT	Competency Based Training
DESCUM	Development of Standard and Curriculum
ILB	Industry Lead Body
JPk	<i>Jabatan Pembangunan Kemahiran</i> (Department of Skills Development)
MOSQF	Malaysian Occupational Skills Qualification Framework
MQA	Malaysian Qualifications Agency
MQF	Malaysian Qualifications Framework
MSC	Malaysian Skills Certificate
NCS	National Competency Standards
NKEA	National Key Economic Areas
NOSS	National Occupational Skills Standard
OF	Occupational Framework
OD	Occupational Description
OS	Occupational Structure

CHAPTER 1: INTRODUCTION

1.1 Chapter Introduction

This chapter will explain the objectives, scope and justification for the development of the Occupational Framework for the Creative, Arts and Entertainment Activities. The concept of the Occupational Framework and its function in skills training and curriculum development is also elaborated in this chapter.

1.1.1 Research Background

The Department of Skills Development (DSD) has conducted research, In the year 2013 on the industry, which was the Occupational Analysis Cultural Arts Industry. However, there was no specific research on the Occupational Structure of the industry based on the Malaysian Standard Industry Classification (MSIC) definition of the industry which is under MSIC Section R, Group 90: Creative, Arts and Entertainment Activities. In order to ensure that the development of the Occupational Framework is in line with the development of NOSS based on MSIC sections and divisions, therefore this research aims to define the industry as specified in the MSIC based on qualitative research on its Occupational Structure, Critical Jobs and Skills in Demand.

1.1.2 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 have been clarified and given a statutory interpretation that can be used to distinguish it from other components of the country's national education and training system. 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.

1.1.3 Malaysian Qualifications Agency Act 2007 (Act 679)

The Malaysian Qualifications Agency Act 2007 (Act 679) which was adopted on the 29th August 2007, establishes that the Malaysian Qualifications Agency sets out its composition, functions and responsibilities. This act repeals the *Lembaga Akreditasi Negara Act 1996* [Act 556] and dissolves the *Lembaga Akreditasi Negara*. The Malaysia Qualifications Framework (MQF) refers to the policy framework that satisfies both the national and international recognised qualifications. It consists of titles and guidelines, together with principles and protocols covering articulation and issuance of qualifications and statements of attainment. Elements of the qualifications 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 qualifications in three sectors and it is supported by lifelong education pathways as shown in Figure 1.1. JPK governs the skills sector, in which there are five (5) levels of skills qualification. The definition for each level of skills qualification is specified in the Malaysian Occupational Skills Qualification Framework.

MQF Levels	Sectors			Lifelong Learning
	Skills	Vocational and Technical	Higher Education	
8	(NA)	(NA)	Doctoral Degree	Accreditation of Prior Experiential Learning (APEL)
7			Master Degree	
6			Bachelor 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: Malaysian Qualifications Framework (MQF) Chart

(Source: Malaysian Qualifications Agency (MQA).2013)

1.1.4 National Occupational Skills Standard (NOSS)

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

1.1.5 Competency Based Training (CBT)

Competency Based Training (CBT) is an approach to vocational training which emphasises 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, training practices can be customised for each individual to achieve a similar outcome. CBT concept is the basis of Malaysian Skills Certification system which is coordinated by JPK.

1.1.6 Occupational Framework (OF)

The Occupational Framework (OF) is described as the outcome of the occupational analysis process to identify the occupational structure of an industry. The OF which was previously known as Occupational Analysis (OA) consists of Occupational Structure (OS), Occupation Description (OD) and Skills in Demand.

The development of the OF is a preliminary process in developing relevant NOSS. Once developed, the NOSS can be used as the basis to conduct skills training and skills certification of competent personnel.

1.1.7 Malaysian Standard Industrial Classification (MSIC)

The MSIC is intended to be a standard classification of productive economic activities. Its main purpose is to provide a set of activity categories that can be utilised for the collection and presentation of statistics according to such activities. Therefore, MSIC aims to present these set of activity categories in such a way that entities can be classified according to the economic activity that they carry out. For purposes of international comparability, the MSIC 2008 Version 1.0 conforms closely to the International Standard Industrial Classification of All Economic Activities (ISIC) Revision 4, published by the United Nations Statistics Division, with some modifications to suit national requirements. The objective of an industrial classification system is to classify data in respect of the economy according to categories of activities and the characteristics of which will be similar. The MSIC is a classification of all types of economic activities and is not a classification of goods & services nor is it a classification of occupations.¹

1.2 Objectives of Study

The objectives of the study conducted on the Cultural Arts Industry are as below and can be referred to in Figure 1.2:

- a. To produce the OS for the Cultural Arts Industry from data analysis, interviews and focus group;
- b. To produce Occupational Descriptions (OD) of job titles in the aforesaid OS;
- c. To identify the Skills in Demand in the Cultural Arts Industry; and
- d. To identify the Critical Jobs in the Cultural Arts Industry.

¹ MSIC 2008, Department of Statistics Malaysia.

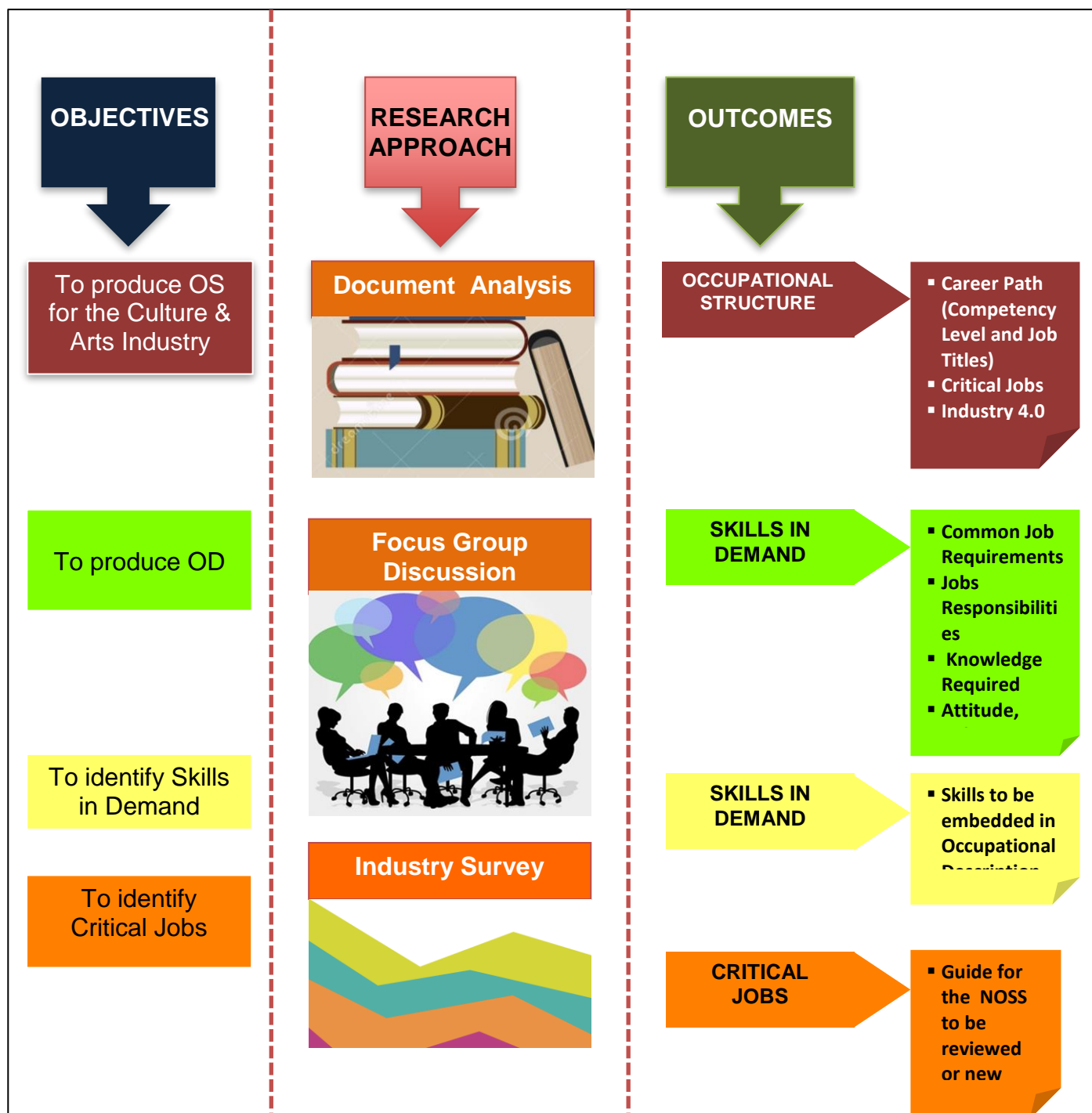


Figure 1.2: Objectives, Data Collection and Occupational Framework Outcomes

1.3 Scope of Study

The scope of work for the study conducted on the Cultural Arts Industry is as listed below:

- a. The scope of this research is on jobs under MSIC Section R, Division 90;
- b. To conduct literature review on the Cultural Arts Industry;
- c. To consult with Cultural Arts Industry representatives to obtain expert input from industry;
- d. The expected outcome of the research will be the OS, OD, Jobs in demand and Skills in demand;
- e. To develop and disseminate the survey, then to subsequently analyse the survey responses from Cultural Arts Industry representatives; and
- f. To perform focus group discussions with the industry representatives, interviews, site visits and/or any other methods in order to achieve the study outcome.

1.4 Justification for MSIC Section Selection

The justification for the selection of MSIC's Section R and Division 90 for this particular Occupational Framework is as follows:

- a. The scope of the Cultural Arts Industry matches that of Division 90 under Section R after analysing the scope of work.
- b. The current NOSS registry (May 2018) has stated that the NOSS relevant to the industry are under Section R, Division 90.

1.5 Chapter Conclusion

This chapter sets out the research background comprising of the legislations that are pertinent to this document (i.e. National Skills Development Act 2006 [Act 652] and Malaysian Qualifications Agency Act 2007 [Act 679], the Malaysian Qualifications Framework (MQF), definitions of the NOSS, OF and Competency Based Training. All of which are important elements of skills training in Malaysia that should be understood by the reader beforehand.

The objectives, scope and justification of this research have also been explained in this chapter. This research aims to define the industry based on qualitative research on its Occupational Structure, Jobs in Demand and Skills in Demand.

The occupational structure or career path will be determined in the research via Focus Group Discussions and industry surveys, where these findings will be presented and discussed in Chapter 4 of this report. However, through preliminary information, it can be seen that the norm based on the qualification levels of the workers, the starting level for non-certificate and certificate holders is as at level 1 and may reach level 5 or 8 depending on the sub-sector and job area. With the Occupational Structure and Skills in Demand identified, the job scopes of the different professions involved in this industry will be clearer and therefore the development and management of human resources will be more in tune to the demands of the overall Industry. Thus, development of this OF will enable the relevant stakeholders to take necessary strategic actions to meet the industry's human capital requirements.

This document is divided into five (5) chapters, the following chapter, Chapter 2 includes the industry overview highlighting the definition and scope of the industry, stakeholders, legislation, initiatives and industry & market intelligence of the industry. The third chapter will explain the methodology used in the OF development such as qualitative analysis through Focus Group Discussions and industry surveys. Chapter 4 will discuss the findings of the focus groups and surveys conducted that will be translated into the Occupational Structure, Occupational Description, Jobs in Demand, Skills in Demand and Emerging Skills. Ultimately, Chapter 5 will recommend the NOSS or NCS that should be developed based on the critical jobs identified in this OF and the skills in demand plus emerging skills that should be included in the NOSS and skills training curriculum under JPK.

CHAPTER 2: LITERATURE REVIEW

2.1 Chapter Introduction

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

2.2 Definition of Research Area

In order to ensure that the scope of the industry is comprehensively covered in this Occupational Framework research, the definition of the industry is determined through various sources such as available literature and input from industry practitioners.

The definitions specified by the MSIC are as follows:

2.2.1 MSIC Definition of Cultural Arts Industry under Division 90: Creative, Art and Entertainment

Division 90 Creative, Arts and Entertainment Activities

This division includes the operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances.

Group 900 Creative, Arts and Entertainment Activities

This group includes production of live theatrical presentations, concerts and opera or dance productions and other stage productions such as activities of groups, circuses or companies, orchestras or bands and activities of individual artists such as authors, actors, directors, producers, musicians, lecturers or speakers, stage-set designers and builders, etc. Operation of concert and theatre

halls and other arts facilities, activities of sculptors, painters, cartoonists, graffiti artist, installation artist and activities of individual writers, for all subjects including fictional writing, technical writing, etc., activities of independent journalists and restoring of works of art such as paintings, etc., are also included. This group also includes activities of producers or entrepreneurs of arts live events, with or without facilities.²

2.2.2 Industry Definition

The word culture is derived from the Latin root cultura meaning to "inhabit, cultivate, or honour". In general, culture refers to human activity; different definitions of culture reflect different theories for understanding, or criteria for valuing human activity. Since culture is learned, people living in different places have different cultures. There can be different cultures in different countries, and there can also be shared cultures among continents.³

Arts are a vast subdivision of culture, composed of many creative endeavours and disciplines. It is a broader term than "art," which as a description of a field usually means only the visual arts. Arts encompasses visual arts, literary arts and the performing arts – music, theatre, dance, spoken word and film, among others.⁴

Research has also tried to determine the definition of the Creative Industry which is the umbrella industry for the Cultural Arts Industry, however there is no single definition of creative industries that is universally accepted. According to international organizations such as UNESCO and the General Agreement on Tariffs and Trade (GATT), cultural industries (sometimes also known as "creative industries") combine the creation, production and distribution of goods and services that are cultural in nature and usually protected by intellectual property rights.^[1] In the United Nations Conference on Trade and Development (UNCTAD) Model, creative industries are those involved in the creation, production or distribution of goods and services that use creativity and intellectual capital as primary inputs. The creative industries constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights.

² Source from MSIC 2008, Department of Statistics Malaysia.

³ Portal: Culture and Arts. https://en.wikipedia.org/wiki/Portal:Contents/Culture_and_the_arts.

⁴ Portal: Culture and Arts. https://en.wikipedia.org/wiki/Portal:Contents/Culture_and_the_arts.

UNCTAD calls the creative economy “*an evolving concept based on creative assets*” and says it can foster “income generation, job creation and export earnings.” They range from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and service-oriented activities such as film, television and radio broadcasting, new media and design. Moreover, creative industries are at the cross-roads of artisan, services and industrial sub-sectors that now constitute a dynamic new sub-sector in world trade.⁵

Current literature does not provide a clear cut segmentation of the Cultural Arts industry; therefore, the segmentation of the industry has been identified via input from industry practitioners (Refer to Chapter 3 for details of these engagements).

The main areas under the Cultural Arts Industry are as follows:

- Dance
- Theatre
- Music

Each of these main areas is further divided into Creative and Production; the Creative group consists of the creative team that will provide creative input and the performers that will relay the creative input to the audience.

The Production team will be responsible for all production elements to ensure that the theatre, dance or music production is carried out smoothly and appealing to the audience.

⁵ United Nation’s Conference on Trade and Development. Creative Economy & Industries. Promoting Development through Creativity.
https://unctad.org/Sections/press/docs/FLYER_CreativeEconomyIndustries_en.pdf

2.3 Scope of Occupational Framework Based On MSIC 2008

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

Table 2.1: MSIC Section, Division and Group

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

Table 2.2: MSIC Group 900 (Class 9000, Item 90001-90009)

Section:	R	ARTS, ENTERTAINMENT AND RECREATION
Division:	90	CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
Group:	900	CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES
Class :	9000	Creative, arts and entertainment activities,
Item:	90001	Theatrical producer, singer group band and orchestra entertainment services(1)
	90002	Operation of concert and theatre halls and other arts facilities(2)
	90003	Activities of sculptors, painters, cartoonists, engravers, etchers
	90004	Activities of individual writers, for all subjects(3)
	90005	Activities of independent journalists
	90006	Restoring of works of art such as painting
	90007	Activities of producers or entrepreneurs of arts live events, with or without facilities
	90009	Creative, arts and entertainment activities n.e.c
Excludes:		
(a) restoring of stained glass windows, see 23109		
(b) manufacture of statues, other than artistic originals, see 23960		
(c) restoring of organs and other historical musical instruments, see 33190		
(d) restoring of historical sites and buildings, see 41009		
(e) motion picture and video production, see 59110, 59120		
(f) operation of cinemas, see 59140		
(g) activities of personal theatrical or artistic agents or agencies, see 74909		
(h) casting activities, see 78100		
(i) activities of ticket agencies, see 79900		
(j) operation of museums of all kinds, see 91022		
(k) sports and amusement and recreation activities, see division 93		
(l) restoring of furniture (except museum type restoration), see 95240		

(1) Includes: circuses and individual artists

(2) Includes: related activities e.g. the operation of scenery and backdrops, lighting and sound equipment, ticket agencies, concert and theatre halls and other facilities and the design of scenery and lighting

Excludes:

(a) renting of space in theatres, etc., see 68102

(b) agency and casting activities, see 78100

(c) casting activities (motion pictures, television or theatre productions, recording studios), see 78100

(3) Includes:

(a) fictional writing, technical writing, etc.

(b) activities of authors of scientific and technical books

(c) activities of independent authors

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

- a. Journalism
- b. Visual Arts

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

2.4 Key Stakeholders

The stakeholders for the Cultural Arts Industry in Malaysia comprises of government agencies, regulatory bodies, industry associations and professional bodies.

2.4.1 Regulatory Bodies and Relevant Government Agencies

The regulatory bodies and relevant government agencies for the Cultural Arts industry can be referred to in Table 2.3 below:

Table 2.3: List of Government Agencies/Regulatory Agencies/Licensing Bodies

No	Sub-sector	Stakeholder	Role
1.	Theatre, Dance, Music	National Department For Culture And Arts (Jabatan Kebudayaan Dan Kesenian Negara-JKKN)	<p>The National Department For Culture And Arts (Jabatan Kebudayaan Dan Kesenian Negara-JKKN) is an agency under the Ministry of Tourism, Arts and Culture and takes on the role of promoting cultural and arts activities at various levels. JKKN is also responsible for developing the culture and arts of the Malaysian community in order to generate the nation's economy.</p> <p>Its programmes are based on the five (5) main cores of JKKN:</p> <p>Core 1: Fostering of Cultural Arts Skills</p> <p>JKKN as the leading agency provides early exposure to culture, arts and heritage. It is responsible to foster, guide, stimulate creativity and develop skills/talent to ensure there is a continuing legacy of those who are highly skilled and knowledgeable in culture and arts.</p> <p>Core 2: Conservation of Arts and Culture</p> <p>This core encompasses research, documentation and conservation of cultural arts to protect and preserve cultural arts to preserve the nation's cultural identity and personality.</p> <p>Core 3: Culture and Arts Outreach</p> <p>To reach the community through local cultural arts activities via various approaches plus providing a</p>

No	Sub-sector	Stakeholder	Role
			<p>chance for the local community to gain income.</p> <p>Core 4: Strengthening of Culture and Arts</p> <p>Strengthening of intellectual activities, development of cultural arts practitioners and establishment of the national data hub.</p> <p>Core 5: Cultural Cooperation Network</p> <p>Strategic cooperation in order to establish an effective cultural arts ecosystem based on mutual best interests.</p>
2.		National Theatre (Istana Budaya)	The largest theatre in Malaysia which is fully supported by the Malaysian Government to a large scale the high theatre productions and entertainment shows.
3.		National Academy of Arts, Heritage and Culture (Akademi Seni Budaya dan Warisan Kebangsaan-ASWARA)	Higher learning institution which is fully supported by Malaysian Government. It provides learning, research and academic publishing as well as professional consultancy in art culture and heritage which aim to produce skilled artists besides strengthening the national art heritage.
4.	Music	Music Authors Copyright Protection (MACP)	Non-profit organisation to monitor the use of music and its copyright.
5.	Music	Music Rights of Malaysia (MRM)	Sole Licensing body for collective music royalty collection activities in Malaysia.
6.	Visual Arts	National Art Gallery	To exhibit the collection of artworks that portrays the creativity and cultural arts aspirations in local and

No	Sub-sector	Stakeholder	Role
			international aspects arena. It also facilitates the promotion and improvement of national visual arts by organizing exhibitions, seminars, workshops, competitions and arts activities in local and international aspects arena. Ultimately the Gallery is to create awareness, understanding, appreciation and respect towards arts

2.4.2 Professional Bodies and Industry Associations

The following Table 2.4 shows a list of industry associations that serve their respective categories of organisations by promoting their interests and facilitate close collaboration between their member organisations towards strengthening the industry.

Table 2.4 List of Industry Associations

No	Industry Association	Relevance to Cultural Arts Industry
1.	<i>Persatuan Penyanyi, Pemuzik dan Pencipta Lagu Tanah Air (PAPITA)</i>	Association for singers, musicians and composers in Malaysia
2.	<i>Persatuan Karyawan Malaysia</i>	Is an NGO for the arts industry practitioners in Malaysia
3.	<i>Persatuan Teater Malaysia</i>	Is an association for theatre practitioners in Malaysia
4.	National Union of Journalists Malaysia (NUJ)	The National Union of Journalists Malaysia (NUJ) is an organisation of working journalists in the country representing the industrial, social and welfare interest of some 1,400 journalists. Formed on August 30, 1962 NUJ Malaysia is the sole authority to negotiate and determine the proper rates of remuneration and other terms and conditions of employment for journalists in the various publishing houses which produce Bahasa Melayu, English and Chinese newspapers and periodicals. ⁶

⁶ <http://www.nujm.org/nuj/index.php>

2.5 Government Legislation, Policy and Initiatives

2.5.1 Legislations

The following Table 2.5 indicates the relevant legislations to the Cultural Arts Industry.

Table 2.5: List of Relevant Legislations

No	Sub-sector	Legislation	Role
1.	Theatre, Dance, Music	<i>Akta Warisan Kebangsaan 2005 [Akta 645]</i>	This act provides protection to all forms of cultural heritage. It encompasses cultural heritage, natural heritage including Tangible Heritage and intangible heritage). It was enforced starting 1st March 2006 and replaces Akta Benda Purba 1976 and Akta Harta Karun 1957.
2.	Theatre Dance, Music	<i>Akta Akademi Seni Budaya Dan Warisan Kebangsaan 2006 [Akta 653]</i>	This Act stipulates the allocation of the establishment, management and administration of ASWARA as the higher institution of learning for arts, culture and heritage in Malaysia.
3.	Theatre , Music, Dance	Occupational Safety and Health Act 1994 (Act 514)	This Act is for securing the safety, health and welfare of persons at work, for protecting others against risks of safety or health in connection with the activities of persons at work. The regulatory body for this Act is the Department of Occupational Safety and Health (DOSH).
4	Theatre, Music, Dance	Local Government Act, 1976 (Act 171)	To regulate and monitor the dance, music or theatre production to be conducted according to the Local government's rules and regulations.
5.	Theatre, Music	Copyright Act 1987	To regulate and monitor the use of intellectual and it's copyright for the scripts used in the dance, music or theatre production.

No	Sub-sector	Legislation	Role
6.	Visual Arts	National Visual Arts Development Board Act 2011 (Act 724)	The National Visual Arts Development Board Act 2011 (Act 724) defines any art form that appeals to the visual senses and exists in permanent forms as compared to the previous Act, which was more focused on paintings only. In addition, this Act also enables the National Visual Arts Gallery to expand its operations to the other states as compared to the previous Act, which restricted the gallery's operations to Kuala Lumpur only. ⁷
7.	Journalism	Printing Presses and Publications Act 1984 (PPPA) Printing Presses and Publications (Amendment) Act 2012	Is an Act that regulates the use of printing presses and the printing, importation, production, reproduction, publishing and distribution of publications and for matters connected therewith. The Act provides that it is a criminal offense to possess or use a printing press without a licence.

2.5.2 Government Policies and Initiatives

There have been various government policies and initiative carried out by the country for the cultural arts industry, one of the current is the National Culture Policy as stated in the JKKN website. On a global scale are the efforts carried out by UNCTAD to develop the creative industry which encompasses the cultural arts activities in the various countries.

a. National Culture Policy

The National Culture Policy has been formulated after taking into consideration of the historical facts of this region as well as Malaysia's position as a meeting point and centre of trade and civilization some two thousand years ago. Malaysia's role as a meeting point has resulted in interaction, introduction, assimilation and acceptance of various elements suitable to be adopted as basic culture of this region. Thus, as an on-going

⁷ National Art Gallery. Information of NVADB.://www.artgallery.gov.my/?page_id=3740&lang=en

process, the formulation of the National Culture Policy is undertaken to achieve the following objectives⁸:

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

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

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

The formulation and implementation of the National Culture Policy is needed in Malaysia which is a developing country with multi-racial and multi-cultural society. This Policy is used as a guideline to create a united Malaysian race and to sustain national identity at international level. However, the implementation of this Policy is a complex process that cannot be accomplished within a short period of time. Arousing general awareness and understanding of the national culture will help towards the achievement of this Policy. Only with awareness can the national culture be differentiated from ethnic culture. The national culture that is nurtured will transcend racial boundaries towards the creation of a united and dignified Malaysian race.

b. UNCTAD's work on the Creative Economy

UNCTAD has introduced the topic of the "*creative economy*" in the world economic and development agenda. The creative economy is an emerging

⁸ JKKN. National Culture Policy. 2018. <http://www.jkkn.gov.my/en/national-culture-policy>

concept dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols. In implementing its mandate, UNCTAD has been proactive in promoting international action in the area of the creative industries, and hence, the creative economy, emphasizing their development dimension. The creative industries are at the crossroads of the arts, culture, business and technology. All these activities are intensive in creative skills and can generate income through trade and intellectual property rights.⁹

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

Figure 2.1: UNCTAD's Creative Industries Matrix

(Source: UNCTAD. 2018)

i. UNCTAD's work:

- Promoting the creative economy as a new source of growth
- Providing a platform for intergovernmental debates and consensus-building
- Supporting government initiatives for concerted public policies and inter-ministerial action
- Liaising with governments, institutions, artists, creators, academia and civil society to strengthen the creative economy in developing countries

^{9 9} United Nation's Conference on Trade and Development. UNCTAD's Work on the Creative Economy. <https://unctad.org/en/Pages/DITC/CreativeEconomy/Creative-Economy.aspx>

- Providing demand-driven policy advice and technical assistance to governments
- Building synergies among the United Nations system: UNCTAD, set-up the United Nations Multi-Agency Informal Group on Creative Industries
- Organizing and/or participating in international and national events
- Promoting networking through our quarterly E-Newsletter "Creative Economy & Industries"
- Sharing knowledge and information through its research analysis, studies and statistics

ii. Beneficiaries

- Governments: economic development, culture, trade, tourism, finance, technology, communications, labour, foreign affairs, social affairs and education.
- Professional institutions: associations in the area of music, performing arts, visual arts, films, media, broadcasting organizations, creative services, etc.
- Civil society: foundations, artistic and creators, professional associations, sectoral organizations, non-governmental organizations (NGOs), etc.
- International organizations and public opinion: UN family, other international organizations, etc.
- Business sector: from independent artists and small business enterprises at one stream, to some of the world's largest conglomerate at the other.
- Academia and Research institutions: universities, institutes, etc.
- Press and media and public information: journals.

2.6 Industry and Market Intelligence

This section provides an overview of the relevant factors which have substantial impact on the industry. Such information may be used to forecast the future manpower needs of the industry and to influence the necessary manpower planning. Input has been acquired via document analysis available on the internet and input from industry practitioners.

2.6.1 Industry Economic Growth

A five-year action plan formulated by Kuala Lumpur as a Cultural and Creative City Report is set to increase the current Gross Domestic Products (GDP) contribution of KL from RM11.2 billion to RM19.4 billion. The report was undertaken by several parties including the Cultural Economy Development Agency (CENDANA), Communications and Multimedia Ministry, Yayasan Hasanah, Yayasan Sime Darby, Think City, MyCreative Ventures, British Council Malaysia, Frost & Sullivan Malaysia, My Performing Arts Agency and Tom Fleming Creative Consultancy. Based on the report, there is a direct link between the cultural sector and creative industries, whereby the cultural sector is the heartbeat of the creative economy.¹⁰

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

Figure 2.2 presents statistics on arts, entertainment and recreation services that was compiled based on Economic Census undertaken in 2016 for reference year 2015. Arts, entertainment and recreation services encompass creative, arts and entertainment activities; museums, amusement and cultural activities and sports and recreation activities.

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

¹⁰ The Sun Daily. Adrian Phung .7 February 2018 Creative economy to boost GDP.
<http://www.thesundaily.my/news/2018/02/08/creative-economy-boost-gdp>

compared to RM775.6 million in 2010 which showed a growth of 11.4 per cent per annum.¹¹

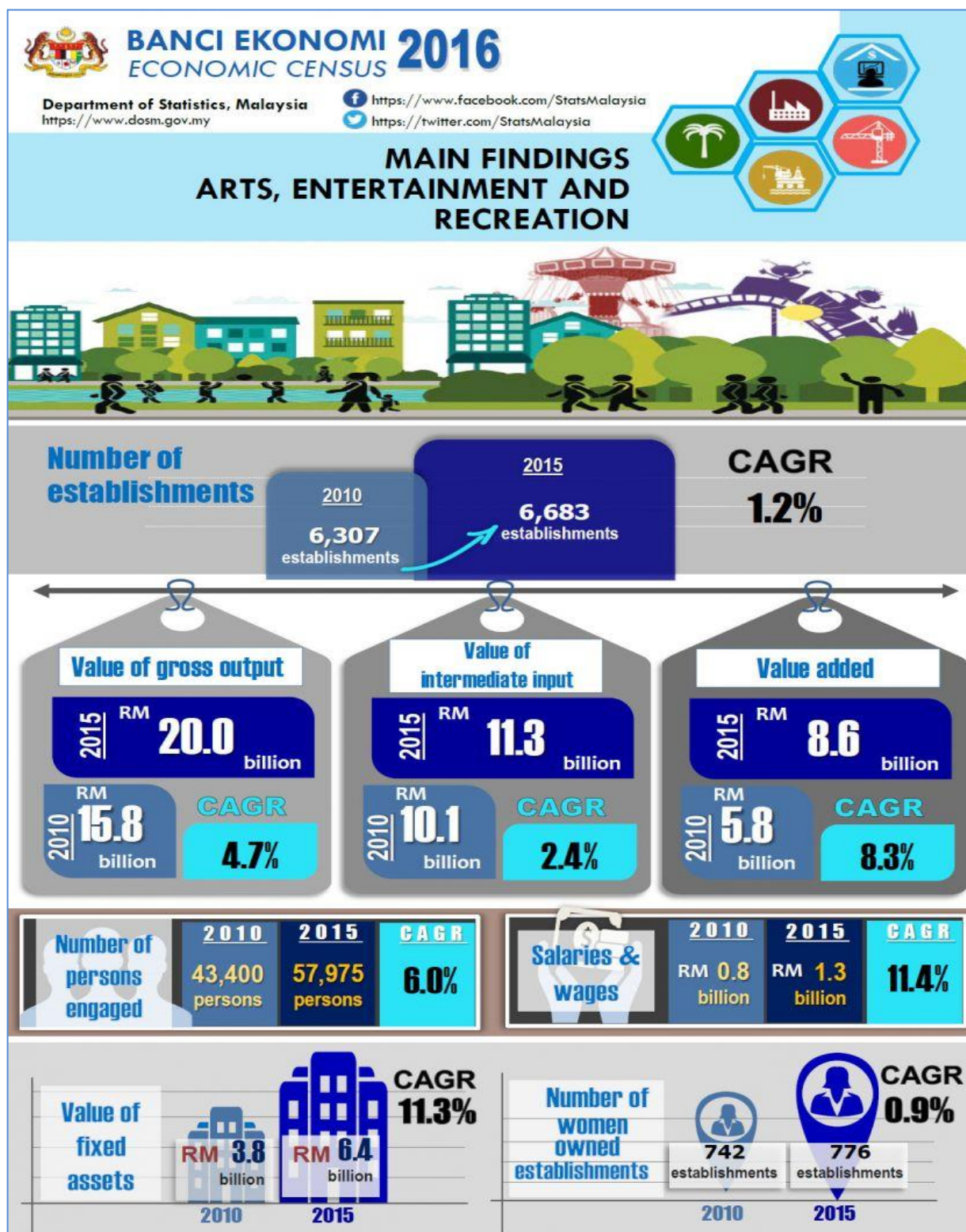


Figure 2.2: Statistics on Arts, Entertainment and Recreation Services
 (Source: Department of Statistics Malaysia.2016)

¹¹ Department of Statistics Malaysia. 22 June 2017

2.6.2 The Cultural Arts industry and the 4th Industrial Revolution (Industry 4.0)

a. Definition of Industry 4.0

Coined by German economist Klaus Schwab in 2015, the Fourth Industrial Revolution is used to describe the emergence of the Digital Economy and use of automation and data exchange in industrial technologies. Commonly referred to with the catchphrase Industry 4.0 it also included the Internet of Things and collaboration between networked machines and human beings in decision-making. Technology experts are already speaking about the coming industrial revolution as one that has the potential to disrupt every industry in every country due to the exponential pace that is the nature of digital revolution which is at the heart of Industry 4.0. This is already happening in businesses and industries as robotics and artificial intelligence can take over jobs traditionally manned by human labour, in particular technical processes that can easily be computerised¹². Figure 2.3 below depicts the progression of the industry revolutions:

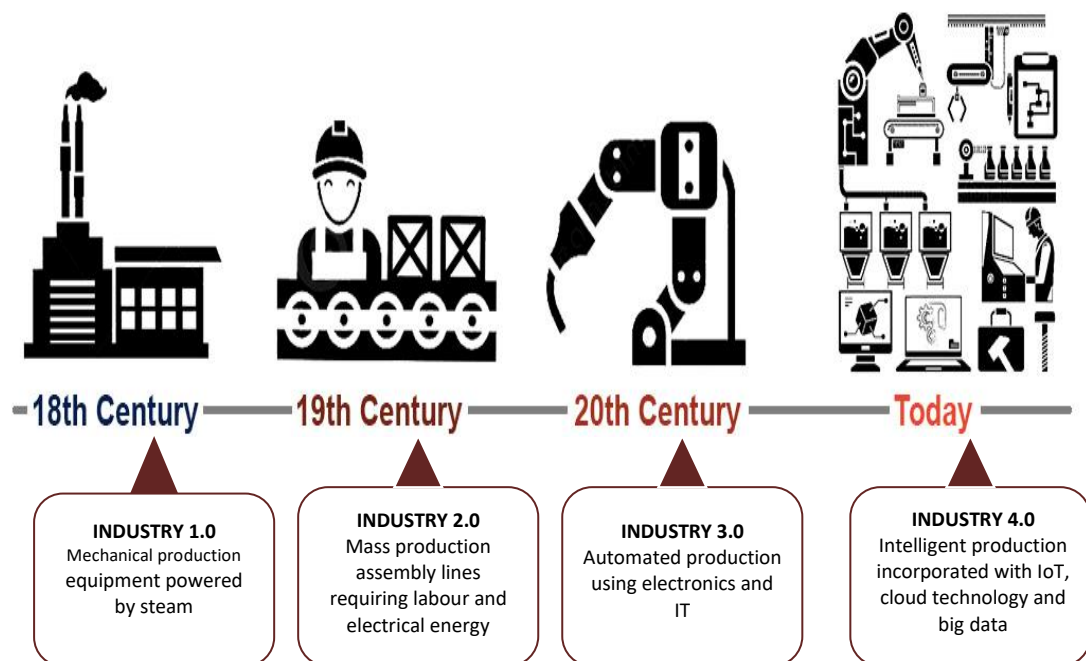


Figure 2.3: Industry Revolution Progression

(Source: Malaysian Digest.2016)

¹² October 16, 2017. How Do We Equip Malaysia's Workforce For Industry 4.0.. <http://malaysiandigest.com/frontpage/282-main-tile/702866-how-do-we-equip-malaysia-s-workforce-for-industry-4-0.html>

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

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

- i. Autonomous Robots;
- ii. Big Data Analytics;
- iii. Cloud Computing;
- iv. Internet of Things (IoT);
- v. Additive Manufacturing (3D printing);
- vi. System Integration;
- vii. Cyber-security;
- viii. Augmented Reality; and
- ix. Simulation.

Below is a visual representation of the 9 pillars of Industry 4.0.

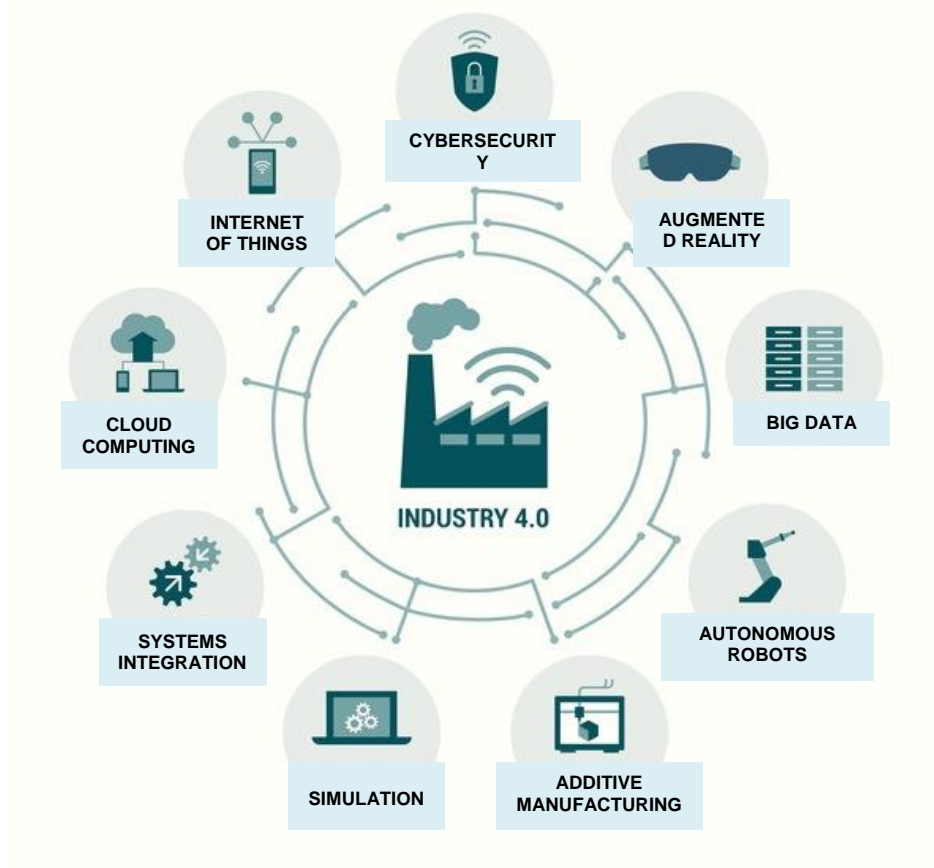


Figure 2.4: Main Pillars of Industry 4.0 implementation

(Source: www.eknowledge.com.my.2018)

b. Industry 4.0 in the Cultural Arts Industry

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

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

arts and humanities should be right at the core of technological processes, to enlighten, guide and support these dialogues. “It’s not enough to outsource culture to the artists and musicians, and receive it as a passive audience. We must engage the full spectrum of human understanding, and every one of us needs to participate in strengthening our cultural resources, all the time.” (Yo-Yo Ma).¹³

Art and design enable us to leapfrog the shortcomings of current technologies and give us the possibility to deep dive into the consequences of futuristic “what if” scenarios. An example of this was at the 2017 Annual Meeting of the New Champions in Dalian, where there was a selection of artworks that brought together cutting-edge science and pioneering technology with artists’ understandings of the future. Putting art and design at the heart of the meeting catalysed conversations on the long-term global systems for health and medicine, culture and society, sustainability, and food and consumption.¹⁴

2.6.3 Issues & Challenges of Cultural Arts Industry

Information on the current issues and challenges is sparse in available literature therefore input was acquired from industry practitioners. The issues are listed below according to the respective sub-sectors:

a. Music

- i. Competition with social media music and singers.
- ii. Lack of knowledge of contracts and legislations.
- iii. Competition with foreign musicians and singers.
- iv. Lack of knowledge and skills in ICT applications.

b. Dance

- i. Lack of ‘real demand’ for dancers. Most demands do not meet the achievement standards, qualifications and talent of the dancers.
- ii. Some clients requested for only certain parts of the dance performance (particularly traditional and ethnics), not the whole performance.
- iii. Many dance jobs are usually non-paid, charity and low budget projects.

¹³ Andrea Bandelli. 14 Mar 2018. 4 ways art is sculpting the Fourth Industrial Revolution <https://www.weforum.org/agenda/2018/03/here-s-how-art-activates-the-fourth-industrial-revolution/>

¹⁴ Andrea Bandelli. 14 Mar 2018. 4 ways art is sculpting the Fourth Industrial Revolution <https://www.weforum.org/agenda/2018/03/here-s-how-art-activates-the-fourth-industrial-revolution/>

- iv. Lack of job opportunity for dance graduates to pursue their careers in the dancing industry.
- v. Different history & classification of dance in different learning institutions.
- vi. Usage of local dance language should be encouraged.
- vii. The dance costumes used are sometimes not suitable for the type of dance.
- viii. Classical Dance (Istana) versus Rakyat (ritual, social etc.) must refer to the history and origins of the dance.
- ix. Traditional & ethnic dance should have their own choreographers

c. Theatre

- i. Issues of script copyright and its reuse in other theatre productions.
- ii. Employability of actors in between theatre productions.
- iii. Lack of skilled personnel in carrying out promotion, sales & marketing and sourcing of sponsorship.
- iv. Censorship of certain theatre content.
- v. Knowledge about relevant legislations and about contract agreements.

d. Issues for all Cultural Arts Industry Sub-sectors

- i. There are limited options regarding the logistics and infrastructure for the NGOs to produce performances.
- ii. Lack of support, promotion and funding to carry out activities.
- iii. Arts is gradually being less appreciated by the community, there should be education sessions in educating the public on the value of cultural arts
- iv. Stigma of community/parents towards the arts.
- v. School/Higher Learning Institutions: Arts are often considered as not having a bright future and potential.
- vi. The media gives less exposure to traditional arts.
- vii. Cultural Arts Programmes in schools are run by personnel/officers who do not have backgrounds in cultural arts.
- viii. Too much focus on contemporary, less focus on traditional arts because of lesser demand and economic value. Ways to attract the public to be interested in traditional arts must be cultivated.
- ix. Different history & classification of dance in different learning institutions.
- x. Lack of formal/standard/credible references.
- xi. Transcribing/recording/cataloguing of cultural arts.

- xii. Lack of equipment and instruments required for training and performances.

2.7 List of National Occupational Skills Standards (NOSS) Relevant to The MSIC Section R and Group 90

Currently there are 14 National Occupational Skills Standards (NOSS) developed by *Jabatan Pembangunan Kemahiran* (JPK) that are relevant to the sub-sectors and areas in the Creative, Arts and Entertainment Activities. The details of the existing NOSS are listed below.

Table 2.6: Creative, Arts and Entertainment Activities related NOSS

Corresponding NOSS Code/ Level	NOSS Title	MSIC Group
1. AC-020-5:2014	Music Directing	90001, 90009
2. AC-020-4:2014	Music Leading	90001, 90009
3. AC-031-3:2012	Traditional Music Coordination	90001, 90009
4. AC-031-2:2012	Traditional Music Performance	90001, 90009
5. AC-030-3:2014	Rhythm Ensemble Lead Performing	90001, 90009
6. AC-030-2:2014	Rhythm Ensemble Performing	90001, 90009
7. AC-032-5:2014	Traditional Dance Ensemble Management	90001, 90009
8. AC-032-4:2014	Traditional Dance Composition	90001, 90009
9. AC-032-3:2012	Traditional Dance Instructing	90001, 90009
10. AC-041-3:2014	Strings Performance	90001, 90009
11. AC-040-3:2014	Singing	90001, 90009
12. R900-002-5:2016	Acting Coaching Management	90001, 90009
13. R900-002-4:2016	Acting Coaching	90001, 90009
14. R900-002-3:2016	Theatre Acting	90001, 90009

(Source: NOSS Registry May 2018 *Jabatan Pembangunan Kemahiran* (JPK).2018)

2.8 Chapter Conclusion

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

The stakeholders consist of the National Department for Culture and Arts (Jabatan Kebudayaan Dan Kesenian Negara - JKKN), which is also the Industry Lead Body (ILB) for the Cultural Arts Industry as appointed by JPK. Other stakeholders include Istana Budaya, ASWARA, Music Authors Copyright Protection (MACP), Music Rights of Malaysia (MRM), National Art Gallery, National Visual Arts Development Board (NVADB), Persatuan Penyanyi, Pemuzik dan Pencipta Lagu Tanah Air (PAPITA), Persatuan Karyawan Malaysia and Persatuan Teater Malaysia.

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

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

The following chapter, Chapter 3 will elaborate on the overall research approach and methodologies applied throughout the research and analysis on the industry.

CHAPTER 3: METHODOLOGY

3.1 Chapter Introduction

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

3.2 Overall Approach

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

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

- a. Document analysis;
- b. Focus Group Discussion (FGD) workshops; and
- c. Surveys.

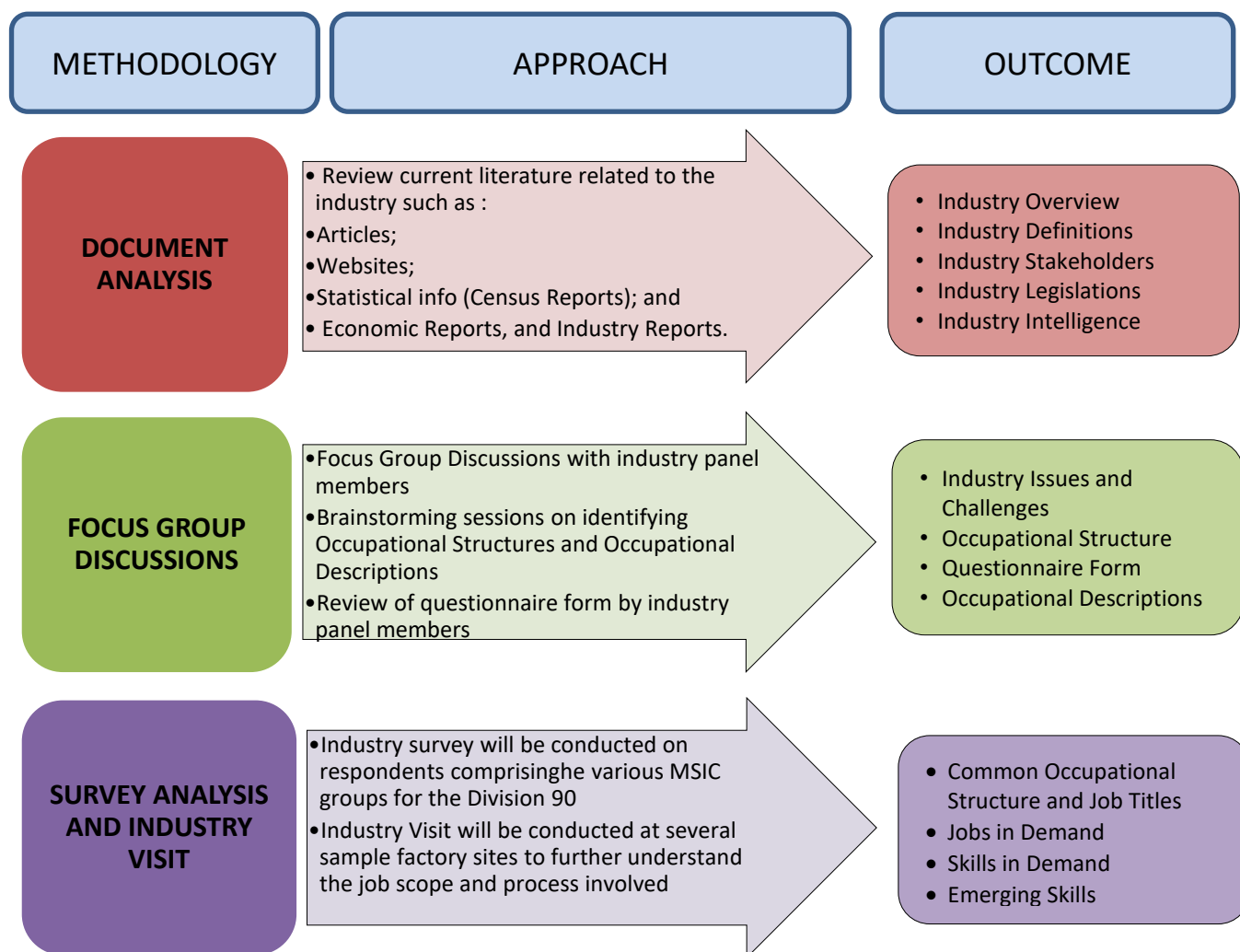


Figure 3.1: Operational Framework of Research

Below are the elaborations of each method used to gather and analyse the information used in the research.

3.2.1 Document Analysis

a. Data Collection Strategies

Document analysis or literature review was done to obtain an overview of the Cultural Arts Industry. The document analysis was done to identify the Industry Definition, Stakeholders, Acts and Industry Intelligence. Sources of information were such as those published by the government, regulatory and professional bodies, news agencies, research agencies and any other sources relevant to the background information of the industry. Details of the

sources for the documents reviewed can be referred in the Reference section of this report. The documents to referred during the document analysis phase were as follows:

- i. JKKN official website
- ii. Department of Statistics Census Report
- iii. MITI Frequently Asked Questions (FAQ) on Industry 4.0
- iv. NOSS Registry May 2018
- v. Malaysian Standard Industrial Classification (MSIC) 2008
- vi. Online newspaper/magazine articles
- vii. Official websites of industry stakeholders and legislations

For some areas of discussion in Chapter 2 such as Industry segmentation and Issues and Challenges faced by the industry, available literature was not sufficient and therefore input was acquired from industry practitioners.

b. Analyses

Document Analysis was done on the documents relevant to the required information in this research such as industry overview, stakeholders, legislations, Industry 4.0, government policies and industry intelligence. The relevance of the documents and reliability were based on the source of information and organisation of that aforesaid document. The documents were also selected based on how widely they were cited by other researchers.

c. Outcome

The outcome of this process is an overall view of the industry as described in Chapter 2 which includes the list of stakeholders (i.e. Regulatory bodies, related government agencies, certification organisations, industry associations), legislations, policies and initiatives, industry and market intelligence, MSIC scope of section and groups, plus the list of developed NOSS relevant to the Cultural Arts Industry.

3.2.2 Focus Group Discussions (FGD)

a. Data Collection Strategies

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

The data collection strategy most applied throughout research is the Focus Group Discussions. The Focus Group Discussion (FGD) meeting with the development panel members managed to accomplish the confirmation of document analysis such as occupational structures, job responsibilities and job descriptions. Below is the list of FGD panel members as shown in table 3.1.

Other than confirming the document analysis findings with the development panel, initial information was also obtained from the Focus Group Discussions such as the Occupational Structures, Skills in Demand and Emerging Skills. The scope of the analysis was centred on the following key areas:

- i. Industry background;
- ii. Occupational structure; and
- iii. Skills in demand.

Input from the FGD was also used to review the draft questionnaire form to anticipate the response of the industry. The questionnaire can be referred to in Annex 3 of this report. The questionnaire seeks to elicit information on the key areas from the industry representatives. The dates, venue and activities of the industry engagement sessions involving industry players, government agencies and subject matter experts are as below:

Table 3.1: List of Focus Group Discussions

No.	Date	Venue	Outcome
1	22 nd - 23 rd September 2018	Premiera Hotel, Kuala Lumpur	Chapter 4: 1. Occupational Structure 2. Occupational Descriptions 3. Skills in Demands 4. Emerging Skills Chapter 5: 1. Recommendations 2. List of Critical Jobs
2.	15 th -16 th October 2018	Vistana Hotel, Kuala Lumpur	
3.	20 th – 21 st October 2018	Vistana Hotel, Kuala Lumpur	
4.	27 th October 2018	Vistana Hotel, Kuala Lumpur	Proofreading Session

b. Analyses

The information collected regarding organisation structures were analysed during the focus group discussion when determining the Occupational Structure, whereas, the Occupational Descriptions were analysed together with the panel members.

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

i. Occupational Structure (OS) Development

The first draft of the OS for the Cultural Arts Industry was developed by the facilitator and the focus group by referring to the segmentation of skills and talents required in Cultural Arts performances. The figure below depicts the overall OS development.

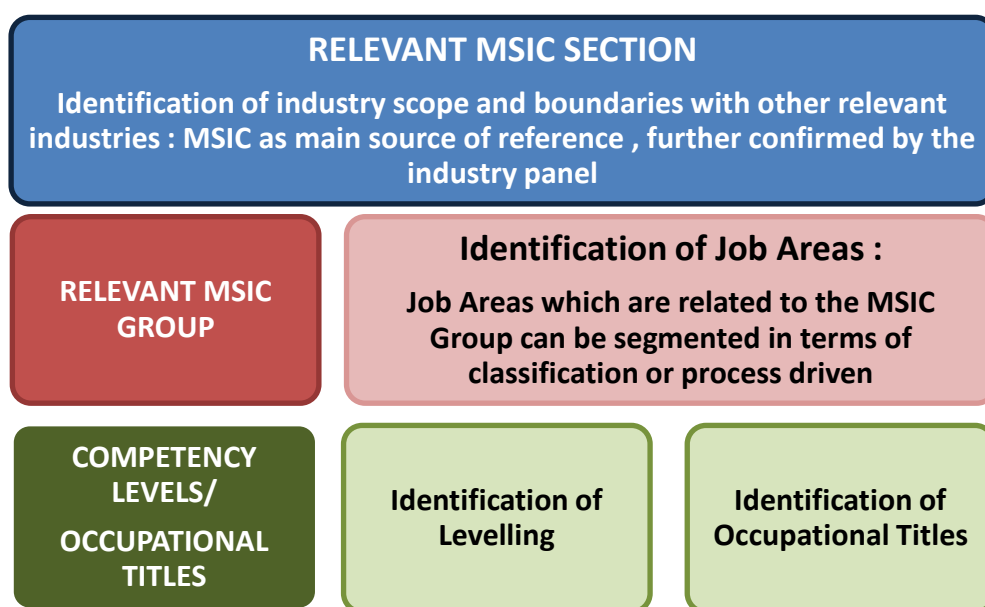


Figure 3.2: Overall Occupational Structure (OS) Development Process

The OS was developed based on the identification of the industry's scope and segmentation as specified in MSIC. Grouping and segmentation were based on similar skill sets in terms of abilities that are unique to the particular industry is a determining factor.

Job areas which are related to the respective MSIC Groups under Division 90 were identified based on the different job areas in the overall industry.

Subsequently, occupational titles were determined based on common usage of job titles in the industry for all types of organisations. The facilitator and focus group also had to be careful that the occupational/job titles were in line with the common and accepted entry level jobs in the industry and tiers of competency. Next these job titles were matched to the relevant competency levels as described in DSD's Malaysian Occupational Skills Qualification Framework which can be referred in Annex 1 of this report.

ii. Occupational Description (OD) Development

In the development of the OD, facilitators had the flexibility in choosing which techniques or methods could be used. The OD is a general description of the main job scope of a particular job. The OD is developed using a combination of brainstorming sessions with panel members and then the OD is compared to other available descriptions of the same job. Below are the main steps in producing an OD for the respective occupation titles:

- Determine the main areas and sub-areas in the sub-sector;
- Identify the occupational titles; and
- Identify the job scope.

c. Outcome

The outcome from the Focus Group Discussions can be referred to Chapter 4 of this report in sections describing the OS, OD and skills in demand.

3.2.3 Industry Engagement Forum and Survey Responses

Four Industry Engagement sessions were held with industry practitioners from the areas of theatre, music, dance and other related sectors. (Refer to Table 3.2)

The four (4) states were selected based on the different zones to gather the various industry practitioners in Malaysia, where the session in Negeri Sembilan was for those in that region, in Sabah was for those in Sabah and Sarawak, Terengganu was for the Pantai Timur region and then there was the session for artistes in Kuala Lumpur.

The response was positive as many practitioners and industry experts attended the industry engagement to share their ideas and experiences in their respective areas of specialization. The discussions were based on the main themes as follows:

- a. Job Area – The various job areas under each sub-sector of the Cultural Arts Industry which are Dance, Music and Theatre.
- b. Jobs and Skills in Demand – The jobs and skills that are currently in demand in the industry, either due to the lack of skilled manpower or the current manpower does not possess the skills required.

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

The objectives of the Industry Engagement session were as follows:

- a. To identify the occupational segmentation for each area under the Cultural Arts Industry which are Theatre, Dance and Music
- b. To understand the Cultural Arts Industry background
- c. To solicit the industry practitioner's views on what jobs and skills are currently in demand in the industry
- d. To solicit the industry practitioner's views on issues and challenges currently faced by the industry

Ultimately, the objectives above have guided the consultant in terms of studying the manpower requirements of the industry via the interaction and brainstorming session with the industry focus groups.

Table 3.2: List of Industry Engagement Sessions

No.	Date	Venue	Outcome
1	30 th May 2018	National Art Gallery, Kuala Lumpur	Chapter 2: 1. Industry Stakeholders 2. Relevant Legislations and Government Policies 3. Issues and Challenges Chapter 4: 1. Occupational Structure 2. Occupational Descriptions 3. Skills in Demands 4. Emerging Skills Chapter 5: 1. Recommendations 2. List of Critical Jobs
2.	24 th July 2018	JKKN Complex, Seremban, Negeri Sembilan	
3.	7 th August 2018	JKKN Complex, Kota Kinabalu, Sabah	
4.	10 th September 2018	Seminar Hall, Majlis Kebudayaan Daerah Besut, Terengganu	

3.2.4 Industry Survey and Questionnaire

a. Data Collection Strategies

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

- i. What is the Occupational Structure applied in various types of organisations in the industry?
- ii. List and justify the Critical Jobs in various types of organisations (i.e. SME, MNC) in the industry.
- iii. List and justify the Skills in Demand in various types of organisations (i.e. SME, MNC) in the industry.
- iv. Identify and describe the job scope of the occupational areas highlighted for this particular industry.

The questionnaire consists of several sections to solicit information from industry practitioners regarding the topics below:

- i. Jobs in Demand and justification
- ii. Skills in Demand and justification
- iii. Issues and Challenges faced by the Industry
- iv. Recommendations

b. Outcome

A sample of the questionnaire can be referred to in Annex 3: Questionnaire, of this report. The surveys were conducted to obtain the views of a wider group of industry representatives. A total of 217 participants attended the industry engagement representing the dance, theatre and music job areas. *(The survey was distributed via QR Code that was scanned by the participants and answered on the spot).*

Twenty (20) attendees attended the Industry Engagement at the National Art Gallery and discussed the main themes of research in Focus Groups

according to the specialised areas. Forty-nine (49) attendees attended the Negeri Sembilan industry engagement where the attendees' responses were discussed via questions posed to the participants who answered and discussed their views in the forum. Eighty-eight (88) attendees who attended the Industry Engagement session in Kota Kinabalu, Sabah, which was held at JKKN Hall, Kota Kinabalu. Sixty (60) participants attended the Industry Engagement session in Besut, Terengganu. 17 attendees answered the survey questionnaire via scanning of the QR Code Google Form.

The survey responses were analysed and discussed in Chapter 4 of this report.

3.2.5 Validation of Research Findings by Review Committee

The research findings and final draft of the OF document were presented to the Occupational Framework Technical Evaluation Committee for their comments, validation and approval. The details of these sessions can be referred to in Table 3.4. On obtaining approval from JPK, this document will be handed over to industry stakeholders. The review and final handover session aims to finalise the OF research project by having the final meeting with industry stakeholder representatives and briefed on the contents and findings of the research work.

Table 3.4: List of Evaluation Sessions

No.	Date	Venue	Activity
1.	9 th October '18	JKKN Office, Kuala Lumpur	<ul style="list-style-type: none"> JTPOF No. 1 - Evaluation Meeting
2.	24 th October '18	JKKN Office, Kuala Lumpur	<ul style="list-style-type: none"> JTPOF No. 2 - Evaluation Meeting
3.	08 th Nov. '18	MATIC, Jalan Ampang	<ul style="list-style-type: none"> Handover of Occupational Framework document by JKNN to JPK. The meeting to be attended by industry's stakeholders.

3.3 Chapter Conclusion

This chapter elaborates on the research methodology used throughout the analysis of the industry's Occupational Framework. The methodology used in this analysis includes the project approach, Occupational Structure development, Occupational Description development and list of industry engagements throughout the project.

This project applies Qualitative Analysis methods to accomplish the research objectives. Industry engagements and interviews with industry representatives is one of the most used data collection methods. Basically, qualitative analysis is applied to recognise the area of research, whereby qualitative analysis aims to represent a given reality in terms of a numerical value. Qualitative analysis requires a holistic view and a fact-based predominant explanation. This research questions the facilitated process of obtaining responses in a clear and structured manner. The survey questionnaire can be referred to in Annex 3: Questionnaire.

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

CHAPTER 4: FINDINGS

4.1 Chapter Introduction

Based on the discussions with the panel members during the development workshops, evaluation meetings and survey findings, the Cultural Arts Industry in Malaysia is categorised into several sub-sectors, which are:

- Dance
- Theatre
- Music

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

- Journalism
- Visual Arts

The scope of the analysis is based on three (3) key areas, i.e. (a) the Occupational Structure (OS), (b) jobs and skills in demand and (c) the Occupational Description (OD). This chapter therefore highlights the findings collated on these key areas.

4.2 Survey & Questionnaire Analysis

This section elaborates on the responses obtained from the survey distributed to Industry Engagement participants. However, from the 4 regions that the Industry Engagement sessions were held, the survey was filled in individually by respondents in Sabah and Terengganu, whereas the participants in Kuala Lumpur and Negeri Sembilan responded and discussed the survey questions in a more collective manner, which was in Focus Group Discussions. Therefore, the survey responses below present the responses obtained in Sabah and Terengganu.

4.2.1 Profile of Individual Survey Respondents

a. Terengganu

The majority of respondents who answered the survey form were Dance Artistes and Music Artistes. They were mostly from the Balada Anak Seni and

Kolej Vokasional Besut. The survey respondents in Terengganu were Music artistes, Dance artistes, Theatre artistes and Visual Arts artistes.

b. Sabah

The respondents in Sabah were mainly Music Artistes Dance Artistes and Theatre Artistes. They were mostly from various Cultural Arts associations such as Persatuan Penulis Kadazan-Dusun-Murut, Persatuan Seni Budaya Tuaran, Kelas Seniman Senior Sabah, Universiti Malaysia Sabah, Persatuan Suara Buluh Perindu Sabah etc.

4.2.2 Jobs in Demand

In Sabah, the respondents answered that the jobs currently in demand in the industry were Stage Managers, Script Writers and Instructor/Coach/Trainers. In Terengganu, the jobs in demand were Instructor/Coach/Trainers, Stage Managers, Choreographers and Commercial Dancers.

Based on feedback, this is due to the demand for stage managers in ensuring that the performance runs smoothly, whereas the demand for script writers is to encourage more original productions and as for coaches/trainers is to ensure that the performers of the arts are properly trained and as a career progression for professional dances, actors and singers.

4.2.3 Skills in Demand

The Skills in Demand most highlighted by respondents in Sabah were as follows:

- a. Marketing skill;
- b. Education & Training
- c. Stage Management; and
- d. Copyrights.

In Terengganu, the respondents also highlighted that the Skills in Demand were Stage Management, Education & Training, Communication skills and Marketing skills.

Marketing skills ranked the highest as it is seen as an important skill to promote the performers services and ensure their livelihood and income. Next for

education and training is seen as important as to ensure a continuous supply of trained and skilled performers. Stage Management is seen as an important skill so that performances of stage management personnel. Knowledge and skills on copyrights are important to ensure the rights of owners of their creative products such as scripts are protected.

4.2.4 Industry Engagement Session Suggestions

Below are the suggestions from the participants of the Industry Engagements sessions.

a. Suggestions from participants in Negeri Sembilan

No	Suggestion	Response
1.	To add a job area for music autopsy which is to investigate or conduct research on a music composition such as a system analyst.	Job scope of a system analyst comes under a different MSIC Section which is Section J (Information Technology)
2.	To add musical maintenance & repairs which may be categorized under Music Support Services	Musical Instrument Making, Repairs and Maintenance are under a different section which is Section C (Manufacturing) Division 32

b. Suggestions from attendees in Sabah

No	Suggestion	Response
1.	Sabah comprises of various ethnic groups and the cultural arts for each ethnic group is different, the participants suggested to add a category for the Sabah Ethnic Musician for example, a category for each <i>suku</i> , <i>Kadazan</i> ,	The category for Sabah & Sarawak Ethnic Musician will be added to the Occupational Structure for the Music

No	Suggestion	Response
	<i>Murut, Bajau</i> etc. Categories will be also implemented for Sarawak, the Sarawak Ethnic Musician according to the different ethnics such as <i>Iban, Bidayuh, Kelabit, Melanau</i> , Penan etc.	sub-sector.
2.	Promotion of Cultural Arts in Sabah, in Malaysia and also at International level. The lack of funding and support from relevant bodies was also highlighted.	To be considered by relevant industry stakeholders.

c. Suggestions from attendees in Terengganu

No	Suggestion	Response
1.	The need for improved allocation of funding and provision of equipment required for cultural arts performance and training.	To be considered by relevant industry stakeholders
2.	Further promotion of the arts in schools and in cultural performances not only in the <i>Pantai Timur</i> region, but also all over Malaysia and at International level.	To be considered by relevant industry stakeholders

4.3 Occupational Structure (OS)

The OS depicts the various job areas of the industry arranged based on the common competencies. Occupational and functional areas which require similar competencies regardless of industries, e.g. human resources, accounts & finance and information technology are not included. Only jobs and functional areas which are specific and unique to the Cultural Arts Industry are included in the OS. Therefore, the OS is not an organisational chart.

4.3.1 Cultural Arts Industry OS Sub-sectors

Below are descriptions of the job areas under the Cultural Arts Industry OS.

a. Theatre - Creative

This job area comprises of Script writing, Theatre Direction and Theatre Performance. The role of Script Writers is at the heart of the theatre

production as the main idea and concept of the Theatre Production is based on its script. The Theatre Direction area consists of a Theatre Director who will be responsible to guide the performance of the actors in fulfilling the requirements of the script and concept. The role of the actors is pivotal to the theatre production as they will be the main focus of the audience and theatre critiques. As quoted from the Focus Group Discussion panel, a good actor can bring much more value and depth to the theatre production and inspire the director in communicating the message of the script to the audience.

The Script Writing job area involves writing dramatic material for the purpose of performance within the theatre. The script writing process tends to involve the following course of action: idea generation and research, planning, character development, and then writing. Script writers write every aspect of a script, from the dialogue to the stage directions. The entry level is at level 4 as Assistant Script Writer who will be more concerned on researching background material and laying out the screenplay to an agreed format. The Script Writer at level 5 will be more concerned with themes and ideas and developing believable plots and characters.

The Theatre Direction job area involves those who are directly responsible for the whole performance theatre play. The entry level is at level 5 as Assistant Theatre Director, is responsible to guide the actors towards the director's vision. At level 6, the Theatre Director will be more concerned on giving advice and mentoring to enable actors to improve their acting and dramatic performance to ensure the achievement of the character.

The Theatre performance job area involves workers who are directly responsible for acting during performance. The entry level is at level 2 as an Ensemble Actor, as a background actor who appears using few line or nonspeaking (silent) capacity. At level 3 they are as a Supporting Actor, to portray supporting roles together with the Actor at Level 4 and Senior Actor at Level 5. At Level 6 as a Lead Actor, they play a main role in the performance.

b. Theatre & Dance Production

This job area involves the responsibilities of those managing the theatre and dance production in terms of operating the technical aspects of the production such as Venue, Production & Technical Support and Stage Management. Other sub areas which are part of the complete team such as Costume and Sound production are not included in this OS due to the segmentation according to MSIC. These sub areas fall under the MSIC sections related to sound production (MSIC Section J) and Design (MSIC Section M).

The Venue job area involves the work of venue management. The entry level is at level 1 as crew support. At level 2, is the Venue Crew together with the Assistant FOH. At level 3, is the Venue Crew Supervisor together with the Front of House (FOH) Supervisor. At level 4 they are responsible as an Assistant Venue Manager and Venue Manager at level 5.

The Production & Technical Support job area involves planning, coordination and control of the technical aspects of the production. The entry level is at level 1 as support crew who supervises and operates (“run”) the various technical aspects of the production during a performance. At level 2 they are responsible as assistant coordinator to set up sets & backdrop, props and control lighting equipment. At level 3 as set coordinator they will arrange the set positioning on stage and at level 4, to get the permission script from the related party and get the performance permit. At level 5 as production manager, they must ensure the production is cost effective.

At level 7, the Producer will have the highest level of competency and will have the capability in managing business, creating timeline for the rehearsal and production period in collaboration with the director, artistic director and overseeing the artiste manager and assistant artiste manager.

c. Dance Creative

This job area consists of personnel responsible for the creative elements of the dance performance such as the performance directing, choreography and coordinating dancers of the performance. Nearly all choreographers begin their careers as dancers. While working as dancers, they study different types of dance and learn how to choreograph routines. To become

a Choreographer at level 4, they must begin as Assistant Choreographer at level 3. Assistant Choreographers are usually hired to reconstruct the dance routines in the production that have been designed by the Choreographer. In order to successfully train performers, Assistant Choreographers will be required to perform the selected routines, or to show the choreographer the final outcome of the movement design. By completing it successfully, they will have the possibility to get promoted to level 4 as a Choreographer. The Choreographer creates routines and modifies repertoires for ensemble and individual performers. A Choreographer will progress as the Head Choreographer where the job requirements are more to supervising the Choreographers, initiate ideas of expression and artistic value in assigned productions. The Head Choreographer usually coordinates with the artistic direction team and the management team.

The dance performance job area involves the workers who are directly responsible for performing dance. The entry level is at level 2 as an Ensemble Dancer, due to their nature of work that is routine and predictable and can work with minimum supervision by the Dancer at Level 3. The Lead Dancer at Level 4 and Principal Dancer at Level 5 coaches and coordinates the ensemble in order to refine the control of techniques and communication of style in dancing. The Principal Dancer will also often play the major role in performances. The Performance Director at Level 6 monitors the overall process of creation, presentation and funding. The Specialist at Level 7 and Senior Specialist at Level 8 guide the significance of the production in terms of creative manifestation and commercialisation.

d. Music Performance

The sub areas under Music Performance comprise of the segmentation according to types of music performance such as Music Conducting and Music Performance. Music Performance comprises all types of musical instruments which also includes singers.

The Music conductor area covers the responsibility of unifying performers, setting up of tempo and beats. It also interprets the orchestra work through their performance. Conductors choose the works to be performed and are expected to have high competencies on music analysis of various music

genres. The Conductor communicates with the musicians through the hand gesture as a signal. Conductors act as a guide to the orchestra or choir they conduct. The Conductor works closely with the orchestra manager for scheduling the rehearsals and any matters pertaining to the artistic development of the orchestra.

A Musician's job area includes performing with an instrument as a solo and/or an ensemble performer. The entry level is as a musician at Level 3 then as a senior musician at Level 4 followed by as a principal musician at Level 5. At level 5, this musician will be deemed competent as a concert master or a leader who executes the scheduling of sectional rehearsals, analysing musical interpretations including recommending musical interpretation issues to the conductor.

e. Music Production Management

Music production management oversees the production and development of songs, whether they are bringing together instrumental and vocal elements for sound mixing or ensuring that the people involved hold a singular vision for that song's success.

This job area involves the job scope of a Song Writer, Lyricist, an Orchestrator, an Arranger, and a Composer who are responsible for the writing and creation of the music composition. The entry level is as a Song Writer or Lyricist at level 4, then as an Orchestrator at level 5, at Level 6 is as an Arranger. At level 7, these musicians will be deemed competent as Assistant Composers. At level 8, the Composer will have the highest level of competency and will have the capability to write, create new compositions and solve problems plus provide consultation regarding all the different types, idiom, and styles of music composition areas.

Music librarianship is the area of librarianship that pertains to music collections and their development, cataloguing, preservation and maintenance, as well as reference issues connected with musical works and music literature. Music librarians usually have degrees in both music and librarianship. Music librarians deal with standard librarianship duties such as cataloguing and reference, but the addition of music scores and recordings to collections complicates these tasks. Therefore, music librarians generally

read music and have at least a basic understanding of both music theory and music history to aid in their duties.

f. Cultural Arts Promotion and Management

In the age of the 4th Industrial Revolution, where cyber technology defines our daily lives, talents and skills need business components in order to have economic value. Thus, in the Cultural Arts Industry, the practitioners require the services of artiste managers and promotion to further enhance and promote the industry activities and business. Advertising & Promotion involves the job scope of Advertising and Promotion Manager, an Advertising and Promotion Executive, and an Advertising and Promotion Assistant who are responsible to plan, implement and follow up on advertising and promotion activities. Beginning at level 3 as an Advertising and Promotion Assistant, they continue as an Advertising and Promotion Executive at level 4. At level 5, the Advertising and Promotion Manager is a senior position and oversees the work of the Advertising and Promotion Executive and Assistant in media and social media.

The Artist Management job area personnel are responsible to ensure the best interests of the artiste are met and at the same ensure the artiste meets the requirements of the production and its management. The entry level is an Artist Management Executive at level 4, who will proceed as an Artist Manager at level 5

g. Cultural Arts Design and Research

This job area includes the jobs of personnel who are involved in originating the concept and script of the theatre production, determining the art direction of the theatre production and producing the desired artistic elements of the theatre production.

The Art & Culture Research job area involves the creators who are directly responsible for the abstract expressions of the productions. The entry level is at Level 5, as a Dramaturge who will ensure that a production is significant as to reflect various metaphorical manifestations.

The Scenography job area involves the workers who are directly responsible for the visual effect of staging, including the fields of set, props, backdrop

and lighting designs, as to enhance the impact of a production's intentions. The entry level is at Level 2 as a Set Design Support Personnel, Props Design Support Personnel, Backdrop Design Support Personnel and Lighting Design Support Personnel; due to their nature of work that is repetitive, rigid and depends on high level of supervision. The Assistant Set Designer, Assistant Props Designer, Assistant Backdrop Designer and Assistant Lighting Designer at Level 3 will ensure the clear execution of theatrical design work assigned by the Set Designer, Props Designer, Backdrop Designer and Lighting Designer at Level 4. The Designers of Level 4 manipulate the context of the production via various visual materials of presentation. The Scenographer of Level 5 communicates the intentions of the production and consults his team in terms of artistic direction.

h. Visual Arts

The MSIC Group 90 includes 2 MSIC Items related to visual arts which are the activities of visual artists and the restoration of art. Visual arts include art forms such as ceramics, drawing, painting, sculpture and etc. Current usage of the term "visual arts" includes fine art . This job area is further divided into exhibition, conservation, collection, research and visual artist.

For the exhibition area, the entry level is at Level 1 as Operations Crew where they may progress until level 2 as Technical Crew, then at level 3 as Gallery Assistant, level 4 as an Assistant Curator, level 5 as a Curator and then at level 6 as an Exhibition Manager. For the Conservation and Collection areas the entry levels are similar which is at level 3 as Operations Assistant, then at level 4 as Assistant Conservators or Assistant Collection Curators and at level 5 they may progress as Conservators or Collectors respectively according to their job area. Under the research area the entry level is at level 4 as an Assistant Researcher and the highest is as an Art Historian. Under Visual Artist, the entry level is at level 4 as an artist and the highest level, level 8 is as a Prolific Visual Artist.

i. Journalism

This job area has been clustered together with other job areas under this industry in the MSIC sections segmentation. This job area focuses on Independent Journalism. For journalism to be influential in the digital era, its information gathering, production, and distribution processes should be transparent. Openness earns trust and engagement, and allows journalists to moderate conversations inside or outside a given medium feeding those conversations with quality news and stories delivered in an appealing way on multiple platforms, anytime, anywhere. When journalism plays this new role in society, its impact can be phenomenal. Where diverse, independent journalism can engage the public and thrive, the quality of public debate is better, and the more open a society is likely to become.

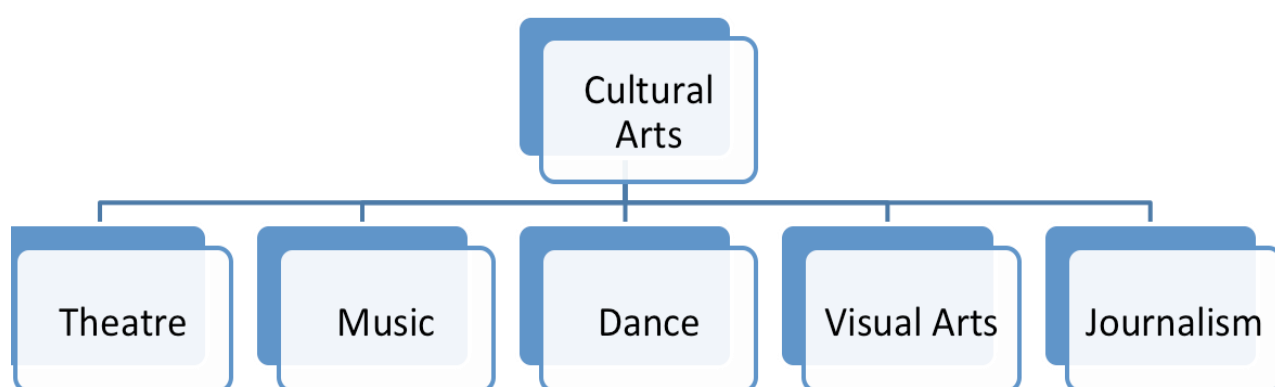


Figure 4.1: Cultural Arts Sectors according to MSIC Section R, Division 90
(Group 900 Creative, Arts and Entertainment Activities)

Table 4.1: Theatre –Creative

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table 4.2: Theatre & Dance Production

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table 4.3: Dance – Creative

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table 4.4: Music – Performance

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

Note: Critical Jobs *

Table 4.5: Music Production Management

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

Note: Critical Jobs *

Table 4.6: Cultural Arts Research

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

Note: Critical Jobs *,
Industry 4.0 jobs **

Table 4. 7: Cultural Arts Promotion & Management

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

Note: Critical Jobs *

Table 4.8: Independent Journalism

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

Note: Industry 4.0 jobs **

Table 4.9: Visual Arts

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

Note: Critical Jobs *

4.4 Cultural Arts Industry Summary of Job Titles

With reference to Table 4.10, there are 100 job titles under the Cultural Arts Industry, which covers all of the sub-sectors from Level 1 to Level 8. There are 14 job titles relevant to Industry 4.0, mostly under the production and technical management areas and also for journalism. This is because Industry 4.0 optimises the use of various technological advancements including automation and 3D printing which is useful for set and props building and also data mining and IoT which may provide to be useful for journalists and other jobs that require data mining capabilities.

Table 4.10: Summary of Job Titles

No	Job Area	Level								Number of Job Titles Identified
		1	2	3	4	5	6	7	8	
1.	Theatre Creative	0	1	1	2	3	2	1	1	11
2.	Theatre and Dance Production	5	6	6	3	3	2	1	0	26
3.	Dance Creative	0	1	2	2	2	1	1	1	10
4.	Music Performance	0	0	1	1	1	1	1	1	6
5.	Music Production Management	0	0	1	3	2	1	1	1	9
6.	Cultural Arts Design and Research	0	3	3	3	2	1	1	1	14
7.	Cultural Arts Promotion and Management	0	0	1	2	2	0	0	0	5
8.	Journalism	0	0	1	1	0	0	0	0	2
9.	Visual Arts	1	1	3	5	5	3	2	1	21
Total Number of Job Titles Identified		6	12	19	22	20	11	8	6	104

4.5 Job Responsibilities versus NOSS Level (Job Area Description)

MSIC Division: 90 - Creative, Arts and Entertainment Activities

MSIC Group: 900 - Creative, Arts and Entertainment Activities

MSIC Item: 90001, 90009

Table 4.11: Job Responsibilities versus NOSS Level (Job Area Description – Theatre Creative)

AREA	SCRIPT WRITING Responsibilities May Include	THEATRE DIRECTION Responsibilities May Include	THEATRE PERFORMANCE Responsibilities May Include
Level 8	Not Available	Not Available	Not Available
Level 7	Not Available	Not Available	Not Available
Level 6	Not Available	Not Available	Not Available
Level 5	<u>Script Writer</u> <ol style="list-style-type: none"> 1. Develop story or content ideas, considering reader or audience appeal. 2. Revise written material to meet personal standards or to satisfy needs of clients, publishers, directors, or producers. 3. Choose subject matter and suitable form to express personal emotions and experiences or ideas, or to narrate stories or events. 4. Confer with clients, editors, publishers, or producers to discuss changes or revisions to written material. 5. Conduct research to obtain factual information and authentic detail, using sources such as newspaper accounts, diaries, interviews etc. 6. Follow appropriate procedures to obtain copyrights for completed work. 	<u>Assistant Theatre Director</u> <ol style="list-style-type: none"> 1. Assist Director to interpret the script. 2. Guide the understanding of text and sub-text. 3. Guide the actors toward the director vision. 4. To assist Director to guide the actor. 5. Gives advice and mentoring to enable them to improve their acting and dramatic performances, prepare for auditions and prepare better for roles. 6. Improve the actor's performance for a given role or circumstance. 	<u>Senior Actor</u> <ol style="list-style-type: none"> 1. Responsible for rehearsal attendance, punctuality, line memorization. 2. Portray and interpret roles, using speech, gestures, and body. 3. Sing and/or dance during dramatic or comedic performances. 4. Study and rehearse roles from scripts in order to interpret, learn and memorize lines, stunts, and cues as directed. 5. Work closely with directors, other actors, and playwrights to find the interpretation and depict characters using voices, appearances, bodies and gestures. 6. Prepare and perform action stunts for stage productions. 7. Collaborate with Stage Manager in rehearsals schedule and related matters to production.
Level 4	<u>Assistant Script Writer</u> <ol style="list-style-type: none"> 1. Getting feedback about the first draft of work from producers or script editors. 	No Level	<u>Actor</u> <ol style="list-style-type: none"> 1. Work closely with directors, other actors, and playwrights to find the interpretation

AREA	SCRIPT WRITING Responsibilities May Include	THEATRE DIRECTION Responsibilities May Include	THEATRE PERFORMANCE Responsibilities May Include
	2. Researching background material. 3. Coming up with themes and ideas. 4. Lay out the scenes to an agreed format. 5. Prepare short summaries of ideas. 6. Rewrite the script if necessary. 7. Develop believable plots and characters.		most suited to the role. 2. Interpret characters in scripts and their relationships to each other in order to develop role interpretations. 3. Collaborate with other actors as part of an ensemble. 4. Portray roles, using speech, gestures, and body movements in order to entertain.
Level 3	No Level	No Level	<u>Supporting Actor</u> 1. Work with directors, other actors, and playwrights to find the interpretation most suited to the supporting role. 2. Interpret supporting roles in scripts and their relationships to each other in order to develop role interpretations. 3. Perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures to be portrayed in the supporting role. 4. Portray supporting roles, using speech, gestures, and body movements in order to entertain.
Level 2	No Level	No Level	<u>Ensemble Actor</u> 1. Interpret ensemble roles in scripts and their relationships to each other in order to develop role interpretations. 2. Collaborate with other actors as part of an ensemble. 3. Portray ensemble roles, using speech, gestures, and body movements in order to entertain.
Level 1	No Level	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90002, 90007, 90009

Table 4.12: Job Responsibilities versus NOSS Level (Job Area Description – Theatre & Dance Production)

AREA	VENUE Responsibilities May Include	VENUE Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include
Level 8	Not Available	Not Available	Not Available
Level 7	Not Available	Not Available	Not Available
Level 6	Not Available	Not Available	Not Available
Level 5	<u>Venue Manager (House Manager)</u> 1. To ensure all services are opened and fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and satisfaction, and affecting a smooth handover of shifts. 2. Ensuring operational and service checklists are completed thoroughly, with attention to detail focusing on service led issues. 3. Ensure that the venue is run in a safe, orderly and disciplined manner in accordance with the conditions of the licenses, policy and Health & Safety requirements. 4. Ensure that all health & safety, fire and building regulations and procedures are complied with. 5. Act as duty manager, opening and securing premises.	<u>Venue Manager</u> 1. To ensure all services are opened and fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and satisfaction, and affecting a smooth handover of shifts. 2. Ensuring operational and service checklists are completed thoroughly, with attention to detail focusing on service led issues. 3. Ensure that the venue is run in a safe, orderly and disciplined manner in accordance with the conditions of the licenses, policy and Health & Safety requirements. 4. Ensure that all health & safety, fire and building regulations and procedures are complied with. 5. Act as duty manager, opening and securing premises.	<u>Production Manager</u> 1. Oversee the production process, drawing up a production schedule 2. Decide what resources are required and ensure the production is cost effective 3. Draft a timescale for the job 4. Monitor the production processes and adjust schedules as needed. 5. Be responsible for the selection and maintenance of equipment. 6. Liaise among different departments, e.g. Suppliers, managers etc. 7. Ensure health and safety guidelines are followed. 8. Supervise team of workers and review worker performance. 9. Prepare report and documentation.

AREA	VENUE Responsibilities May Include	VENUE Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include
Level 4	<u>Assistant Venue Manager</u> <ol style="list-style-type: none"> 1. Manage production logistics including calendars and space management for productions 2. Conduct production meetings and reviews 3. Monitor all services and fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and satisfaction, and affecting a smooth handover of shifts 4. Clearly and effectively communicate with all department heads regarding all aspects of production and operations. 5. Monitor all activities and report back to Production Manager 	<u>Assistant Venue Manager</u> <ol style="list-style-type: none"> 1. Manage production logistics including calendars and space management for productions 2. Conduct production meetings and reviews 3. Monitor all services and fully operational at scheduled times, standards are maintained throughout the service, particularly delivering exceptional levels of customer care and satisfaction, and affecting a smooth handover of shifts 4. Clearly and effectively communicate with all department heads regarding all aspects of production and operations. 5. Monitor all activities report back to Production Manager 	<u>Assistant Production Manager</u> <ol style="list-style-type: none"> 1. To obtain permission for using the script from the related party. 2. To obtain the performance permit. 3. Order and coordinate all graphic elements for theatre/dance/music requirements.
Level 3	<u>Venue Crew Supervisor</u> <ol style="list-style-type: none"> 1. Supervise, and participate in the set-up, and take-down special events programmed. 2. Co-Liaison with Public Safety, Emergency responders, facility staff, event organizers, and custodial staff to ensure effective and professional event management. 3. Track and record hours spent on each event. 4. Educate venue crew on expectations for events. 5. Serve as inventory control for event management materials. 6. Maintain files on each event, special event or expo. 	<u>Front of House Supervisor</u> <ol style="list-style-type: none"> 1. Maintain the safety and security of the public at performance time, and all times that the public are on the premises. 2. Ordering and dealing with the merchandise that is sold at the theatre. 3. Making sure food and drink sold on the premises is up to standard. 4. Managing the box office. 	<u>Set Coordinator</u> <ol style="list-style-type: none"> 1. To arrange the set position on stage. 2. To ensure the quality of the set as planned 3. Supervise the Set up sets, props, backdrop and control lighting equipment. 4. Responsible to all set crew. 5. Build the backdrop that is used for the film. 6. Fabricate and assemble backdrop, for theatrical productions from a variety of materials, using hand tools and woodworking and metalworking machines and equipment. 7. Interpret sketches, blueprints, and verbal instructions to determine type of backdrop and other materials needed and equipment required. 8. Fabricate parts using machinery, such as drill press, metal and wood lathes, power saws,

AREA	VENUE Responsibilities May Include	VENUE Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include
	7. Prepare all necessary site materials for efficient and safe services.		router, and milling machine. 9. Assemble parts into backdrop using hand tools, equipment and welding apparatus. 10. Rig and control moving or functioning elements of sets that depict action
Level 2	<u>Venue Crew</u> <ol style="list-style-type: none"> To provide excellent customer service whilst diligently performing duties required by the Supervisor, Assistant Venue Manager or the Venue Manager. Ensuring that standards are maintained and in-house procedures and policies are followed. Feedback issues and complaints to are forwarded to the Venue Crew Supervisor. 	<u>Assistant FOH</u> <ol style="list-style-type: none"> Check the audience's tickets. Help audience to find their seats. Make sure the theatre is safe during the performance. Assist audience to leave the theatre house following the safe path and provides instructions in case of an emergency during the performance. 	<u>Assistant Coordinator</u> <ol style="list-style-type: none"> Set up sets and backdrop. Prepare for changing the set-up of technical equipment during a performance. Carry out packing up of technical equipment after the show. Interpret technical equipment designer's plan. Maintain the technical equipment in safe working condition. Operate within current health and safety regulations to ensure a safe environment.
Level 1	<u>Crew Support</u> <ol style="list-style-type: none"> Supervise and operate ("run") the various technical aspects of the production during a performance. Power the scene changes, prop handoffs and onstage "magic" for each production. 	<u>Crew Support</u> <ol style="list-style-type: none"> Supervise and operate ("run") the various technical aspects of the production during a performance. Power the scene changes, prop handoffs and onstage "magic" for each production. Check the audience's tickets Help audience to find their seats Make sure the theatre is safe during the performance Assist audience to leave the theatre house following the safe path and provides instructions in case of an emergency during the performance. 	<u>Crew Support</u> <ol style="list-style-type: none"> Supervise and operate ("run") the various technical aspects of the production during a performance. Power the scene changes, prop handoffs and onstage "magic" for each production.

AREA	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	STAGE MANAGEMENT Responsibilities May Include
Level 8	Not Available	Not Available	Not Available
Level 7	Not Available	Not Available	Not Available
Level 6	Not Available	Not Available	Not Available
Level 5	<u>Production manager</u> <ol style="list-style-type: none"> 1. Oversee the production process, drawing up a production schedule. 2. Decide what resources are required and ensure the production is cost effective. 3. Draft a timescale for the job 4. Monitor the production processes and adjust schedules as needed. 5. Be responsible for the selection and maintenance of equipment. 6. Liaise among different departments, e.g. Suppliers, managers etc. 7. Ensure health and safety guidelines are followed. 8. Supervise team of workers and review worker performance. 9. Prepare report and documentation. 	<u>Production Manager</u> <ol style="list-style-type: none"> 1. Oversee the production process, drawing up a production schedule 2. Decide what resources are required and ensure the production is cost effective 3. Draft a timescale for the job 4. Monitor the production processes and adjust schedules as needed. 5. Be responsible for the selection and maintenance of equipment. 6. Liaise among different departments, e.g. Suppliers, managers etc. 7. Ensure health and safety guidelines are followed. 8. Supervise team of workers and review worker performance. 9. Prepare report and documentation. 	<u>Stage Manager</u> <ol style="list-style-type: none"> 1. Carry out scheduling and running rehearsals. 2. Communicating the director's wishes to designers and makers. 3. Calling cues and possibly actors' entrances during performance. 4. Coordinating the work of the stage crew and performance. 5. Keep all records and reports document for further production references. 6. Deputy stage manager will resume the responsibility of Stage Manager.
Level 4	<u>Assistant Production Manager</u> <ol style="list-style-type: none"> 1. To obtain the permission using the script from the related party 2. To get the performance permit. 3. Supervise and motivate a team of workers 4. Review worker performance 5. Identify training needs. 6. Prepare report and documentation. 	<u>Assistant Production Manager</u> <ol style="list-style-type: none"> 1. To obtain the permission using the script from the related party 2. To get the performance permit. 3. Supervise and motivate a team of workers. 4. Review worker performance. 5. Identify training needs. 6. Prepare report and documentation. 	<u>Assistant Stage Manager</u> <ol style="list-style-type: none"> 1. Maintain safety of cast & crew during rehearsals and shows. 2. Ensure rehearsal environments are prepared as required with the appropriate set, props, costumes and other effects necessary, with particular attention to prop requirements. 3. Maintain props and set. 4. Work within schedules. 5. Assist in scheduling and planning of all activities required.

AREA	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	STAGE MANAGEMENT Responsibilities May Include
			6. Assist in making adaptations to the production as necessary. 7. Participate in the loading and unloading of the set and all performance related equipment together with the rest of the stage management team. 8. Keep accurate records of prop settings, performance/production running details and any other relevant information.
Level 3	<u>Props Coordinator</u> 1. Fabricate and assemble props, miniatures, and sets for theatrical productions from a variety of materials, using hand tools and woodworking and metalworking machines and equipment. 2. Interpret sketches, blueprints, and verbal instructions to determine type of props and other materials needed and equipment required. 3. Measure and mark cutting lines on material, using work aids, such as jigs and fixtures, micrometres, callipers, and templates. 4. Fabricate parts using machinery, such as drill press, metal and wood lathes, power saws, router, and milling machine. 5. Assemble parts into props, miniatures, and sets, using hand tools, equipment and welding apparatus. 6. Rig and control moving or functioning elements of sets that depict action.	<u>Lighting Coordinator</u> 1. Coordinate workflow for technicians and outside service providers. 2. Maintain lighting equipment and tools. 3. Guide subordinates in proper lighting techniques and use of lighting equipment. 4. Maintain accurate documentation of each show. 5. Monitor expenses within an established budget.	<u>Stage Coordinator</u> 1. Ensure that staff and performers are in place for all show elements. 2. Setup and maintain all technical equipment and props so that everything runs smoothly during the performance. 3. Load and unload equipment.

AREA	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	PRODUCTION & TECHNICAL SUPPORT Responsibilities May Include	STAGE MANAGEMENT Responsibilities May Include
Level 2	<u>Assistant Coordinator</u> <ol style="list-style-type: none"> 1. Set up sets, and props. 2. Interpret a props designer's plan. 3. Carry out rigging, focusing and operation of necessary props. 4. Take cues from the stage manager. 5. Maintain the props in safe working condition. 6. Perform frontline electrical maintenance duties when needed. 	<u>Assistant Coordinator</u> <ol style="list-style-type: none"> 1. Control lighting equipment. 2. Set up and focus lights. 3. Patch or wire up lights to dimmers or electronic control consoles. 4. Prepare for changing the set-up of lights during a performance or concert (e.g., changing colour gels). 5. Carry out packing up of lights after the show. 6. Interpret a lighting designer's plan. 7. Carry out rigging, focusing and operation of necessary lighting equipment. 8. Carry out programming of consoles and loading automated colour change systems before a show. 9. Take cues from the stage manager. 10. Operate manual and computer-controlled lighting systems during a show. 11. Maintain the lighting equipment in safe working condition. 12. Perform frontline electrical maintenance duties when needed. 	<u>Stage Assistant</u> <ol style="list-style-type: none"> 1. Un-loads, and sets-up any scenery, props, equipment, or musical equipment as directed. 2. Assists with constructing and painting physical scenic elements. 3. Assists with moving props and scenery on and off stage as directed. 4. Other duties as assigned.
Level 1	<u>Crew Support</u> <ol style="list-style-type: none"> 1. The technical crew who supervise and operate ("run") the various technical aspects of the production during a performance. 2. The crew members that power the scene changes, prop handoffs and onstage "magic" for each production. 	<u>Crew Support</u> <ol style="list-style-type: none"> 1. The technical crew who supervise and operate ("run") the various technical aspects of the production during a performance. 2. The crew members that power the scene changes, prop handoffs and onstage "magic" for each production. 	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90004, 90009

Table 4.13: Job Responsibilities versus NOSS Level (Job Area Description – Dance – Creative)

AREA	CHOREOGRAPHY Responsibilities May Include	PERFORMANCE Responsibilities May Include
Level 8	Not Available	Not Available
Level 7	Not Available	Not Available
Level 6	Not Available	Not Available
Level 5	<u>Head Choreographer</u> <ol style="list-style-type: none"> Follows the instructions of the performance director. Inspires new ideas for performance design. Carry out the process of movement design through idea exploration. Set movements sequence to complete the outcome. Determine final sequence and selection of combined movement based on specific theme and concept. 	<u>Principal Dancer</u> <ol style="list-style-type: none"> Lead the warm up session and technique class. Ensure the Dancers are wearing appropriate attire. Perform accurate dance technique. Select and refine the dance motifs resulted from the improvisation of dancers. Lead dance rehearsal prior to performance and according to dance repertoire. To ensure the safety and welfare of the dancers. Make artistic decisions in the absence of the Choreographer. Coordinate meetings between dancers and choreographers.
Level 4	<u>Choreographer</u> <ol style="list-style-type: none"> Create dances or modify existing dances based on assigned theme. Choose music for dance accompaniment. Select dancers for solo and ensemble through dance audition. Assist with costume design, lighting design, and other artistic aspects of a show. Refine dance movements and combinations for final presentation. Coordinate with administrative staff of dance company, such as budgeting, funding and marketing. 	<u>Lead Dancer</u> <ol style="list-style-type: none"> Lead the warm up session. Lead the technique class. Refine and correct the Dancers' technique for stage presentation. Comment and amend the dance improvisations by the dancers. Perform dance movement improvisation based on instructions from the choreographer.

AREA	CHOREOGRAPHY Responsibilities May Include	PERFORMANCE Responsibilities May Include
Level 3	<u>Assistant Choreographer</u> <ol style="list-style-type: none"> 1. Carry out execution of jobs assigned by the Choreographer. 2. Make documentations for the process of creation including rehearsal and bump in schedule. 3. Coordinate appointment between the choreography department with other departments such as dancer, technical team and management team. 4. Ensure the safety and welfare of the dancer. 5. On site coordination and stage operation assigned by other departments such as props and set design, lighting design and stage management. 	<u>Dancer</u> <ol style="list-style-type: none"> 1. Audition for a part in a show or for a job within a dance company 2. Rehearse several hours each day to prepare for their performance. 3. Perform dance combinations that designed for the purpose of commercial entertainment or artistic theatre performances. 4. Initiate dance movement exploration based on the tasks instructed by the Choreographer. 5. Work closely with instructors or other dancers to interpret or modify choreography 6. Attend promotional events, such as photography sessions, for the production in which they are appearing
Level 2	No Level	<u>Ensemble Dancer</u> <ol style="list-style-type: none"> 1. Perform warm up prior to dance rehearsal. 2. Wear appropriate costume and props in performance as set by choreographer. 3. Perform dance technique in determined sequences as assigned. 4. Follow dance movement improvisation based on instructions from the dance instructor. 5. Practise traditional dance movement techniques.
Level 1	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90001, 90009

Table 4.14: Job Responsibilities versus NOSS Level (Job Area Description – Music – Performance)

AREA	MUSIC CONDUCTING Responsibilities May Include	MUSIC PERFORMANCE Responsibilities May Include
Level 8	<u>Music Director</u> <ol style="list-style-type: none"> 1. Conducts the orchestra 2. Approve performance concept and repertoires. 3. Approve soloist and conductor with suitable selected repertoire. 4. Approve successful musicians, train and lead musicians. 5. Manage good inter personal skills to advise on marketing direction. 	Not Available
Level 7	<u>Principal Conductor</u> <ol style="list-style-type: none"> 1. Conducts the orchestra and fulfil the required number of performance 2. Decide concept and repertoires for orchestra/ensemble. 3. Approve and innovates new ideas ensemble/musician development 4. Evaluate suggestions on a variety of repertoire 5. Approve research on various repertoire and possibilities of collaboration with various ensemble (domestic & international) 6. Evaluate audience preferences. 7. Supervise latest practices and adapts to Orchestra management policies. 	Not Available
Level 6	<u>Associate Principal Conductor</u> <ol style="list-style-type: none"> 1. Observe and participate in conducting the orchestra and fulfil the required number of performance 2. Recommend repertoire for orchestra/ensemble. 3. Submit new ideas for ensemble/musician development 4. Supervise research done on various repertoire and possibilities of collaboration with various ensemble (domestic & international) 	Not Available

AREA	MUSIC CONDUCTING Responsibilities May Include	MUSIC PERFORMANCE Responsibilities May Include
	5. Review audience preferences. 6. Participate with the Principal Conductor on managing practices and Orchestra management policies.	
Level 5	No Level	<u>Principal Musician/Concert Master</u> 1. Perform repertoire for orchestra / ensemble. 2. Conduct practice on respective instruments. 3. Perform at the expected level of competency. 4. Analyse musical interpretation (i.e. bowing, phrase & dynamics of selected repertoire) 5. Schedule sectional rehearsal 6. Discuss with the Conductor on musical interpretation issues.
Level 4	No Level	<u>Senior Musician</u> 1. Compile repertoire to be performed. 2. Plan practice on respective instruments. 3. Perform at the expected level of competency. 4. Coordinate musical interpretation (i.e. bowing, phrase & dynamics of selected repertoire) 5. Manage sectional rehearsal.
Level 3	No Level	<u>Musician</u> 1. Obtain repertoire from superior. 2. Conduct practice on respective instruments individually. 3. Perform at the expected level of competency. 4. Play in an ensemble under the supervision of the Senior Musician.
Level 2	No Level	No Level
Level 1	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90001, 90002,90004,90007,90009

Table 4.15: Job Responsibilities versus NOSS Level (Job Area Description – Music Production Management)

AREA	MUSIC PRODUCTION Responsibilities May Include	MUSIC LIBRARY Responsibilities May Include
Level 8	Not Available	Not Available
Level 7	Not Available	Not Available
Level 6	Not Available	Not Available
Level 5	<u>Orchestrator</u> <ol style="list-style-type: none"> 1. Prepare several scores to different instruments according to the rendering he or she wishes to obtain. 2. Distinguish all instrument ranges, and the characteristics of each instrument of the orchestra. 3. Distribute different parts or voices to be performed on the corresponding instruments. 4. Integrate symphonic sounds or instruments that the music arranger wants. 	<u>Music Library Manager</u> <ol style="list-style-type: none"> 1. Supervise collections to meet the needs of users. 2. Determine the changes in the artistic, business, scholarly and publishing aspects of music. 3. Recommend to improve the capability of the library by obtaining access to remote databases. 4. Plan sufficient funds. 5. Establish string ties with vendors and participate in digitization projects. 6. Review individual items in collections for continuing relevance.

AREA	MUSIC PRODUCTION Responsibilities May Include	MUSIC LIBRARY Responsibilities May Include
Level 4	<p><u>Song Writer</u></p> <ol style="list-style-type: none"> 1. Create contemporary music compositions. 2. Produce lead and lyric sheets for vocalist and instrumentalist. 3. Design and produce songs in a variety of situations or environments with changing stylistics, artistic, and production demand. 4. Analyse musical values in the production of recordings. <p><u>Lyricist</u></p> <ol style="list-style-type: none"> 1. Interprets the style, tone, and mood of a piece of music and writes words to match, which may require collaboration with composers, musicians, or arrangers. 2. Write a single song or an entire catalogue of music 3. Develop their creativity to respond to the commercial and artistic demands of producers, publishers, musicians, and composers. 4. Work with pre-existing musical scores, collaborate with composers or musicians directly, or write words that will later be set to music. 	<p><u>Assistant Music Library Manager</u></p> <ol style="list-style-type: none"> 1. Ascertain that materials are housed and organized to meet the needs and expectations of users and organization. 2. Check that cataloguing and/or listing meet applicable standards. 3. Observe that users have appropriate access to materials. 4. Ascertain to improving library data systems, with a goal of integrating circulation, acquisition, and catalogue information. 5. Identify partnership within the organization.
Level 3	No Level	<p><u>Music Library Supervisor</u></p> <ol style="list-style-type: none"> 1. Endorse the budget for all aspects of libraries, including staff, acquisitions, maintenance, and information and technology 2. Identify both short and long term plans to ensure optimal use of facilities, materials and services. 3. Identify training program for staff, and other opportunities for improving skills and knowledge. 4. Select sources of funding. 5. Review partnership within the organization.

AREA	MUSIC PRODUCTION Responsibilities May Include	MUSIC LIBRARY Responsibilities May Include
Level 2	No Level	<u>Music Library Assistant</u> <ol style="list-style-type: none"> 1. Assist in staff, acquisitions, maintenance, and information and technology of music library. 2. Maintain optimal use of facilities, materials and services. 3. Assist in training program for staff, and other opportunities for improving music library skills and knowledge. 4. Obtain sources of music. 5. Notify that there are no barriers to access.
Level 1	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90001, 90007, 90009

Table 4.16: Job Responsibilities versus NOSS Level (Job Area Description – Cultural Arts Promotion & Management)

AREA	ADVERTISING & PROMOTION Responsibilities May Include	ARTISTE MANAGEMENT Responsibilities May Include
Level 8	Not Available	Not Available
Level 7	Not Available	Not Available
Level 6	Not Available	Not Available
Level 5	<u>Advertising & Promotion Manager</u> <ol style="list-style-type: none"> 1. Work with department heads or staff to discuss topics such as budgets and contracts, marketing plans, and the selection of advertising media. 2. Plan advertising and promotional campaigns. 3. Plan advertising, including which media to advertise in, such as radio, television, print, online media, and billboards 4. Negotiate advertising contracts. 5. Evaluate the look and feel of websites used in campaigns or 	<u>Artist Manager</u> <ol style="list-style-type: none"> 1. Guide the professional career of artists in the entertainment industry. 2. To oversee the business affairs of an artist. 3. Advise and counsel talent concerning professional matters, long-term plans and personal decisions which may affect their career. 4. Act as point of contact with promoter and artiste. 5. Arrange performance schedules and required logistics. 6. Make deals for their clients and establish connections with

AREA	ADVERTISING & PROMOTION Responsibilities May Include	ARTISTE MANAGEMENT Responsibilities May Include
	<p>layouts, which are sketches or plans for an advertisement.</p> <ol style="list-style-type: none"> Initiate market research studies and analyse their findings to understand customer and market opportunities for businesses. Develop pricing strategies for products or services marketed to the target customers of a firm. Meet with clients to provide marketing or technical advice. Direct the hiring of advertising, promotions, and marketing staff and oversee their daily activities. 	<p>producers and studios.</p> <ol style="list-style-type: none"> Supervise processing of contracts.
Level 4	<p><u>Advertising & Promotion Executive</u></p> <ol style="list-style-type: none"> Assist to monitor, plan and arrange in-house creative jobs. Assist to research, analyse and propose significant and potential media in supporting marketing activities. Involved in development of Marketing Communications Material Assist in development and production of all marketing and promotion materials required for marketing activities by liaising with creative agency, media agency, printer and other vendor deemed necessary to ensure timely execution as well as achievement falls within goals and designated budgets. Finance and Administrative Schedule and coordinate meetings, interviews, appointments and other similar activities for the department. Responsible for conceptualization and implementation of creative solutions that meet marketing strategies from concept to completion, for a wide variety of graphic design projects such as brochures, flyer, leaflet, packaging, POP, print ad and all sort of advertising materials. Proofreading of advertising copy and communications' layout assessment and other marketing/promotional materials to ensure adherence to communication identity. Review final artworks for errors before printing/production. 	<p><u>Artist Management Executive</u></p> <ol style="list-style-type: none"> Support the manager in management of projects, repertoire discussions, responding to artiste's requests. Assist with preparation of publicity material and in maintaining mailing lists. Preliminary checking of artiste's statements and contracts before handing over to manager for approval. Act as point of contact with promoter and artiste. Arrange performance schedules and required logistics.
Level 3	<p><u>Advertising & Promotion Assistant</u></p> <ol style="list-style-type: none"> Develop, setup and publish advertising used to create brand awareness Create value of featured client brands as well as their products and/or services Build product & brand knowledge of each featured brand being 	No Level

AREA	ADVERTISING & PROMOTION Responsibilities May Include	ARTISTE MANAGEMENT Responsibilities May Include
	<p>promoted</p> <p>4. Educate new employees about product/service benefits, costing, details, etc.</p> <p>5. Basic sales</p> <p>6. Maintain relationships with retail partners, marketing/advertising clients, and stakeholders</p>	
Level 2	No Level	No Level
Level 1	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90001, 90007, 90009

Table 4.17: Job Responsibilities versus NOSS Level (Job Area Description – Cultural Arts Design & Research)

LEVEL	ART & CULTURE RESEARCH Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include
Level 8	Not Available	Not Available	Not Available	Not Available
Level 7	Not Available	Not Available	Not Available	Not Available
Level 6	Not Available	Not Available	Not Available	Not Available
Level 5	<u>Dramaturge</u> <ol style="list-style-type: none"> 1. Encouraging, and helping directors with new writing 2. Working closely with playwrights to achieve a script that will work in a stage space 3. Reading and researching plays 4. Helping the cast to develop movement work 5. Assist to devise new work 6. Assist the director to shape the written drama that is being staged, including the order of scenes, and whether to cut any lines. 	<u>Scenographer</u> <ol style="list-style-type: none"> 1. Responsible for visual artistic exploration in the form of design and operation based on concepts, philosophies, techniques and processes that incorporate costume designs, sets, lighting, backgrounds, makeup and entire production designs. 2. Planning, study and shape creative values about the design of the theatre production. 3. Develops the appearance of stage design. 4. To ensure and determine the appropriate use of materials and equipment used to provide and produce designs. 	<u>Scenographer</u> <ol style="list-style-type: none"> 1. Responsible for visual artistic exploration in the form of design and operation based on concepts, philosophies, techniques and processes that incorporate costume designs, sets, lighting, backgrounds, makeup and entire production designs. 2. Planning, study and shape creative values about the design of the theatre production. 3. Develops the appearance of a stage design. 4. To ensure and determine the appropriate use of materials and equipment used to provide and produce designs. 	<u>Scenographer</u> <ol style="list-style-type: none"> 1. Responsible for visual artistic exploration in the form of design and operation based on concepts, philosophies, techniques and processes that incorporate costume designs, sets, lighting, backgrounds, makeup and entire production designs. 2. Planning, study and shape creative values about the design of the theatre production. 3. Develops the appearance of stage design. 4. To ensure and determine the appropriate use of materials and equipment used to provide and produce designs.

LEVEL	ART & CULTURE RESEARCH Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include
Level 4	No Level	<u>Set Designer</u> <ol style="list-style-type: none"> 1. Develop design by integrating design requirements including script, research, budget, and available locations. 2. Present drawings for approval and makes changes and corrections as directed. 3. Select set elements and props for decorative quality and appearance. 4. Discuss with heads of production and direction to establish budget, schedules, and design ideas. 5. Direct and coordinate set construction, erection, or decoration activities to ensure conformance to design, budget, and schedule requirements. 6. Coordinate staff to complete design ideas and prepare sketches, illustrations, and detailed drawings of sets, or graphics and animation. 	<u>Props Designer</u> <ol style="list-style-type: none"> 1. Manage all the props that appear in the production. 2. Analyse the performance and become familiar with it prior to the production meeting. 3. Determine the specific prop needs as outlined in the design a prop plot/spread sheet according to production requirements. 4. Plan detailed work schedule. 5. Maintain a list of volunteers and contact information that routinely work on the prop crew. 	<u>Lighting Designer</u> <ol style="list-style-type: none"> 1. Discuss and develop ideas with the artistic director 2. Design the lighting and paying attention to health and safety requirements 3. Write a 'Lighting Plot', or script, with exact timings for the event's lighting 4. Manage the set-up of lighting systems, working alongside lighting technicians 5. Programme lighting consoles and control platforms (with technicians) 6. Attend technical rehearsals to ensure everything happens at the right time 7. Ensure that the lighting is cost effective and, increasingly, energy efficient.
Level 3	No Level	<u>Assistant Set Designer</u> <ol style="list-style-type: none"> 1. Assist in preparing drawings for approval and makes changes and corrections as directed. 2. Assist in selecting furniture, draperies, pictures, lamps, 	<u>Assistant Props Designer</u> <ol style="list-style-type: none"> 1. Build the props that are used for the film. 2. Fabricate and assemble props, miniatures, and sets for theatrical productions from a variety of materials, 	<u>Assistant Lighting Designer</u> <ol style="list-style-type: none"> 1. Coordinate workflow for technicians and outside service providers. 2. Maintain lighting equipment and tools. 3. Train subordinates in

LEVEL	ART & CULTURE RESEARCH Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include
		<p>and rugs for decorative quality and appearance.</p> <ol style="list-style-type: none"> 3. Assist in conferring with heads of production and direction to establish budget, schedules and design ideas. 4. Assist in set construction, erection, or decoration activities to ensure conformance to design, budget, and schedule requirements. 5. Assist in preparing sketches, illustrations, and detailed drawings of sets, or graphics and animation. 	<p>using hand tools and woodworking and metalworking machines and equipment.</p> <ol style="list-style-type: none"> 3. Interpret sketches, blueprints, and verbal instructions to determine type of props and other materials needed and equipment required. 4. Measure and mark cutting lines on material, using work aids, such as jigs and fixtures, micrometres, callipers, and templates. 5. Fabricate parts using machinery, such as drill press, metal and wood lathes, power saws, router, and milling machine. 6. Assemble parts into props, miniatures, and sets, using hand tools, equipment and welding apparatus. 7. Rig and control moving or functioning elements of sets that depict action 	<p>proper lighting techniques and use of lighting equipment.</p> <ol style="list-style-type: none"> 4. Maintain accurate documentation of each show. 5. Monitor expenses within an established budget.
Level 2	No Level	<p><u>Set Design Support Personnel</u></p> <ol style="list-style-type: none"> 1. Producing plans, drawings and models of sets 2. Preparing estimates of set costs 3. Managing budgets 4. Viewing possible outside 	<p><u>Props Design Support Personnel</u></p> <ol style="list-style-type: none"> 1. Depending on the production's needs, the Props Designer/Manager will pull from storage, purchase, or make the props for the 	<p><u>Lighting Design Support Personnel</u></p> <ol style="list-style-type: none"> 1. Set up and control lighting equipment. 2. Set up and focus lights. 3. Patch or wire up lights to dimmers or electronic

LEVEL	ART & CULTURE RESEARCH Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include	SCENOGRAPHY Responsibilities May Include
		broadcast sites 5. Planning 6. Attending rehearsals/film takes 7. Meeting with and commissioning set construction companies.	production 2. Props that actors need to rehearse with a lot for timing should be obtained early on 3. Should be aware of the budget and be able to give a budget report at production meetings	control consoles. 4. Prepare for changing the set-up of lights during a performance or concert (e.g., changing colour gels). 5. Carry out packing down lights after the show. 6. Interpret a lighting designer's plan. 7. Carry out rigging, focusing and operation of necessary lighting equipment. 8. Carry out programming of consoles and loading automated colour change systems before a show. 9. Take cues from the stage manager. 10. Operate manual and computer-controlled lighting systems during a show. 11. Maintain the lighting equipment in safe working condition. 12. Perform frontline electrical maintenance duties when needed. 13. Operate within current health and safety regulations to ensure a safe environment.
Level 1	No Level	No Level	No Level	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90004, 90005

Table 4.18: Job Responsibilities versus NOSS Level (Job Area Description – Independent Journalism)

AREA	INDEPENDENT JOURNALISM Responsibilities May Include
Level 8	Not Available
Level 7	Not Available
Level 6	Not Available
Level 5	No Level
Level 4	<p><u>Art Critic</u></p> <ol style="list-style-type: none"> 1. Reviews individual art works or art exhibitions for the general public or for a more specialized audience. 2. His or her articles are then published in newspapers, magazines, academic journals, and on art blogs. 3. Art critics base their judgments on objective and rational elements, to do so they use a four-step method: describing, analysing, interpreting and evaluating.
Level 3	<p><u>Journalist</u></p> <ol style="list-style-type: none"> 1. Interviewing people in a range of different circumstances 2. Building contacts in many areas to maintain a flow of news, such as with the police and emergency services and local council, 3. Seeking out and investigating stories via your contacts, press releases and other media 4. Attending press conferences and asking questions 5. Attending a range of events, such as council meetings, magistrates' court proceedings, football matches, talent contests, etc . 6. Answering the phones on the news desk and reacting to breaking news stories 7. Working closely with the news team, photographers and editors 8. Recording interviews and meetings using shorthand or technical equipment 9. Producing concise and accurate copy according to the newspaper's house style and to strict deadlines 10. Writing shorter, 'filler' stories to entertain, and researching and writing longer feature articles. 11. Creating and uploading news content for the newspaper website 12. 'Live' online reporting or real-time blogging when covering important events - a growing area of work, especially on national newspapers
Level 2	No Level
Level 1	No Level

MSIC Division: 90 - Creative, Arts and Entertainment Activities
MSIC Group: 900 - Creative, Arts and Entertainment Activities
MSIC Item: 90002, 90003, 90006

Table 4.19: Job Responsibilities versus NOSS Level (Job Area Description – Visual Arts)

AREA	BIENNALE, FESTIVAL & EXHIBITION Responsibilities May Include	CONSERVATION Responsibilities May Include	COLLECTION Responsibilities May Include
Level 8	Not Available	Not Available	Not Available
Level 7	Not Available	Not Available	Not Available
Level 6	Not Available	Not Available	Not Available
Level 5	<u>Curator</u> <ol style="list-style-type: none"> 1. Planning for the curatorial direction in terms of theme and research. 2. Preparing the curatorial proposal for the exhibition including theme of exhibition, selecting the artists and the artworks for the exhibition. 3. Composing the artwork inside the exhibition space referring to the storyboard and curatorial writing. 4. Preparing and conducting a support program including art talk, art workshop, guided tour and etc. 5. Designing a mock up for the floor plan and space design. 	<u>Conservator</u> <ol style="list-style-type: none"> 1. Planning of the schedule & timeline for team. 2. Evaluating and identify the artwork and objects that have to be conserved and restored. 3. Investigate and determine research for the materials & requirement to support in conservation & restoration of the artwork and collections. 4. Diagnose and prepare the treatment proposal and timeline to conserve the artwork and collection. 5. Ensure the final result of the object is complete for exhibition and presentation. 6. Regular monitoring of post - conservation of the artwork. 	<u>Collection Curator</u> <ol style="list-style-type: none"> 1. Ensure the updating of the collection inventory and database record. 2. Advise curatorial team and conservation team about process of selection of artwork for the program or exhibition. 3. Ensure the final selection of artwork by the curator is ready to exhibit. 4. Shares responsibility for the registration, care, handling, and records management of collection and on loan. 5. Implements approved collection policies and procedures for the management of collection and related records.

AREA	BIENNALE, FESTIVAL & EXHIBITION Responsibilities May Include	CONSERVATION Responsibilities May Include	COLLECTION Responsibilities May Include
Level 4	<u>Assistant Curator</u> <ol style="list-style-type: none"> 1. Assist the curator and the exhibition manager for operational and exhibition management. 2. Preparing a space for the exhibition based on the planning from the curatorial team. 3. Preparing documentation and information with details including a caption for the artwork, exhibition description and publication. 4. Preparing a final list for the materials of publication based on the information from the curator. 	<u>Assistant Conservator</u> <ol style="list-style-type: none"> 1. Preparing materials and assisting the curator for the process of conservation and restoration. 2. Preparing condition report of the artwork to be conserved. 3. Ensuring the space of work and the artwork are ready to be conserved. 4. Assisting the conservation curator in the process of work. 5. Identify and observe from the collection data of artwork that need conservation and restoration treatment. 6. Updating the latest data of conservation & collection. 	<u>Assistant Collection Curator</u> <ol style="list-style-type: none"> 1. Prepare the updating of an inventory of the collection and database record. 2. Prepare condition report of the collections. 3. Prepare the final selected of artwork to exhibit. 4. Assist the collection curator for the registration, care, handling, and records management of collection and on loan. 5. Prepare collection policies and procedures for the management of collection and related records.
Level 3	<u>Gallery Assistant</u> <ol style="list-style-type: none"> 1. Providing and ensuring the artworks that are exhibited are complete for public viewing. 2. Guiding the audience with the basic information about the exhibition and any support program for the exhibition. 3. Assisting the curatorial team to prepare the exhibition. 4. Assisting the curator during the support programs including guided tours, art workshops and art talks. 	<u>Operations Assistant</u> <ol style="list-style-type: none"> 1. Ensuring the artwork that will be exhibited are approved by the conservation and collection team. 2. Observing the condition and the artworks status before the conservation process. 3. Preparing the report for the artwork in the exhibition and present for the conservation references. 	<u>Operation Assistant</u> <ol style="list-style-type: none"> 1. Collect & compile data for inventory of the collection and database record. 2. Prepare the condition and the artworks status before proceeding for the data collection. 3. Prepare report on the exhibition and programs. 4. Preparer the collection inventory. 5. Ensure the collection space is safe and secure for storage purposes.
Level 2	<u>Technical Crew</u> <ol style="list-style-type: none"> 1. Implementing and preparing the complete exhibition within the proper space including hanging artwork, lighting and placing of artworks. 2. Ensure the exhibition space is secure and safe for audience viewing. 3. Preparing the tools and materials for the 	No Level	No Level

AREA	BIENNALE, FESTIVAL & EXHIBITION Responsibilities May Include	CONSERVATION Responsibilities May Include	COLLECTION Responsibilities May Include
	support programs. 4. Prepare equipment for the supporting exhibition programs.		
Level 1	<u>Operations Assistant</u> 1. Installing the artworks inside the space, preparing the space based on the layout that has been prepared from the curatorial team. 2. Assist the technical crew to prepare the materials and tools for the exhibition.	No Level	No Level

AREA	VISUAL ARTIST Responsibilities May Include	RESEARCH Responsibilities May Include
Level 8	Not Available	Not Available
Level 7	Not Available	Not Available
Level 6	Not Available	Not Available
Level 5	<u>Emerging Artist</u> 1. Assisting senior visual artist in the support programs related to the artwork. 2. Assisting the senior visual artist to prepare the studio, materials for the artworks and the sketches or mock-up. 3. Drafting an early stage of artwork before the final touch up.	<u>Researcher</u> 1. Conducting a detailed research and the timeline related to the subject matter. 2. Analyse the data and information before preparing the final report. 3. Planning the structure of the research method that needs to be implemented for the team. 4. Guide the research team with suggestion of solutions. 5. Finalise the final report before the implementation of project or publication. 6. Verify the data that has been collected by the team.

AREA	VISUAL ARTIST Responsibilities May Include	RESEARCH Responsibilities May Include
Level 4	<u>Artist</u> <ol style="list-style-type: none"> 1. Develop the process of artwork from the data to the artwork object that has been supervised by the emerging visual artist. 2. Conducting and finding data for the research input to develop the artwork. 3. Learning and participate in the process of interpretation and creating artwork 4. Experiment with the material used to create the artwork. 	<u>Assistant Researcher</u> <ol style="list-style-type: none"> 1. Assisting and compiling the data and information from the researcher. 2. Preparing and drafting of the research document and report. 3. Recommending the input and need for the research. 4. Develop the research data and information for review.
Level 3	No Level	No Level
Level 2	No Level	No Level
Level 1	No Level	No Level

4.6 Mapping of OS Job Areas versus Available NOSS

Below is the mapping between the available NOSS and the job areas identified in the industry's OS.

Table 4.20: Music – Performance (NOSS: Rhythm Ensemble and Musician)

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION				
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES				
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC				
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90001,90009 / MUSIC PERFORMANCE				
AREA	Music Conducting	Music Performance			
LEVEL 8	Music Director*	N/A			
LEVEL 7	Principal Conductor*	N/A			
LEVEL 6	Associate Principal Conductor	N/A			
LEVEL 5	AC-020-5:2014 Music Directing	Principal Musician/Concert Master*			
LEVEL 4	AC-020-4:2014 Music Leading	Senior Musician*			
LEVEL 3	No Level	AC-030-3:2014 Rhythm Ensemble Lead Performing	AC-040-3:2014 Singing	AC-031-3:2012 Traditional Music Coordination	AC-041-3:2014 Strings Performance
LEVEL 2	No Level	AC-030-2:2014 Rhythm Ensemble Performing		AC-031-2:2012 Traditional Music Performance	
LEVEL 1	No Level	No Level			

Table 4.21: Dance – Creative (NOSS: Traditional Dance)

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION	
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES	
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES/ MUSIC	
MSIC CLASS/ MSIC ITEM	CLASS: 9000, ITEM : 90004, 90009 / DANCE CREATIVE	
AREA	Choreography	Performance
LEVEL 8	Senior Specialist	
LEVEL 7	Specialist	
LEVEL 6	Performance Director	
LEVEL 5	Head Choreographer	AC-032-5:2014 Traditional Dance Ensemble Management
LEVEL 4	Choreographer*	AC-032-4:2014 Traditional Dance Composition
LEVEL 3	Assistant Choreographer	AC-032-3:2012 Traditional Dance Instructing
LEVEL 2	No Level	Ensemble Dancer
LEVEL 1	No Level	No Level

Table 4.22: Theatre –Creative (NOSS: Acting)

MSIC SECTION	R : ARTS, ENTERTAINMENT AND RECREATION		
MSIC DIVISION	90 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
MSIC GROUP	900 : CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES / THEATRE		
MSIC CLASS/ ITEM/	CLASS : 9000, ITEM : 90002, 90007, 90009 / THEATRE - CREATIVE		
AREA	Script Writing	Theatre Direction	Theatre Performance
LEVEL 8	N/A	Principal Theatre Specialist	
LEVEL 7	N/A	Theatre Specialist	
LEVEL 6	N/A	Theatre Director	Lead Actor
LEVEL 5	Script Writer*	Assistant Theatre Director	R900-002-5:2016 Acting Coaching Management
LEVEL 4	Assistant Script Writer	No Level	R900-002-4:2016 Acting Coaching
LEVEL 3	No Level	No Level	R900-002-3:2016 Theatre Acting
LEVEL 2	No Level	No Level	Ensemble Actor
LEVEL 1	No Level	No Level	No Level

4.7 Occupational Description (OD)

The OD describes the occupations under the industry's OS in terms of competencies and duties that are designated to be performed by competent personnel.

The OD is usually referred by JPK's certified facilitators prior to the development of the relevant NOSS. The OD can also be referred by potential job candidates, students, academicians, skills training trainers and industry practitioners. Academic institutions or skills training institutions may also refer to the OD to develop their curriculum as they will be able to understand what is required and expected of those in the particular occupations.

The OD included in this report are sample OD for some of the jobs which are facing skills gap issues in the Cultural Arts Industry .

Please refer to the details of these OD in Annex 4 of this report.

The OD has five (5) parts, which includes (an example is shown below):

- a. Sub-sector, Job Area, MSIC Details related to the Job Title
- b. Job Title
- c. List of Responsibilities
- d. Knowledge, Skills and Attributes

4.8 Skills In Demand

This section elaborates on the survey findings regarding jobs and skills in demand.

4.8.1 Jobs in Demand

The jobs in demand as stated in the Table 4.23 below were obtained from survey findings and discussion in FGD workshops.

Table 4.23: Jobs in Demand

No.	Job Area/ Job titles	Factor(s) contributing to the demand	Specific requirements and skills
1.	Actors	Lack of skilled and experienced actors	<ul style="list-style-type: none">• Methods of acting• Interpretation of the script
2.	Script writers	Quality of scripts to be enhanced as to have more variety and the themes and plots	<ul style="list-style-type: none">• Structured training for script writers• Script editing and checking
3.	Dramaturge	Dramaturges are important in initialising a theatre production through prior research	<ul style="list-style-type: none">• Research methods• Understanding of different types of production and the specific requirements i.e. dance, theatre
4.	Stage Managers	To ensure smooth flow of theatre production during live performance	<ul style="list-style-type: none">• Stage management knowledge and skills
5.	Advertising & Promotion personnel	To attract sponsors for funding and audience to pay for the performance	<ul style="list-style-type: none">• Fund Sourcing• Promotion and advertising methods and skills• Public Relations
6.	Producers	To ensure quality productions are funded and managed properly	<ul style="list-style-type: none">• Production Management knowledge and skills
7.	Choreographer	To train dancers professionally To relay dance choreography of ethnic and classical dance	<ul style="list-style-type: none">• Dance techniques• Training skills• Communication skills

4.8.2 Skills Gaps

Based on industry engagement and survey responses, in addition to the specific job titles in demand as highlighted above, the Cultural Arts Industry is in demand of workers who demonstrate the skills as stated in Table 4.23 below:

Table 4.24: Skills Gaps

No.	Sub-sector - Job Area/ Job titles	Factor(s) contributing to the demand	Specific requirements and skills
1.	Theatre		
	Skills to sell ideas to obtain sponsorship	<ul style="list-style-type: none"> Sponsorship is one of the critical areas that provide for the funding of the theatre production 	Communication skills, negotiation skills for sponsorship personnel and promotion and marketing
	Skills to carry out promotion and marketing	<ul style="list-style-type: none"> Promotion and marketing are important in order to attract the audience to come and watch the production 	
	Skills on copyrights	<ul style="list-style-type: none"> In order to avoid Intellectual property disputes over scripts 	Skills on copyright and Intellectual property application procedures and relevant parties
	Skills on archiving theatre footage	<ul style="list-style-type: none"> Theatre archive footage can assist directors, dramaturge etc. to conduct research on previous theatre productions 	Skills on archiving footage which includes selection of footage media, footage equipment and storage media plus back up procedures.
	Stage Management skills	<ul style="list-style-type: none"> Stage managers are critical to the smooth flow of the live production 	Skills to control and monitor the activities on stage during the live production
2.	Music		
	Contract arrangements	In order to protect the musician's rights based on the contract for the performance	Knowledge about relevant legislations and about contract agreements
	Communications and Marketing skills	To enable musicians to carry out promotion of their skills and obtain performance bookings	Sales and marketing skills and application of effective communication
	ICT Skills	To assist in a variety of things in order to carry out promotion and marketing of music performances	Basic office productivity software utilisation

No.	Sub-sector - Job Area/ Job titles	Factor(s) contributing to the demand	Specific requirements and skills
3.	Dance		
	Marketing and communications skills	To enable dancers to carry out promotion of their skills and obtain performance bookings	Capability to carry out marketing, requires transformation of the dancers to be equipped with marketing and communications skills
	Contract arrangements	In order to protect the dancer's rights based on the contract for the performance	Knowledge about relevant legislations and about contract agreements

4.8.3 Emerging Skills

The following Table 4.24 shows the emerging skills as highlighted by the industry in the survey responses and Industry Engagement sessions:

Table 4.25: Emerging Skills

No.	EMERGING SKILLS	JOB AREAS/ JOB TITLE	REASON OF REQUIRED EMERGING SKILLS
1.	Industry 4.0 related skills	<ul style="list-style-type: none"> Theatre Music 	<ul style="list-style-type: none"> Use of IoT in disseminating performance footage and information Use of data warehousing to gain insight into audience preferences.
2.	Education Outreach (i.e. teach acting at schools)	<ul style="list-style-type: none"> Theatre Dance Music 	<ul style="list-style-type: none"> This job area which helps to create jobs for the theatre personnel who have the ability to teach, for instance acting. The actors are able to contribute to the community by teaching acting in schools thus creating a cultural richness and enhance the students learning experience in schools. To improve students' language and communication skills.

4.9 Chapter Conclusion

Based on the discussions with panel members during the development workshops and survey findings, the OS of the sub-sectors are presented in this chapter. The OS graphical representation included would enable the Cultural Arts Industry to be interpreted at a glance in terms of:

- a. The competency or job areas applicable to the industry, and
- b. The skill level of the different job titles, according to the MOSQF Level Descriptors, and the available career paths.

In this chapter, the jobs and skills in demand, and the specific steps proposed to be taken by various parties to bridge the skills gaps are elaborated so that the parties concerned could take the necessary steps to overcome such challenges.

CHAPTER 5: DISCUSSION, RECOMMENDATION & CONCLUSION

5.1 Discussion

The NOSS can act as a tool to bridge the skills gaps as identified in Chapter 4, this is because the NOSS is based on input from the industry to deliver skills training and has a component of hands on training and practical skills assessment. Skills training based on the NOSS also has the option of trainees undergoing apprenticeship which is seen as an effective method of training for the Cultural Arts Industry as hands on experience prior to entering the workforce has been highlighted by the industry focus group and survey respondents.

5.2 Recommendations

The following are specific recommendations proposed to address the issues of skills gaps and to fill jobs in demand highlighted in this document.

5.2.1 NOSS Development and Review

Based on the findings in Chapter 4, it can be concluded that in terms of NOSS review or new development, the NOSS proposed is based on the list of critical job titles and jobs in demand such as the following:

- Stage Management
- Music Performance
- Script Writing
- Choreography
- Advertising and Promotion
- Artiste Management
- Scenography

5.2.2 Encourage Apprenticeship Training (National Dual Training System –NDTS)

The industry can benefit greatly from the advent of the related NOSS as Apprenticeship training can then be conducted directly in the industry workplace. Apprenticeship training (National Dual Training System - NDTS) allows trainees to concurrently undergo blocks of theoretical classes and practical training in the

actual working environment. This is to address the need to expose potential job candidates to the working environment prior to their job entry.

5.2.3 Recognition of Prior Achievements (Pengiktirafan Pencapaian Terdahulu (PPT))

The development of the NOSS will also enable experienced workers in the industry to be certified via Recognition of Prior Achievements. It is one of the methods of certification by JPK, which is the Recognition of Prior Achievements (Pengiktirafan Pencapaian Terdahulu (PPT)), that should be implemented so that experienced personnel who meet the specified requirements under the PPT programme are awarded with the relevant Malaysian Skills Certificate (Sijil Kemahiran Malaysia – SKM) by JPK, thus enabling career progression and up-skilling.

5.2.4 Recommendations From Industry Engagement session

- a. To conduct overall Occupational Framework research based on the discussions held during the Industry Engagement in order to identify suitable job areas and relevant NOSS to be developed for skills training.
- b. To enhance skills of industry practitioners in the skills areas as highlighted in the industry engagements sessions especially in skills that were commonly lacking in the three sub-sectors which were communication skills and marketing skills.
- c. Assist the industry practitioners in the issues and challenges highlighted in the industry engagement sessions.

5.3 Chapter Conclusion

The conclusion is divided based on the earlier objectives of the OF research as elaborated below:

Conclusion for Objective 1: Occupational Structure

The occupational analysis conducted has identified 5 main sub-sectors which are Dance, Theatre, Music, Journalism and Visual Arts and 9 Job Areas such as depicted in Chapter 4; Occupational Structures. Based on the analysis of the jobs in Cultural Arts Industry

and based on MSIC Group segmentation there are a total of 104 job titles. Please refer to Chapter 4 (Occupational Structure) and the Summary of Job titles for details. These sub-sectors are segmented based on the MSIC where based on industry input, the main areas can be segregated according to the type of skills required for each art form.

Conclusion for Objective 2: Occupational Descriptions

Samples of Occupational Descriptions for job areas in the Cultural Arts Industry OS are included in Annex 4. This may serve as reference of job scope and the required competencies for the purpose of NOSS development. The OD have also been developed in a way that will make it easier to be referred in terms of NOSS development because it includes the main elements of the NOSS curriculum which are MSIC details, skills, knowledge and attributes such as attitude and safety.

Conclusion for Objective 3: Skills in Demand

The occupational framework analysis conducted has found that overall in the industry the industry talent are experiencing skills gaps such as below:

- a. Communication skills
- b. Marketing, Sponsorship skills
- c. Knowledge on copyrights, legislation
- d. Archiving skills

Emerging skills include Industry 4.0 such as usage of the IoT and data analytics to gain insight into audience's preferences. Educational Outreach is also seen as an emerging skill where it will not only benefit the artiste in terms of sustainability in between performances, but also it will be beneficial to the community especially the youth in schools.

Conclusion for Objective 4: Critical Jobs

Jobs in demand, or commonly known by JPK as "Critical Job Titles", are identified based on the following scenarios in order of importance:

- a. Shortages of skilled workers supply in the industry
- b. Shortages of workers for a particular job area in the industry
- c. Strategic assessment in terms of direction for both short term and long term periods

Below is the list of Critical Job Titles:

Table 5.1: List of Critical Job Titles

Critical Job Title	Sub-Sector: Job Area	Level
1. Choreographer	Dance : Creative	L4
2. Script Writer	Theatre : Creative	L5
3. Stage Manager	Theatre & Dance Production	L5
4. Stage Coordinator	Theatre & Dance Production	L3
5. Music Director	Music Performance	L8
6. Principal Conductor	Music Performance	L7
7. Principal Musician/Concert Master	Music Performance	L5
8. Senior Musician	Music Performance	L4
9. Musician	Music Performance	L3
10. Music Composer	Music Production Management	L8
11. Assistant Composer	Music Production Management	L7
12. Arranger	Music Production Management	L6
13. Orchestrator	Music Production Management	L5
14. Song Writer	Music Production Management	L4
15. Music Library Manager	Music Production Management	L5
16. Music Library Assistant	Music Production Management	L3
17. Advertising & Promotion Manager	Culture Arts Promotion & Management	L5
18. Advertising & Promotion Executive	Culture Arts Promotion & Management	L4
19. Advertising & Promotion Assistant	Culture Arts Promotion & Management	L3
20. Artist Manager	Culture Arts Promotion & Management	L5
21. Dramaturge	Cultural Arts Design & Research	L5
22. Scenographer	Cultural Arts Design & Research	L5

Critical Job Title	Sub-Sector: Job Area	Level
23. Exhibition Manager	Visual Arts	L6
24. Researcher	Visual Arts	L5
25. Prolific Visual Artist	Visual Arts	L8

Based on the survey findings and focus group discussions, a total of 25 job titles have been identified to be Critical Jobs. It must be noted that only jobs at Levels 1 to 5 can be developed as a NOSS, as stated in the National Skills Development Act, 2006. Therefore, it is recommended that a review of training for jobs in demand at higher levels can be conducted at university level. However, the job titles at Level 6, 7, 8, where suitable, can be developed as a National Competency Standard (NCS).

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

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ANNEX 1

MOSQF LEVEL DESCRIPTORS

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

LEVEL	LEVEL DESCRIPTOR
8	Achievement at this level reflects the ability to develop original understanding and extend a sub-area of knowledge or professional practice. It reflects the ability to address problematic situations that involve many complexes, interacting factors through initiating, designing and undertaking research, development or strategic activities . It involves the exercise of broad autonomy, judgement and leadership in sharing responsibility for the development of a field of work or knowledge, or for creating substantial professional or organisational change . It also reflects a critical understanding of relevant theoretical and methodological perspectives and how they affect the field of knowledge or work.
7	Achievement at this level reflects the ability to reformulate and use relevant understanding, methodologies and approaches to address problematic situations that involve many interacting factors. It includes taking responsibility for planning and developing courses of action that initiate or underpin substantial change or development, as well as exercising broad autonomy and judgment. It also reflects an understanding of theoretical and relevant methodological perspectives, and how they affect their sub-area of study or work
6	Achievement at this level reflects the ability to refine and use relevant understanding, methods and skills to address complex problems that have limited definition . It includes taking responsibility for planning and developing courses of action that are able to underpin substantial change or development, as well as exercising broad autonomy and judgment . It also reflects an understanding of different perspectives, approaches of schools of thought and the theories that underpin them
5	Competent in applying a significant range of fundamental principles and complex techniques across a wide and often unpredictable variety of contexts. Very substantial personal autonomy and often significant responsibility for the work of others and for the allocation of substantial resources feature strongly, as do personal accountabilities for analysis and diagnosis, design, planning, execution and evaluation . Specialisation of technical skills should be demonstrated.
4	Competent in performing a broad range of complex technical or professional work activities carried out in a wide variety of contexts and with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and allocation of resources is often present. Higher level of technical skills should be demonstrated.
3	Competent in performing a broad range of varied work activities , performed in a variety of context, most of which are complex and non-routine . There is considerable responsibility and autonomy and control or guidance of others is often required.
2	Competent in performing a significant range of varied work activities , performed in a variety of context. Some of the activities are non-routine and required individual responsibility and autonomy.
1	Competent in performing a range of varied work activities, most of which are routine and predictable .

(Source: JPK. 2013)

ANNEX 2

LIST OF CONTRIBUTORS

LIST OF OCCUPATIONAL FRAMEWORK DEVELOPMENT PANEL MEMBERS

NO	NAME	POSITION	ORGANISATION	MSIC GROUP
1.	Salehuddin Bin Md. Salleh	Director Policy and Research Division	National Department for Culture and Arts (Jabatan Kebudayaan dan Kesenian Negara (JKKN))	90001, 90009 (Music)
2.	Ramlan Bin Mohd. Imam	Dean, Faculty of Music	National Academy Of Arts, Culture and Heritage (Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA))	90001, 90009 (Music)
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5.	Tunku Marina Tunku Dato' Zubir	Choir Director	The National Choir Of Malaysia	90001, 90009 (Music)
6.	Ahmad Muriz Bin Che Rose	Head, Malaysia Philharmonic Youth Orchestra (MPYO)	Malaysia Philharmonic Orchestra (MPO)	90001,90009 (Music)
7.	Faizal Bin Uzir (Lok U)	Music Director	L Que Entertainment Sdn. Bhd.	90001, 90009 (Music)
8.	Yazid Bin Zakaria	Conductor Orkestra Tradisional Malaysia	Istana Budaya	90001, 90009 (Music)
9.	Zaifri Bin Husin	Director	National Department for Culture and Arts (Jabatan Kebudayaan dan Kesenian Negara (JKKN)) Johor	90001, 90007, 90009 (Theatre)
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11.	Roslee Bin Mansor	Theatre Activist	Persatuan Teater Malaysia	90001, 90007, 90009 (Theatre)
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2.	Rosli Bin Osman	Deputy Director General (Policies and Planning) National Department for Culture and Arts (JKKN)
3.	Hidayatul 'Ein Binti Mohamad Azmi	Director Arts and Culture Product Development Division National Department for Culture and Arts (JKKN)
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2.	Evarina Binti Amiron	Facilitator /Researcher, Professional & Industrial Academy Sdn. Bhd.
3.	Ahmad Ramdan Bin M. Yusof	Facilitator /Researcher, Malaysian Academy of Creative Technology Sdn. Bhd.
4.	Nafsul Muthmainnah Binti Zulkarnaen	Documenter and Secretariat, Professional & Industrial Academy Sdn. Bhd
5.	Manjit Singh a/l Kartar Singh	Proof Reader , Dove Maps Consultancy

ANNEX 3

QUESTIONNAIRE

CULTURAL ARTS OCCUPATIONAL FRAMEWORK SURVEY

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

The main objective of this research is to enhance skills training starting from the entry level position for any job in this industry based on input from the industry. It will also provide a reference competency for skills required by workers to perform as required in the industry.

This survey will be used as field data in order to conduct a comprehensive analysis of the Occupational Framework in the industry. The target group for this survey is the organisation's representative either from the Human Resource Department or personnel at Management level.

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

Person In Charge, Evarina Amiron : pritec_academy@yahoo.com

Survey Respondent Details

Name : _____

Position : _____

Organisation : _____

Date : _____

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

IMPORTANT NOTE:

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

- **Human Resource**
- **Accounts and Finance, Etc.**

QUESTION 1: OCCUPATIONAL STRUCTURE

Below is the segmentation of the industry as defined in the Malaysian Industrial Standard Classification (MSIC) document produced by the Department of Statistics Malaysia.

1 (a): Please tick your industry segment.

No.	MSIC Item Codes	ITEM DESCRIPTION	Tick Here
1)	90001	Theatrical producer, singer group band and orchestra entertainment services(1)	
2)	90002	Operation of concert and theatre halls and other arts facilities(2)	
3)	90003	Activities of sculptors, painters, cartoonists, engravers, etchers	
4)	90004	Activities of individual writers, for all subjects(3)	
5)	90005	Activities of independent journalists	
6)	90006	Restoring of works of art such as painting	
7)	90007	Activities of producers or entrepreneurs of arts live events, with or without facilities	
8)	90009	Creative, arts and entertainment activities n.e.c	

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

Figure (A1): Cultural Arts Sectors according to MSIC Group 90

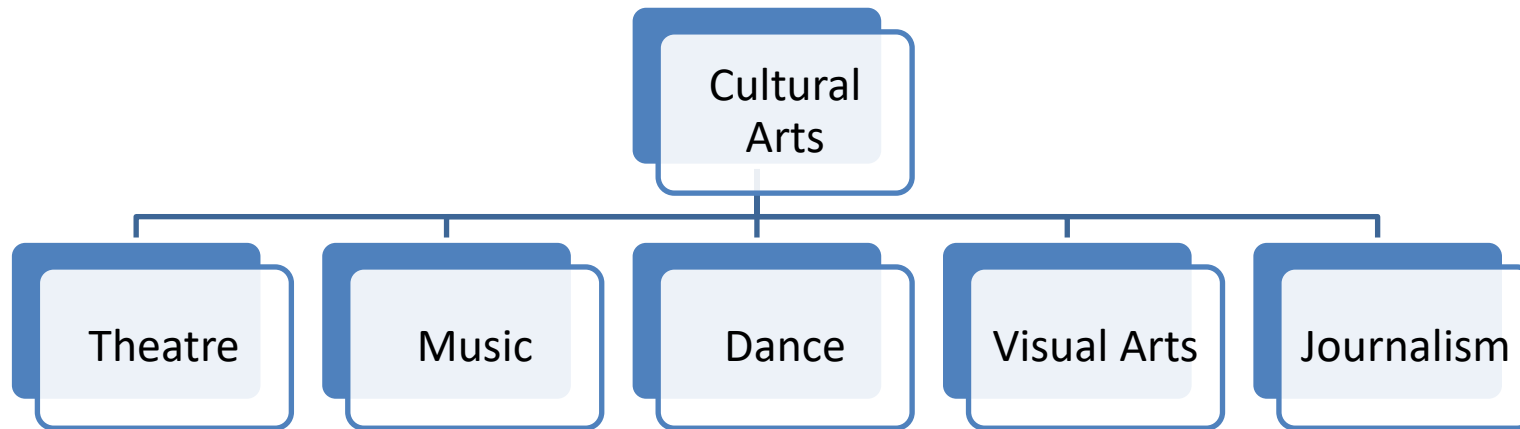


Table (A1): Theatre –Creative

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table (A2): Theatre & Dance Production

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

Note: Industry 4.0 jobs **

Table (A3): Dance – Creative

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table (A4) : Music – Performance

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table (A5) : Music Production Management

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

Note: Critical Jobs *

Table (A6) : Culture Arts Design Research

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

Note: Critical Jobs *
Industry 4.0 jobs **

Table (A7) : Culture Arts Promotion & Management

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

Note: Critical Jobs *

Table (A8): Journalism

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

Note: Industry 4.0 jobs *

Table (A9): Visual Arts

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

QUESTIONS 2: JOBS IN DEMAND

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

Examples of reason for demand:

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

No.	Sub-sector - Area/Job titles	Factor(s) contributing to the demand	Specific requirements and skills
1.	R&D Analyst (Example)	<ul style="list-style-type: none">• High in Demand• Support on the business expansion.• Lack of exposure on specifications and test procedure.• Analyst with experience in certain instrumentations are usually in more demand.• More stringent regulatory requirements.	<ul style="list-style-type: none">• Technical skills in operating, calibration and handling of laboratory equipment/instrument.• Problem solving, communication and reporting skills.
2.		<ul style="list-style-type: none">•	<ul style="list-style-type: none">•
3.		<ul style="list-style-type: none">•	<ul style="list-style-type: none">•

QUESTION 3: SKILLS GAP(S)

Please provide the job areas and job titles that have critical skills gaps in your organisation.

No.	(A) SKILLS REQUIRED	(B) JOB AREAS / JOB TITLES	(C) REASONS OF SKILLS GAP(S)	(D) PROPOSED SOLUTION(S)
1.	Communication (English)	Overall for all job areas	Lack of ability to understand verbal or written instructions	Training in communication at the workplace
2.	Trouble shooting and problem solving skills	Overall for all job areas Technician and above	Lack of exposure Not resourceful	<ul style="list-style-type: none">• Training and personal development• Review of syllabus at training centre or universities
3.	Basic problem solving and escalation of issues to superior	Overall for all job areas Operator level	Lack of accountability	<ul style="list-style-type: none">• Training and personal development• Review of syllabus at training centre or universities
4.				
5.				

QUESTION 4: EMERGING SKILLS

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

No.	(A) EMERGING SKILLS	(B) JOB AREAS/ JOB TITLES	(C) REASON OF REQUIRED EMERGING SKILLS
1.	IR 4.0 related skills Utilisation of Big Data Analytics which include data is gathered from a wide variety of sources, including social networks, videos, digital images, sensors, and sales transaction records. The aim in analysing all this data is to uncover patterns and connections that might otherwise be invisible, and that might provide valuable insights about the users who created it.	C-Level Executives Business Managers	<ul style="list-style-type: none">Through Big Data Analytics, the insight of businesses can be gained in order to make superior business decisions.
2.			
3.			
4.			

End of Questionnaire.

Thank you for your cooperation.

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

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ANNEX 4
CRITICAL OCCUPATIONAL DESCRIPTIONS
(OD)

MSIC GROUP : 900
JOB AREA : Script Writing
LEVEL : 5

Responsibilities:

The Script Writing job area involves writing dramatic material for the purposes of performance within the theatre. They are involved in the creation of characters, crafting dialogue and writing an engaging plot. The script writing process tends to involve the following course of action: idea generation and research, planning, character development, and then writing. Scriptwriters write every aspect of a script, from the dialogue to the stage directions.

Knowledge:

- Knowledge of script writing.
- Knowledge of theatre production, communication, and dissemination techniques and methods. This includes alternative ways to inform and entertain via written, oral, and visual media.

Skills:

- Excellent writing ability.
- Creativity and imagination.
- Storytelling skills and an understanding of dramatic structure.
- Experience in writing.

Attribute (Attitude/Safety/Environmental):

- A willingness to accept criticism and rejection of work.
- Good presentation and networking skills.
- To have good inter personal relationship with the workers & management.
- Good interpersonal skills with good attention to details.
- Ability to work under pressure.
- Skills on copyright and Intellectual property application procedures and relevant parties
- Skills on archiving footage which includes selection of footage media, footage equipment and storage media plus back up procedures.

MSIC GROUP : 900
JOB AREA : Choreography
LEVEL : 4

Responsibilities:

A choreographer is responsible to complete an overall dance staging, starting from movement improvisation and devising, composition and refinement, manipulation of theatrical and visual elements, mode of final presentation, till the post-production feedback.

Knowledge:

- Knowledge of designing various tasks-based improvisation.
- Knowledge of dance composition.
- Knowledge of various cultural dance.
- Knowledge of various dance techniques.
- Knowledge of techniques in dancers' conditioning.
- Knowledge of technical theatre design.
- Knowledge of movement-based research.
- Knowledge of music theory.

Skills:

- Plan and initiate the assigned dance repertoires/creations.
- Propose expenditure and income of the production.
- Execute project activities to improve and refine performance.
- Manipulate various theatrical designs to enhance visual impact of performance.
- Communicate with related personnel as composer, musician, costume designer, set and props designer, lighting designer, soundscape designer, stage management team.
- Ability to read and interpret technical drawings or documentation as score, que sheet, and lighting plan.
- Documentation of production.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope
- To have good inter personal relationship with the dancers
- To provide leadership skills to achieve the planned targets and goals

MSIC GROUP : 900
JOB AREA : Scenography
LEVEL : 5

Responsibilities:

A Scenographer is responsible for visual artistic exploration in the form of design and operation based on concepts, philosophies, techniques and processes that incorporate costume designs, sets and props, lighting, sound, backgrounds, costume, makeup, hairstyle and entire production designs.

Knowledge:

- Knowledge of designing
- Knowledge of visual arts
- Knowledge of theatre performance
- Knowledge of stage technical requirement

Skills:

- Responsible for visual artistic exploration in the form of design and operation based on concepts, philosophies, techniques and processes that incorporate costume designs, sets, lighting, backgrounds, makeup and entire production designs.
- Planning, study and shape creative values about the design of the theatre production.
- Develops the appearance of stage design.
- To ensure and determine the appropriate use of materials and equipment used to provide and produce designs.

Attribute (Attitude/Safety/Environmental):

- A willingness to accept criticism and rejection of work.
- Good interpersonal skills with good attention to details
- Ability to work under pressure and meet datelines
- Research skills
- Creativity and imagination.
- Strong practical skills like drawing and 3D model making.
- Possess Industry 4.0 skills

MSIC GROUP : 900
JOB AREA : Stage Management
LEVEL : 5

Responsibilities:

A Stage Manager is responsible in scheduling, giving cues, taking notes, and communicating with the cast and designers during the rehearsal period. He or she is responsible for overseeing each performance, in charge of every scene change and to ensure all artist are present at all times.

Knowledge:

- Knowledge of stage management and production.
- Knowledge of communication skills
- Knowledge of theatre production.

Skills:

- Carry out scheduling and running rehearsals.
- Communicating the director's wishes to designers and makers.
- Calling cues and possibly actors' entrances during performance.
- Coordinating the work of the stage crew and performance.
- Keep all records and reports document for further production references.
- Deputy stage manager will resume the responsibility of Stage Manager.

Attribute (Attitude/Safety/Environmental):

- To have good inter personal relationship with the production team and performers.
- To manage conflict and develop a group of competent and skilful human resources.
- Observe safety regulations on stage.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.
- Skills to control and monitor the activities on stage during the live production

MSIC GROUP : 900
JOB AREA : Stage Management
LEVEL : 3

Responsibilities:

A Stage Coordinator is responsible in coordinating scheduling, giving cues, taking notes, and communicating with the cast and designers during the rehearsal period. He or she is responsible to coordinate stage manager to oversee each performance, coordinate every scene change and to ensure all artist present at all time.

Knowledge:

- Knowledge of stage management and production.
- Knowledge of artist management.
- Knowledge of communication skills

Skills:

- Ensure that staff and performers are in place for all show elements.
- Setup and maintain all technical equipment and props so that everything runs smoothly during the performance.
- Load and unload equipment.

Attribute (Attitude/Safety/Environmental):

- To have good inter personal relationship with the production team and performers.
- To manage conflict and develop a group of competent and skilful human resources.
- Observe safety regulations on stage.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.
- Skills to control and monitor the activities on stage during the live production.

MSIC GROUP : 900
JOB AREA : Music Performance
LEVEL : 8

Responsibilities:

A Music Director is designated to determine classical/jazz/traditional music repertoire, interpret classical/jazz/traditional music interpretation, inculcate connection with audience, develop artistic quality for classical orchestra performance, develop music score mood and feel during rehearsal and cue musicians during music performance.

Knowledge:

- Knowledge of classical/jazz/traditional music repertoire.
- Knowledge of classical/jazz/traditional music interpretation.
- Knowledge of inculcating connection with audience.
- Knowledge of artistic quality for classical orchestra performance.
- Knowledge of cueing musicians during music performance.

Skills:

- Determine classical/jazz/traditional music repertoire.
- Interpret classical/jazz/traditional music.
- Inculcate connection with audience.
- Develop artistic quality for classical orchestra performance.
- Develop music score mood and feel during rehearsal (interpretation).
- Cue musicians during music performance.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- Good inter personal relationship with the composers & arrangers.
- Leadership skills to achieve the planned targets and goals.
- Manage conflict and develop a group of competent and skilful personnel.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.

MSIC GROUP : 900
JOB AREA : Music Performance
LEVEL : 7

Responsibilities:

A Principal Conductor is designated to assist the conductor in carrying out rehearsals, interpret classical/jazz/traditional music, assist conductor in developing music score mood and feel during rehearsal and assist conductor in cuing musicians during classical music performance.

Knowledge:

- Knowledge of rehearsal requirements.
- Knowledge of classical/jazz/traditional music interpretation.
- Knowledge of music score mood and feel.
- Knowledge of cuing musicians during music performance.

Skills:

- Assist conductor in carrying out rehearsals.
- Perform classical/jazz/traditional music interpretation.
- Assist conductor in developing music score mood and feel during rehearsal.
- Assist conductor in cuing musicians during music performance.

Attribute (Attitude/Safety/Environmental):

- Good inter personal relationship with the composers & arrangers
- Leadership skills to achieve the planned targets and goals
- Manage conflict and develop a group of competent and skilful personnel
- Good interpersonal skills with good attention to details
- High level of commitment and strong team player
- Ability to work under pressure.

MSIC GROUP : 900
AREA : MUSIC PERFORMANCE
LEVEL : 3

Responsibilities:

A Musician is responsible to perform a particular instrument either solo or as a member of music group according to the needs of the music.

Knowledge:

- Knowledge of reading music.
- Knowledge of musical concepts.
- Knowledge of the history of the music.
- Knowledge of listening to music.
- Knowledge of the instrument played including instrument maintenance.

Skills:

- Listening skills.
- Ability to play the instrument.
- Ability to sight read music.
- Ability to transpose music.
- Ability of play in a variety of musical styles

Attribute (Attitude/Safety/Environmental):

- Confidence in performing before an audience.
- Commitment and diligence to practising the instrument on daily basis.
- Ability to work as a part of a team.
- Ability to work under pressure.
- Self-discipline.

MSIC GROUP : 900
AREA : MUSIC PERFORMANCE
LEVEL : 4

Responsibilities:

A Senior Musician is responsible to perform a particular instrument either solo or as a member of music group according to the needs of the music.

Knowledge:

- Knowledge of reading music.
- Knowledge of the history of the music.
- Knowledge of listening to music genre.
- Knowledge of musical concept.
- Knowledge of the instrument played including instrument maintenance.

Skills:

- Ability to plan practice on respective instruments.
- Ability to coordinate musical interpretation
- Ability to plan sectional rehearsals.
- Leadership skills.

Attribute (Attitude/Safety/Environmental):

- Confidence in performing before an audience.
- Diligent and committed to the job.
- Commitment and diligence to practising the instrument on daily basis.
- Ability to work under pressure.
- Ability to work as a part of a team.
- Self-discipline.

MSIC GROUP : 900
AREA : MUSIC PERFORMANCE
LEVEL : 5

Responsibilities:

A Principal Musician is responsible to perform a particular instrument either solo or as a member of music group according to the needs of the music.

Knowledge:

- Knowledge of reading music.
- Knowledge of the history of the music.
- Knowledge of listening to music genre.
- Knowledge of musical concept.
- Knowledge of the instrument played including instrument maintenance.

Skills:

- Ability to schedule sectional rehearsals.
- Ability to suggest musical interpretation to the conductor.
- Ability to lead a sectional rehearsal.
- Ability to improvise music.

Attribute (Attitude/Safety/Environmental):

- Possess leadership skills.
- Confidence in performing before an audience.
- Diligent and commitment to the job.
- Commitment and diligence of practising the instrument on daily basis.
- Ability to work under pressure.
- Ability to work as a part of a team.
- Self-discipline.

MSIC GROUP : 900
JOB AREA : MUSIC COMPOSITION
LEVEL : 8

Responsibilities:

A Music Composer is designated to write and arrange instrumental and vocal music for performance by orchestras, choirs, bands, and other musical groups. create music for performance by a particular type of group or performer, check music before being played by musicians, complete music compositions according to deadlines, determine the types of instruments and voices needed to achieve the intended effects of a composition, transcribe created music into musical notation, either by hand or with the assistance of software, guide musicians during practices and rehearsals, work with directors and producers to write scores.

Knowledge:

- Knowledge of music compositions.
- Knowledge of types of instruments and voices needed to achieve the intended effects of a composition.
- Knowledge of transcribing created music into musical notation, either by hand or with the assistance of software.
- Knowledge of how to score compositions so that they are consistent with instrumental and vocal capabilities such as ranges and keys
- Knowledge of music theory.

Skills:

- Write and arrange instrumental and vocal music for performance by orchestras, choirs, bands, and other musical groups.
- Create music for performance by a particular type of group or performer.
- Check music before being played by musicians.
- Complete music compositions according to deadlines.
- Determine the types of instruments and voices needed to achieve the intended effects of a composition.
- Transcribe created music into musical notation, either by hand or with the assistance of software.
- Guide musicians during practices and rehearsals.
- Score compositions so that they are consistent with instrumental and vocal

capabilities such as ranges and keys, using knowledge of music theory.

- Study films or scripts to determine how musical scores can be used to create desired effects or moods.
- Write music for commercial mediums, including advertising jingles or film soundtracks.
- Write musical scores for orchestras, bands, choral groups, or individual instrumentalists or vocalists, using knowledge of music theory and of instrumental and vocal capabilities.
- Work with directors and producers to write scores for film and television.

Attribute (Attitude/Safety/Environmental):

- Possess Industry 4.0 related skills
- To have good inter personal relationship with the musicians and production team.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.

MSIC GROUP : 900
JOB AREA : Music Composition
LEVEL : 6

Responsibilities:

A Music Arranger is designated to write musical scores using knowledge of music theory and instrumental and vocal capabilities, transposes music from one voice or instrument, copies parts from score for individual performers and determines voice, instrument, harmonic structure, rhythm, tempo, and tone balance to achieve desired effect. Arrangers often use synthesizers and computers to experiment with musical sounds.

Knowledge:

- Knowledge of music theory and instrumental and vocal capabilities.
- Knowledge of transposing music from one voice or instrument to another.
- Knowledge of transcribing musical parts from score for each instrument or voice.
- Knowledge of music composition.
- Knowledge of different sounds, and types and pieces of music.
- Knowledge of synthesizers and computers as necessary to test and evaluate ideas.

Skills:

- Write musical scores for orchestra, band, choral group, or individual instrumentalist or Vocalist, using knowledge of music theory and instrumental and vocal capabilities.
- Transposes music from one voice or instrument to another to accommodate particular musician in musical group.
- Adapts musical composition for orchestra, band, choral group, or individual to style for which it was not originally written.
- Transcribes musical parts from score for each instrument or voice, using knowledge of music composition.
- Copies parts from score for individual performers.
- Arrange music composed by others, changing the voice, instrument, harmonic structure, rhythm, tempo, and tone balance to achieve desired effect.
- Confer with producers and directors to define the nature and placement of music.
- Experiment with different sounds, and types and pieces of music, using synthesizers and computers as necessary to test and evaluate ideas.

- Explore and develop musical ideas based on sources such as imagination or sounds in the environment.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To have good inter personal relationship with the production team and musicians.
- Good interpersonal skills with good attention to details.
- Ability to work under pressure.

MSIC GROUP : 900
JOB AREA : Music Composition
LEVEL : 5

Responsibilities:

An Orchestrator is responsible to assign instruments from an orchestra or other musical ensemble to a piece of music written by a composer, or who adapts music composed for another medium for an orchestra.

Knowledge:

- Knowledge of musical instruments.
- Knowledge of musical instruments range.
- Knowledge of characteristics of each instruments of the orchestra.
- Knowledge of voicing technique.
- Knowledge of music notation software.
- Knowledge of integrated symphonic sounds.
- Knowledge in corrective and suggestive action.
- Knowledge in installing or upgrading musical notation or library sound software
- Knowledge in written score manually.

Skills:

- Planning and execution of appropriate musical instrument.
- Planning and execution of suitable musical range.
- Planning and execution of suitable characteristics of musical sound.
- Initiate and execute voicing techniques.
- Initiate and integrate symphonic sounds.
- Implement voicing techniques.
- Ability to read, hear, and conclude stylistic suitability.
- Ability to review, correct and rewrite voicings.
- Lead and guide composer on stylistic writing.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope and able to work under pressure.
- To have good inter personal relationship with the composers & arrangers.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.

MSIC GROUP : 900
JOB AREA : Music Composition
LEVEL : 4

Responsibilities:

A Songwriter is responsible in writing and composing contemporary music for one specific instrument or part of a song for artists, band, producers, and publishers.

Knowledge:

- Knowledge of song writing elements.
- Knowledge of music sequencing.
- Knowledge of music synthesizers.
- Knowledge of lyric writing.
- Knowledge of computer sound.
- Knowledge of business skills.
- Knowledge in music notation.

Skills:

- Planning and writing simple melodic line.
- Planning and writing simple harmonic progressions on simple melodic line.
- Compute musical staff for melodic and harmonic progression in music sequencing.
- Compute musical sound in music library from music Synthesizers.
- Planning and execute lyric writing.
- Implement lyric to melody.
- Integrate sound from computer on melody.
- Identify and apply basic business skills.
- Implement and modification of musical notes in Music Notation.
- Lead and guide singers/producers/band on different stylistic writing.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To have good inter personal relationship with the composers & arrangers.
- Good interpersonal skills with good attention to details.
- Ability to work under pressure.

MSIC GROUP : 900
AREA : MUSIC PRODUCTION MANAGEMENT
LEVEL : 5

Responsibilities

A Music library manager is responsible for organising, cataloguing and maintaining collections, providing instruction in use of the library, answering reference inquiries, selecting music, books, journals, recordings, microforms, manuscript and rare materials for acquisition.

Knowledge

- Knowledge of essential broad musical background for music of any style, medium or era.
- Knowledge of the diversity of music, library users, staff and wider community.
- Knowledge of languages.
- Knowledge of various research methods.
- Knowledge concerning content of information resource in any format.
- Knowledge of developing new methods or strategies for library management, such as materials preservation and storage methods, archive management, sound recording collection, and automated systems of information organization and retrieval.
- Knowledge of sources, editions, special versions or keys.
- Knowledge of special arrangements and orchestrations, or music manuscript copying.

Skills

- Ability to read music.
- Organise and maintain music collections needed for orchestral performances.
- Provide services for orchestra members and staff.
- Answer research or reference inquiries, and making recommendations for the acquisition of printed and audio/video material.
- Assist in developing new methods or strategies for library management, such as materials preservation and storage methods, archive management, sound recording collection, and automated systems of information organization and retrieval.
- Collaborate with conductors and soloists about specific requirements for the accurate preparation of the music.
- Collaborate with other institutions and orchestras to locate and identify sources, editions, special versions or keys.

- Assemble concert folders for the musicians.
- Provide special arrangements and orchestrations, or music manuscript copying.

Attribute (Attitude/Safety/Environmental)

- Diligent in carrying out job scope.
- To have good inter personal relationship with the workers & management.
- Good interpersonal skills with good attention to details.
- Basic office productivity software utilisation.
- Possess Industry 4.0 related skills.
- Skills in basic computer software utilisation.

MSIC GROUP : 900
AREA : MUSIC LIBRARY
LEVEL : 3

Responsibilities

A Music Library Assistant is responsible to assist daily library operation and provide public services for the music library and executing paraprofessional task following established and methods and protocol.

Knowledge:

- Knowledge of basic musical ability.
- Knowledge of music management, licensing of repertoire and publishers as appropriate.
- Knowledge of orchestra operation (rehearsal and concert).
- Knowledge of essential broad musical background for music of any style, medium or era.
- Knowledge of the diversity of music, library users, staff and wider community.
- Knowledge of languages.
- Knowledge of various research methods.
- Knowledge concerning content of information resource in any format.
- Knowledge of developing new methods or strategies for library management.
- Knowledge of sources, editions, special versions or keys.
- Knowledge of special arrangements and orchestrations, or music manuscript copying.

Skills

- Ability to read music.
- Organise and maintain music collections needed for orchestral performances.
- Provide services for orchestra members and staff.
- Answer research or reference inquiries, and making recommendations for the acquisition of printed and audio/video material.
- Assist in developing new methods or strategies for library management, such as materials preservation and storage methods, archive management, sound recording collection, and automated systems of information organization and retrieval.

- Collaborate with conductors and soloists about specific requirements for the accurate preparation of the music.
- Collaborate with other institutions and orchestras to locate and identify sources, editions, special versions or keys.
- Assemble concert folders for the musicians.
- Provide special arrangements and orchestrations, or music manuscript copying.

Skills:

- Basic ability to read music.
- Basic Knowledge of languages and communication skills.
- Basic knowledge on Information Technology (IT).
- Basic experience as performing artiste.

Attribute (Attitude/Safety/Environmental)

- Diligent in carrying out job scope.
- Ability to work under pressure.
- To have good inter personal relationship with the workers & management.
- Good interpersonal skills with good attention to details.

MSIC GROUP : 900
JOB AREA : Dramaturge
LEVEL : 5

Responsibilities:

A Dramaturge is responsible to handle multiple tasks at once, in order to fabricate the meanings of one performance through the contextualization of the performance materials, to establish connections among the text, movement, sound, performer, audience and surrounding. A dramaturge advises the production team in terms of the balance between commercialization and artistic expression.

Knowledge:

- Knowledge of generate various tasks-based improvisation and composition.
- Knowledge of script writing.
- Knowledge of research.
- Knowledge of theatre performance.
- Knowledge of directorial/conceptual statement.
- Knowledge of theatre history.
- Knowledge to integrate multiple performing arts and visual arts expressions.
- Knowledge of various performing arts cultural and theories.
- Knowledge of various performing arts techniques.
- Knowledge of performing arts research methodology.

Skills:

- Excellent writing ability.
- Creativity and imagination.
- Storytelling skills and an understanding of dramatic structure.
- Plan and initiate the assigned repertoires/creations.
- Propose expenditure and income of the production.
- Execute project activities to improve and refine performance.
- Manipulate various theatrical designs to enhance visual impact of performance.
- Communicate with related personnel as composer, musician, costume designer, set and props designer, lighting designer, soundscape designer and marketing management team.
- Ability to read and interpret technical drawings or documentation as score, que sheet, and lighting plan.

- Ability to analyse social issues as sources of performance initiation/inspiration.
- Collect and process post-production data as assessment.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To have good inter personal relationship with the workers & Management.
- To provide leadership skills to achieve the planned targets and goals.
- Serve as “critical eye” for director and designers.
- A willingness to accept criticism and rejection of work.
- Good presentation and networking skills.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.

MSIC GROUP : 900
JOB AREA : Advertising and Promotion
LEVEL : 5

Responsibilities:

An Advertising and Promotion Manager is responsible to plan programs to generate interest in a product or service. They work closely with arts director, sales agents and financial staff members.

Knowledge:

- Knowledge of performance, direction and design
- Knowledge of contracts & business skills
- Knowledge of product & services
- Knowledge of interactive social media.

Skills:

- Work with arts director, sales agents and financial staff members to discuss topics such as budgets and contracts, marketing plans, and the selection of advertising media.
- Plan advertising and promotional campaigns.
- Plan advertising, including which media to advertise in, such as radio, television, print, online media, and billboards
- Negotiate advertising contracts.
- Evaluate the look and feel of websites used in campaigns or layouts, which are sketches or plans for an advertisement.
- Initiate market research studies and analyse their findings to understand customer and market opportunities for businesses.
- Develop pricing strategies for products or services marketed to the target customers of a firm.
- Meet with clients to provide marketing or technical advice.
- Direct the hiring of advertising, promotions, and marketing staff and oversee their daily activities.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To provide leadership skills to achieve the planned targets and goals.
- Able to manage conflict and possess negotiation skills.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.
- Possess sales and marketing skills and application of effective communication.

MSIC GROUP : 900
JOB AREA : Artist Management
LEVEL : 5

Responsibilities:

An Artist Manager is responsible for collecting revenues, fees, or other payments stipulated in contracts. They hold auditions and interviews to discover potential clients, communicate with artist to develop marketing plans and goals for the development of artist career.

Knowledge:

- Knowledge of arts business.
- Knowledge of marketing & advertising.
- Knowledge of contracts & business skills
- Knowledge of product & services
- Knowledge of interactive social media.

Skills:

- Guide the professional career of artists.
- To oversee the business affairs of an artist.
- Advice and counsel talent concerning professional matters, long-term plans and personal decisions which may affect their career.
- Act as point of contact with promoter and artiste.
- Arrange performance schedules and required logistics.
- Make deals for their clients and establish connections with producers.
- Supervise processing of contracts.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To provide leadership skills to achieve the planned targets and goals.
- Able to manage conflict and possess negotiation skills.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.
- Possess skills and knowledge of relevant legislations and about contract agreements.

MSIC GROUP : 900
JOB AREA : Advertising and Promotion
LEVEL : 4

Responsibilities:

An Advertising and Promotion Executive is responsible to plan programs to implement activities that support the promotion of a certain performance. They work closely with department heads or staff to discuss topics such as budgets and contracts, marketing plans, and the selection of advertising media.

Knowledge:

- Knowledge of performance, direction and design
- Knowledge of contracts & business skills
- Knowledge of product & services
- Knowledge of interactive social media.

Skills:

- Work with department heads or staff to discuss topics such as budgets and contracts, marketing plans, and the selection of advertising media.
- Implement advertising and promotional campaigns.
- Implement advertising, including which media to advertise in, such as radio, television, print, online media, and billboards.
- Assist in negotiating advertising contracts.
- Implement the look and feel of websites used in campaigns or layouts, which are sketches or plans for an advertisement.
- Implement market research studies and analyse their findings to understand customer and market opportunities for businesses.
- Meet with clients to provide marketing or technical advice.

Attribute (Attitude/Safety/Environmental):

- High level of commitment and strong team player.
- Communication skills, negotiation skills for sponsorship personnel and promotion and marketing.
- Sales and marketing skills and application of effective communication.

MSIC GROUP : 900
JOB AREA : Advertising and Promotion
LEVEL : 3

Responsibilities:

An Advertising and Promotion Assistant is responsible to assist activities that support the promotion of a certain performance.

Knowledge:

- Knowledge of performance, direction and design
- Knowledge of contracts & business skills
- Knowledge of product & services
- Knowledge of interactive social media.

Skills:

- Assist in implementing advertising and promotional campaigns.
- Assist in implementing advertising, including which media to advertise in, such as radio, television, print, online media, and billboards
- Assist in implementing the look and feel of websites used in campaigns or layouts, which are sketches or plans for an advertisement.
- Assist in implementing market research studies and analyse their findings to understand customer and market opportunities for businesses.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- Good interpersonal skills with good attention to details.
- High level of commitment and strong team player.
- Ability to work under pressure.
- Communication skills, negotiation skills for sponsorship personnel and promotion and marketing.
- Sales and marketing skills and application of effective communication.

MSIC GROUP : 900
JOB AREA : Visual Arts
LEVEL : 5

Responsibilities:

An Exhibition Manager is responsible to compile information from the curator to prepare the opening for the event and support programs, prepare and monitor the timeline of team work, prepare the tentative and timeline of the exhibition including the opening for the event and support programs, ensure every department implements the task based on the curator plans, supervise the assistant curator, gallery assistant and technical crew in the operational and installation activities for the exhibition and ensure exhibitions are well prepared for public view.

Knowledge:

- Knowledge of exhibition requirements.
- Knowledge of tentative and timeline of exhibitions.
- Knowledge of curator plans.

Skills:

- Compile information from the curator to prepare the opening for the event and support programs.
- Prepare and monitor the timeline of team work.
- Prepare the tentative and timeline of the exhibition including the opening for the event and support programs.
- Ensure every department implements the task based on the curator plans.
- Supervise the assistant curator, gallery assistant and technical crew in the operational and installation activities for the exhibition.
- Ensure exhibitions are well prepared for public view.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To provide leadership skills to achieve the planned targets and goals.
- To manage conflict and develop a group of competent subordinates.
- Observe safety regulation.

MSIC GROUP : 900
JOB AREA : Visual Arts
LEVEL : 5

Responsibilities:

A Researcher is responsible to identify the subject matter of the research, plan the structure of the research method that needs to be implemented for the team, conduct a detailed research related to the subject matter, analyze the data and information before preparing the final report, lead the research team, finalise the final report before the implementation of the project or publication, verify the data that has been collected by the team and present the findings of the research.

Knowledge:

- Knowledge of subject matter of the research.
- Knowledge of research method and timeline.
- Knowledge of data collection and data analysis.

Skills:

- Identify the subject matter of the research.
- Plan the structure of the research method that needs to be implemented for the team.
- Conduct a detailed research related to the subject matter.
- Analyze the data and information before preparing the final report.
- Lead the research team.
- Finalise the final report before the implementation of the project or publication.
- Verify the data that has been collected by the team.
- Present the findings of the research.

Attribute (Attitude/Safety/Environmental):

- Diligent in carrying out job scope.
- To have good inter personal relationship with research team.
- To provide leadership skills to achieve the planned targets and goals.
- To manage conflict and develop a group of competent subordinates.
- Observe safety regulation.

MSIC GROUP : 900
JOB AREA : Visual Arts
LEVEL : 8

Responsibilities:

A Prolific Visual Artist is able to produce accredited artworks at national and international levels and is well established, create the artworks that are to be a reference in art history at national and international levels, has an artwork that has been recognized as a national and state heritage and possess In depth interpretation of elements that influence the artwork produced.

Knowledge:

- Knowledge of producing high quality art work.
- In-depth knowledge of visual art specialisation.

Skills:

- Produce accredited artworks at national and international levels and is well-established
- Create the artworks that are to be a reference in art history at national and international levels.
- Has an artwork that has been recognized as a national and state heritage.

Attribute (Attitude/Safety/Environmental):

- Diligent with attention to details.
- In depth interpretation of elements that influence the artwork produced.