

Skills Framework for Media



Skills Framework for Media

A Guide to Occupations and Skills

An initiative of

SKILLS*future* SG

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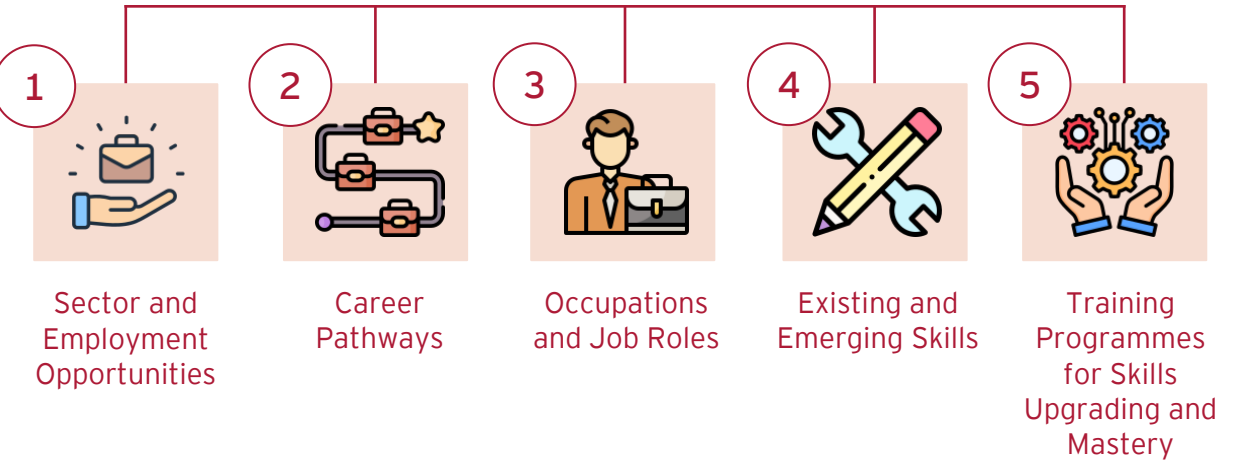
The current Skills Framework Refresh for Media has undergone a significant transformation to ensure a more timely and accurate representation of the local media industry sector. This rehaul encompasses new functional tracks such as *Virtual Production/In-Camera Visual Effects (ICVFX)*. Existing functional tracks including *Content Production and Management*, *Production Technical Services*, and *VFX, Animation, and Design*, have undergone extensive changes in their respective job roles, critical work functions, and key tasks to reflect the evolving trends and demands of the industry. Revised Career Maps have introduced a range of new job roles and expanded existing ones, complemented by new and refreshed Skill Maps to guide professionals in their career development. In alignment with the trends observed, this refresh has also seen the introduction of new Technical Skills and Competencies (TSCs) such as *Virtual Production Coordination*, *Virtual Production Workflow Design*; and *AI Content Generation*; and refreshed Technical Skills and Competencies (TSCs) like *Media Law and Compliance*. This extensive overhaul introduces 120 new job roles, such as *Showrunner*, *Virtual Production Supervisor*, *Digital Imaging Technician*, *Intimacy Choreographer* and *Social Media Content Producer*, as well as roles previously not yet included such as *Actor*, *Production Photographer* and *Stunt Coordinator*, and integrates emerging trends to ensure industry relevance and adaptability in a rapidly evolving media landscape.

The extensive rehaul could not have been possible without the leadership and dedication of **Singapore Association of Motion Picture Professional (SAMPP)**.

We are deeply thankful for the support of the 85 engaged organisations, freelancers and other key associations, inclusive of the following, whose collective feedback and participation were instrumental in driving this meaningful industry change: Association of Independent Producers (AIPRO), Creative Media and Publishing Union (CMPU), Hair & Cosmetology Association (Singapore) (HACOS), Screenwriters Association (Singapore) (SAS), Singapore Games Association (SGGA), Singapore Society of Cinematographers (SGSC) and Visual, Audio, Creative Content Professionals Association (Singapore) (VICPA). We would also like to thank the following Subject matter expert consultants for their inputs: Jasmine Ng, Ian Wee, Ketan Shah, Lim Teck Siang, Leslie Tan, Jocelyn Little, Lim Ting Li, Yen Yu Ting, James Page, Chen Junbin, Ben Kee, Mark Ng, Ani Hoo, Phil Pham, Walter Gilbert, Perry Yap, Michal Kriukow, Soh Wee Lian, Lai Keow Kwang, Simon Lee, Jeffrey Linus Lee, Laura Kee, Rayann Condry, Peps Goh, James Tan.

About the Skills Framework

The Skills Framework is a SkillsFuture initiative developed for the Singapore workforce to promote skills mastery and lifelong learning. Jointly developed by SkillsFuture Singapore (SSG), Workforce Singapore (WSG) and Infocomm Media Development Authority (IMDA), together with employers, industry associations, education and training providers, the Skills Framework for Media Refresh provides useful information on:



With the Skills Framework, individuals are equipped to make informed decisions about career choices, as well as take responsibility for skills upgrading and career planning.



- Discover employment opportunities
- Understand career pathways
- Recognise personal attributes required
- Understand skills and competencies required
- Identify relevant training programmes to equip oneself with the required skills and competencies
- Participate in on-the-job training opportunities provided by companies
- Plan for career development / transition
- Recognise skills and competencies required for the intended job role
- Identify training programmes to upgrade and deepen skills



Media Landscape

As of 2022, Singapore's media industry has generated value-added of \$7.8 billion; this reflects a compound annual growth rate (CAGR) of 27.8% since 2018¹. This robust financial growth facilitates investment in high-quality content and cutting-edge technologies that enhance production efficiencies and open new creative possibilities, such as Virtual Production, which overcomes traditional physical limitations, and Generative AI, which revolutionises the creative process through expansive idea generation.

As Singapore's media market expands, employment opportunities are also on the rise. There were 24,960 media professionals employed across the economy in 2023, reflecting a CAGR of 7% since 2018². This growth includes new media jobs such as platform-based content creators and content strategists, who enhance traditional media's storytelling strengths with digital reach. Demand for media expertise is also no longer confined to traditional media sectors, with companies in non-media industries such as e-commerce, manufacturing, professional services and wholesale trade increasingly seeking media professionals to enhance their branding, outreach and design initiatives.

The integration of transmedia storytelling is also vital to Singapore's media success. A prime example is ***Dream Defenders***, a Singaporean series produced by Tiny Island Productions, which has expanded globally, airing in over 80 countries and platforms like Amazon Prime Video and Hulu. The show's success highlights Singapore's ability to harness VR, 3D and collaborations with game and toy companies³, demonstrating the possibilities for its intellectual properties (IPs) across multiple platforms and of tapping into established fanbases.

Media Landscape (cont'd)

Globally, two films co-produced by Singaporean talent with IMDA support—Viet and Nam and Mongrel—had their world premieres at the 2024 Cannes Film Festival and secured deals for global distribution. The latter film, along with Stranger Eyes, went on to secure a record-breaking 13 nominations at the 2024 Golden Horse Awards, marking a milestone achievement for Singapore's film industry. These international successes are testament to the growing recognition of Singapore's media talent and serve as a platform for local filmmakers to attract further investment and opportunities. In 2023 alone, the Singapore Film Commission (SFC) reported that at least 10 films produced in Singapore had been invited to screen at prestigious international festivals⁴.

The continued growth and global competitiveness of Singapore's media industry hinge on its ability to stay ahead of emerging trends, develop new skills, and innovate through technology. As the country invests in state-of-the-art media facilities and infrastructure, the sector is set to provide even more employment opportunities and foster long-term growth.

Media Trends and Skills in Demand

With the significant shift and positive contribution of the local media industry to Singapore's economy, and the importance for local media professionals to remain globally competitive, a restructuring of the Skills Framework for Media is necessary. Coupled with the emergence of new technological advancements, such as Generative Artificial Intelligence (Gen AI) and virtual production in the media workflow, this chapter seeks to better understand the top five emerging trends that are driving change in the local media industry.



Increased use of digital platforms and online streaming services

The media landscape in Singapore has been expanding the use of digital platforms, evidenced by a significant increase in online streaming and a consumer shift toward digital content consumption. The penetration rate in the 'Video Streaming (SVoD)' segment of the digital media market in Singapore is forecasted to increase by 7.4 percentage points from 2024 to 2027, highlighting the growing importance of streaming services in the region's media consumption trends⁶.

The digital scene is significant, with the online media sector's value hitting three billion U.S. dollars in 2023, up from two billion in 2021. This growth is anticipated to continue through 2025⁷, with digital media projected to comprise 50.01% of Singapore's media market revenue by 2029⁸.

The expansion within digital platforms in Singapore's media landscape not only opens new revenue streams and job opportunities but also highlights the urgent need for local media practitioners to adapt. As digital media is projected to comprise 50.01% of the media market revenue⁸ which encompasses various sectors, including books, cinema, music, radio and podcasts, games, newspapers and magazines, and TV and video, by 2029, professionals must be proficient with digital platforms and emerging technologies to remain competitive. This underscores the need for upskilling in areas like streaming services, digital marketing, and navigating media law complexities introduced by these technologies. For Singapore to thrive in this digital-first environment, its media workforce must evolve to meet the demands of a rapidly changing industry.



Increased use & development of immersive technology

This digital evolution is reflected in the growing immersive technology sector. In the Asia Pacific, the AR/VR headset market is expected to more than double in the next five years, offering significant opportunities for innovation in Singapore's media industry. Beyond entertainment, immersive tech is revolutionising education, as seen with the Singapore Institute of Technology (SIT) integrating it into their teaching⁹. This shift allows for more engaging, experiential learning compared to traditional teaching methods, which often rely on lectures and textbooks. By using tools like virtual reality headsets, 360-degree cameras, and smart glasses, SIT students can simulate real-world scenarios, fostering deeper understanding and skill application. For example, in the Pharmaceutical Engineering programme, students previously faced challenges working with a complex bioreactor machine due to its limited availability. To address this, a virtual reality simulation was developed, allowing students to practice culturing cells in a lifelike digital environment. This approach enhances engagement, practical skill application, and better prepares students for industry demands, thereby improving their employability.

Additionally, SIT is exploring further applications of immersive tech through projects aimed at creating realistic 3D models and a dedicated Centre for Immersification to propel research and education in this area. This not only prepares them better for the digital future but also aligns with industry trends, enhancing their employability across various sectors. Moreover, these advancements highlight how skills from the media sector, such as 3D animation and immersive content creation, can be applied beyond entertainment to benefit non-media sectors like education, healthcare, and training, illustrating the versatility and value of media professionals in a diverse array of industries.



Rise of Virtual Production in the media workflow

Amidst these technological advancements, Virtual Production (VP) is rising as a pivotal element in the media workflow. With a projected global market size of \$9.66 billion by 2029¹⁰, VP is quickly becoming the future of content production. Singapore, being part of the rapidly adopting Asia-Pacific region, stands to benefit from this trend. The integration of VP and Generative AI into the broader context of emerging technologies is transforming the media production landscape, offering unprecedented levels of creativity and efficiency.

Virtual Production (VP) has significantly enhanced efficiency by leveraging the capabilities of game engines which provide production teams with increased flexibility and creative freedom, enabling them to design unique scenes in an industry that is rapidly evolving. For instance, instead of building elaborate sets, production teams can use game engines to create immersive environments digitally¹¹. This not only speeds up the production process but also allows for real-time adjustments and creativity. Teams can visualise scenes during filming, enhancing collaboration and reducing costs associated with traditional methods. However, challenges such as high initial costs, the need for skilled personnel, and potential technical limitations can arise. Despite these challenges, this technological advancement acts as a catalyst for VP, facilitating the transformation of more imaginative concepts into reality during the ideation and production stages, with necessary human oversight.



Rise of digital creator economy

The transformation in advertising and marketing is underscored by the global creator market's value of approximately US\$13.8 billion in 2021¹². An example of this shift is the Southeast Asian fashion brand Pomelo, which utilised the TikTok Creator Marketplace for its Chinese New Year campaign, achieving nearly 5.3 million video views¹³; an example of how creators work more independently to monetise their digital content. When evaluating TikTok video performance, accounts can reference specific benchmarks based on follower counts. Profiles with more than 100,000 followers, such as Pomelo, typically average around 54,000 views per video. Given that Pomelo has over 600,000 followers, their campaign achieving nearly 5.3 million video views signifies exceptional success. With the surge in digital creator economy, online creators will also help brands that they are collaborating with to have direct connections with their users, and gain better understanding of their target audiences' preferences to better present captivating content. This highlights the effectiveness of leveraging digital creators for brand engagement, monetisation and market presence.



Generative Artificial Intelligence (Gen AI) in Singapore's media sector

Gen AI is rapidly becoming a game-changer in Singapore's media sector, impacting media practitioners across various domains in distinct ways. The technology offers tools for enhanced creativity and efficiency, enabling the production of personalised content, from automated article drafting to creating realistic visual effects, all at an accelerated pace and reduced cost.

In Singapore, the integration of AI into creative fields is showcased through the ArtScience Museum's exhibition "Notes from the Ether," which explores the collaboration between artificial intelligence and human artists to create unique visual artworks¹⁴. This exhibition highlights how algorithms can shape artistic expression and engage audiences in new ways. Complementing this initiative is BandLab's SongStarter¹⁵, an AI-powered music creation tool that assists musicians in generating melodies and song ideas, thereby democratising the music production process.

However, the rise of Gen AI necessitates a shift in skills and competencies for media professionals, emphasising the need for Gen AI Technical and Skills Competencies (TSCs) in managing AI tools effectively. These TSCs are inclusive of the following - AI Content Generation for Visual Art Images, Music, Photorealistic Images, Script Development, and Videos. There is a growing need for expertise in managing and directing AI tools, understanding their capabilities and limitations, and integrating AI-generated content seamlessly with human creativity. This underscores the importance of continuous learning and adaptation in the media sector, as professionals navigate the evolving digital landscape. As Singapore's media industry continues to adapt and evolve, embracing Gen AI with a balanced approach of innovation and responsibility will be key to harnessing its potential while maintaining the integrity and trustworthiness of media content.



Awareness of media law across all professionals in the media sector

The integrity of the local media industry remains the cornerstone of the industry's sustainability and success, therefore, awareness of media law is vital across all professionals in the media sector. As new technologies and production workflows are introduced, local media professionals must have a thorough understanding of intellectual property (IP) and copyright laws, as well as ethical best practices. This necessity for knowledge creates a demand for Media Law and Compliance, and Bias Identification and Mitigation TSCs that equip professionals to navigate complex copyright and privacy laws and reduce the risk of infringement claims. This maintains transparency when utilising Gen AI tools, ensuring proper attribution for the use of others' work, and implementing rigorous measures to protect entrusted data. Adhering to these standards safeguards the rights of content creators and promotes trust and professionalism. Hence, it supports the sustained success of the local media industry and enables a greater competitive advantage as a diverse and forward-looking local media hub.

Take Your Career Further



FOR INDIVIDUALS

Media Manpower Programmes

IMDA's Media Manpower Plan aims to develop a future-ready media workforce by enhancing skills, creating career pathways, and supporting freelancers. Initiatives include the Skills Framework for Media, Story Lab, WritersLab, and freelancer standards. In collaboration with industry partners, it fosters a resilient talent ecosystem.

Media Talent Progression Programme - Overseas Development Grant

The IMDA Overseas Development Grant offers up to \$50,000 in funding for Singapore media professionals attending international labs, platforms, or awards. It covers travel, accommodation, and participation costs, aiming to enhance skills and international connections.

Suite of initiatives for Early-Career

The SkillsFuture Early-Career initiative helps individuals start their careers by offering skill development opportunities, industry insights, and training subsidies. Programs like the ITE Progression Award and SkillsFuture Credit aim to boost employability and career growth.

Careers Finder

The CareersFinder quiz on MyCareersFuture helps individuals identify suitable career options by assessing their most recent occupation. It provides tailored recommendations based on the user's experience, skills, and preferences. This tool aims to assist with career planning and finding new opportunities.

Media Talent Progression Programme

IMDA's Media Talent Progression Programme (MTTP) supports local media talent with career progression, mentorship, and industry exposure. It offers on-the-job training, international experience through grants, and participation in top media platforms to elevate skills and visibility locally and globally.

Suite of initiatives for Mid-Career

The SkillsFuture Mid-Career initiative helps individuals upskill or transition careers with programs like career transition support, enhanced course subsidies, and skills rebooting for those over 40, boosting employability and relevance in the evolving economy.

Career Matching Services

Workforce Singapore offers Career Matching & Guidance services to assist job seekers and career changers. These services provide personalized consultations, workshops, and tools like MyCareersFuture to help individuals explore opportunities, develop careers, and transition effectively. The goal is to support job searches, career shifts, and skill growth.

Initiatives and Schemes by:

■ Infocomm Media Development Authority ■ SkillsFuture Singapore ■ Workforce Singapore

For more information on the initiatives and schemes, please visit
imda.gov.sg | skillsfuture.gov.sg | wsq.gov.sg

Take Your Career Further



FOR EMPLOYERS

Media Enterprise Programme

The Media Enterprise Programme by IMDA supports local media companies in creating content for international markets. It offers up to \$500,000 in funding for early to mid-development projects, such as episodic series and films, covering costs like writer fees and pitch materials. Applicants must have a strong track record and co-financing ability.

Media Industry Digital Plan

The Media Industry Digital Plan (IDP) by IMDA guides media SMEs in adopting digital solutions to enhance productivity and growth. Covering areas like animation and digital advertising, it provides resources such as tools, grants, and step-by-step advice to improve operations and digital readiness as part of the SMEs Go Digital programme.

Suite of initiatives for Employers

SkillsFuture offers initiatives to help employers develop their workforce by enhancing employees' skills. Programs include funding support for training costs, the SkillsFuture Enterprise Credit, and the SkillsFuture Employer Awards. These initiatives aim to improve productivity and address industry needs through skill development, career progression, and workplace learning.

Productivity Solutions Grant - Job Redesign (PSG-JR)

The PSG for Job Redesign (PSG-JR) helps businesses improve productivity by redesigning roles and processes. SMEs can receive up to 50% funding (up to \$30,000) for consultancy services. The program also allows companies to use the SkillsFuture Enterprise Credit for additional support. It encourages businesses to collaborate with approved consultants to enhance job roles and meet workforce needs.

Initiatives and Schemes by:

■ Infocomm Media Development Authority ■ SkillsFuture Singapore ■ Workforce Singapore

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Take Your Career Further



FOR INDIVIDUALS & EMPLOYERS

Media Capabilities

The Infocomm Media Development Authority (IMDA) enhances Singapore's media industry by adopting Virtual Production (VP) technology and providing targeted training. It also supports talent development through scholarships, apprenticeships, and skills frameworks, aiming to boost local and international content creation and competitiveness.

Public Service Media

IMDA supports Singapore's Public Service Media (PSM) to promote social cohesion, cultural awareness, and values like racial and religious harmony through diverse content in four official languages. PSM includes news, documentaries, and children's programs to foster informed citizens. As viewing habits shift digitally, IMDA partners with platforms like Mediacorp's meWATCH to expand access to PSM content.

Company-Led Training (CLT)

IMDA's Company-Led Training (CLT) Programme aims to equip Singaporeans with in-demand media skills through practitioner-led apprenticeships at hiring companies. It supports fresh graduates and mid-career professionals to gain in-depth industry experience through on-the-job training to enhance their employability and career pathways in media roles.

MyCareersFuture

MyCareersFuture is a Singapore job portal designed to help job seekers find relevant opportunities tailored to their skills and experience. It offers job-matching recommendations, career resources, and tools to enhance job search strategies. The platform connects individuals with employers, focusing on skills development and career growth.

Initiatives and Schemes by:

■ Infocomm Media Development Authority ■ Workforce Singapore

For more information on the initiatives and schemes, please visit
imda.gov.sg | wsg.gov.sg

Overview of Media Career Tracks

CONTENT PRODUCTION AND MANAGEMENT

Content Development - Digital (Video) Content Creation	Content Development - Directing	Content Development	Content Development - Producing	Production Management	Production Management - Continuity
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CONTENT PRODUCTION AND MANAGEMENT

Talent - Talent Performance	Talent - Talent Management	Talent - Action Performance	News Reporting and Production
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PRODUCTION CRAFT

Production Design	Hair	Makeup	Wardrobe
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PRODUCTION TECHNICAL SERVICES

Studio Management	Camera	Electric / Lighting	Grip	Sound	Photography
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CONTENT POST-PRODUCTION

Music Composition	Audio Post-Production	Visual Post-Production
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VFX, ANIMATION AND DESIGN

VFX and Animation Production Management	Concept Art	Virtual Camera / Layout	Assets	Animation
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VFX, ANIMATION AND DESIGN

Lighting and Rendering	Compositing and Painting	Motion Capture	Motion Graphics
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Virtual Production / ICVFX

Virtual Art Department	Virtual Stage Production
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GAME PRODUCTION AND DEVELOPMENT

Game Production Management	Game Design	Game Technical Design	Game Programming	Quality Assurance
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Overview of Media Career Tracks



Content Production and Management

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Across Production Craft / Production Technical Services / Content Post-Production / VFX, Animation & Design / Emerging Technologies / Content Production and Management tracks	Production Assistant	20
Content Development - Digital (Video) Content Creation	Content Strategist	22
	Content Account Manager / Executive	24
	Social Media Content Producer	26
	Multimedia Designer	29
Content Development - Directing	Director* (Single Camera Production, Multiple Camera Production)	31
	Junior Scriptwriter / Junior Writer	34
	Scriptwriter	35
Content Development	Storyboard Artist (Live Action Production)	36
	Development Producer (Scripted)	37
	Development Producer (Unscripted)	38
	Showrunner	39
	Assistant Producer	41
Content Development - Producing	Series Producer (Scripted / Unscripted)	43
	Producer	45
	Executive Producer (TV / Film)	47
	Production Coordinator	49
	Production Manager	51
Production Management	Line Producer	53
	Production Accountant	56
	Location Manager	59
	Set Safety Officer	61
	2 nd Assistant Director	63
	1 st Assistant Director	65

Content Production and Management

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Production Management - Continuity	Script Supervisor (Scripted)	67
	Script Supervisor (Unscripted)	69
Talent - Talent Performance	Actor	70
	Voice Over (VO) Artist	71
Talent - Talent Management	Casting Director	72
	Intimacy Choreographer / Coordinator	74
	Stunt Performer	77
Talent - Talent Action Performance	Stunt Coordinator	79
	Fight Choreographer	81
	Action Director	83
News Reporting and Production	Senior Anchor/ Senior Presenter/ Anchor/ Presenter - News	85
	Reporter/ Correspondent - News	87
	Senior Reporter/ Senior Correspondent - News*	89
	Assistant Producer - News / Current Affairs	91
	Senior Producer/ Producer - News	93
	Senior Producer/ Producer - Current Affairs	95
	Executive Editor/ Executive Producer - News and Current Affairs	97
	Chief Editor	99
	Photojournalist	101

Production Assistant

JOB ROLE DESCRIPTION

The Production Assistant supports the operational aspects of the production by performing administrative tasks and logistical management on a day-to-day basis. The Production Assistant is responsible for ensuring that meals, furniture and transport are available on the production site, arranging mandatory compliance documents required for production, as well as serving as a personal courier for key production crew.

The Production Assistant is an individual contributor in an administrative role. The Production Assistant is expected to move around the site often to take instructions from various departments.

The Production Assistant should be meticulous and adept at planning and organising in order to deliver according to instructions provided. The Production Assistant should also be a good communicator to be able to coordinate between production teams.

* Note: This role also straddles across various functional tracks.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Maintain cash and receipts for daily cash transactions • Arrange logistics for delivery of items required for production • Process compliance documentation required for production commencement
Manage production operations	• Distribute call-sheets to ensure cast and crew are available for filming at the allocated time • Coordinate production communication and meetings between production teams • Coordinate housekeeping to ensure timely readiness of the set for filming • Organise various production requirements on a contingent basis • Provide personal courier support to production teams in order to maintain communication during production
Track production progress	• Report issues from set to the production office • Arrange filing of production reports and paperwork • Create daily logs of production to track progress

Production Assistant

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Adaptability	Basic
	Contract and Vendor Management	Level 2	Collaboration	Intermediate
	Emergency Response Management	Level 2	Communication	Intermediate
	Location Scouting and Management	Level 3	Creative Thinking	Basic
	Production Operations	Level 1	Learning Agility	Basic
	Production Planning and Scheduling	Level 3		
	Research	Level 2		
	Studio Technical Production	Level 2		
	Talent Casting	Level 2		
	Vision Mixing	Level 2		
	Production Operations	Level 1		



Content Strategist

JOB ROLE DESCRIPTION

The Content Strategist is responsible for developing and implementing strategies to plan, create, distribute, and optimise content across various digital platforms. This is a creative role that requires analytical and organisational skills. The Content Strategist conducts market research, analyses competitor content, and gathers customer feedback to inform the strategies. The Content Strategist identifies trends in reader engagement and adapt the content accordingly, by checking analytics data. The Content Strategist brainstorms and implements innovative ideas and creative concepts that align with key brand messages and objectives. The Content Strategist maps out editorial workflows and utilises content management systems to ensure timely and efficient digital content creation. The Content Strategist optimises content for search engines, distribute it through digital channels. The Content Strategist monitors and reports on the performance of content, adjusting strategies as necessary to maximise reach.

The Content Strategist should have excellent market research skills, with the ability to analyse competitor content and customer feedback to identify gaps and opportunities for creating winning strategies. The Content Strategist should be proficient in data analysis and understand analytics tools to track and measure the performance of content across multiple channels. Strong communication and writing abilities are essential as well.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop content strategy	• Conduct a comprehensive analysis of competitor content to understand the strategies, strengths, weaknesses, and areas for improvement, including the type of content, tone, style, key topics and methods used in audience engagement • Identify opportunities for differentiation to set brand apart and attract the target audience by analysing gaps in the market and understanding how competitors are positioned (e.g., niches) • Assess the content landscape to identify gaps in the market that the brand can fill with valuable and relevant content, including topics, formats, and perspectives
Analyse audience and performance	• Monitor and analyse analytics data to identify trends in reader engagement, such as page views, time spent on content, and click-through rates • Formulate content strategies according to data analyses on audience behaviour, preferences, and interests • Monitor and report on the performance of content across multiple channels, adjusting strategies as necessary to maximise reach and engagement • Utilise analytics tools to assess trends in reader engagement and making data-driven decisions for content optimisation.
Create and manage content	• Map out an editorial workflow and utilising content management systems to ensure timely and efficient digital content creation • Evaluate existing platforms for gaps in consistency or areas that can be improved upon through content audits. • Create promotional copy for products or services in line with branding guidelines and marketing strategies • Ensure consistency of messaging and brand identity across various content channels



Content Strategist

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Distribute and promote content

- Develop strategies for content distribution across digital channels
- Leverage social media platforms, email marketing, and content partnerships for wider reach
- Implement content promotion techniques to enhance visibility and engagement
- Monitor content performance and making data-driven recommendations for optimisation
- Develop and execute targeted content promotion campaigns to generate buzz and drive traffic to specific pieces of content

Monitor performance

- Use various analytics tools and content management system to track the performance of the content
- Identify key metrics and KPIs to evaluate content effectiveness
- Analyse performance data to identify patterns, trends, and areas for improvement to enhance the overall user experience

SKILLS AND COMPETENCIES

TECHNICAL SKILLS AND COMPETENCIES

CRITICAL CORE SKILLS (TOP 5)

Social Media Content Creation and Management	Level 4 - 5	Creative Thinking	Intermediate
Audience Analytics	Level 4	Problem Solving	Intermediate
Audience Segmentation	Level 4	Digital Fluency	Intermediate
Brand Management	Level 4	Sense Making	Intermediate
Content Marketing Strategy	Level 4	Transdisciplinary Thinking	Intermediate
Immersive Ad Placement Collaboration	Level 4		
Immersive Technology Integration	Level 4		
Integrated Marketing	Level 4		
Market Research	Level 4		
Social Listening	Level 4		
Marketing Strategy	Level 4		
Market Intelligence	Level 4		
Market Evaluation	Level 4		
Content Strategy	Level 4		
Production Planning and Scheduling	Level 4		
Community Development	Level 4		



Content Account Manager / Executive

JOB ROLE DESCRIPTION

The Content Account Manager/ Executive represents the company to external partners, facilitating collaboration between clients and the creative team to deliver high-quality, engaging content. The Content Account Manager/ Executive’s responsibilities include client relationship management, project oversight, team mentoring, and identifying growth opportunities.

The Content Account Manager/ Executive acts as the primary point of contact for clients, coordinating with internal teams to deliver outstanding service and solutions. The Content Account Manager/ Executive ensures that client needs are met and the projects are executed on time and within budget.

The Content Account Manager/ Executive should be a highly organised individual with strong attention to detail. The Content Account Manager/ Executive should also possess strong decision-making, problem-solving, and communication skills.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Project Management	• Coordinate with internal and external stakeholders to ensure the successful delivery of projects. • Oversee ideation, execution, and smooth delivery of assigned projects. • Manage project budgets and timelines for assigned accounts.
Content and Quality Assurance	• Work closely with sponsors and the creative team to elevate the quality, shareability, and authenticity of our paid/sponsored content, while maximising project revenue. • Provide recommendations to internal teams on commercial opportunities, content trends, and product development.
Account Growth	• Identify opportunities for account growth and new business within existing clients • Develop and present proposal to clients for additional services and solutions • Collaborate with sales and marketing teams to support new business development
Client Relationship Management	• Maintain active and meaningful relationships with key sponsors and collaborators. • Oversee client relationships, ensuring exceptional service delivery and exceeding client expectations. • Identify and pursue cross-selling opportunities for new service offerings.
Reporting and Analysis	• Prepare and present regular reports on account performance and project status • Analyse account metrics and client feedback to identify areas for improvement • Develop action plans to address client concerns and enhance satisfaction

Content Account Manager / Executive

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Social Media Content Creation and Management	Level 2 - 3	Collaboration	Intermediate
	Account Management	Level 3	Creative Thinking	Intermediate
	Project Management	Level 3	Decision Making	Intermediate
	Fundraising and Sponsorships	Level 4	Problem Solving	Intermediate
	Production Budget Management	Level 3	Sense Making	Intermediate
	Production Operations	Level 3		
	Production Planning and Scheduling	Level 3		
	Production Team and Crew Selection	Level 3		
	Business Negotiation	Level 3		
	Community Development	Level 3		

Social Media Content Producer

JOB ROLE DESCRIPTION

The Social Media Content Creator creates high-quality and engaging video and digital media content that supports a platform, brand, production’s marketing efforts, enhances their brand image, and drives growth. The Social Media Content Creator manages production costs and execution options, collaborates with in-team and external stakeholders, and develops platform based & social media presence through video-driven strategies and digital media content. The Social Media Content Creator is critical to the success of said platform’s digital media marketing impact & said creator provides high-quality work that meets higher objectives while staying within set budgets and timelines.

The Social Media Content Creator creates and produces captivating video and digital media content for the platform/social media account’s calendar and clients. The Social Media Content Creator films, edits, and produces interviews, projects, and online content in single and multi-camera shoots. The Social Media Content Creator is also responsible for designing and creating motion graphics, simple animations, and showreels. In addition, the Social Media Content Creator produces, edits, and manages content production for clients, ensuring high aesthetic quality within set budgets and schedules.

The Social Media Content Creator collaborates with permanent and freelance staff to produce high-quality video content and helps develop social media presence through video-driven strategies and digital media content. The Social Media Content Creator will ultimately also plan, support, and produce a range of media products to support the needs of stakeholders to be uploaded/posted on their platform/social media accounts. Additionally, the Social Media Content Creator may front social content when needed. The Social Media Content Creator creates engaging and high-quality video and digital media content that aligns with the company's and clients' objectives and meets their expected brand standards while staying within set budgets and schedules.

The Social Media Content Creator is a good communicator in any necessary language attached to the social media/content platform, and has a good understanding of local social media and the online/mobile industry. The Social Media Content Creator has platform-based social media certifications and has operational knowledge and deep understanding of social media platforms.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Create content	• Develop engaging and compelling content for specific platforms, such as social media channels, websites, blogs, or video-sharing platforms • Create a variety of content formats, including articles, videos, infographics, podcasts, and images • Tailor content to suit the platform's requirements, user preferences, and content guidelines
Develop strategies for content development and content optimisation	• Research and understand the target audience to create content that resonates with their interests, needs, and preferences • Plan and execute content strategies to achieve specific goals, such as increasing brand awareness, driving engagement, or generating leads • Identify trending topics, industry news, and relevant themes to incorporate into content creation • Conduct keyword research and implementing SEO strategies to optimise content for search engines and increase organic visibility • Format and structuring content to enhance readability and user experience • Apply best practices for content distribution, including the use of hashtags, tags, metadata, and sharing on appropriate platforms

Social Media Content Producer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan and execute content production	• Create and edit multimedia content, such as videos, podcasts, and graphics, to enhance the visual appeal and engagement of the content • Record and edit videos, including scripting, filming, voice-over, and post-production tasks. • Design and create visually appealing graphics and images using tools like Photoshop, Canva, or Illustrator
Engage community	• Monitor and respond to audience comments, messages, and inquiries on various platforms to foster engagement and build relationships. • Participate in relevant discussions, groups, or forums to establish thought leadership and promote content • Collaborate with influencers, partners, or brand advocates to amplify content reach and engagement
Perform data analytics and reporting	• Monitor and analyse content performance metrics, such as views, engagement, click-through rates, and conversions • Employ analytics tools, such as Google Analytics or social media insights, to gain insights and make data-driven decisions • Generate regular reports and providing recommendations for content optimisation based on performance analysis

Social Media Content Producer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Social Media Content Creation and Management	Level 3 - 4	Creative Thinking	Intermediate
	Concept Creation	Level 3	Decision Making	Intermediate
	Video Editing (Creative)	Level 3	Sense Making	Intermediate
	Video Editing (Technical)	Level 3	Self Management	Intermediate
	360 Degree Camera Operations	Level 2	Communication	Intermediate
	Photography	Level 3		
	Camera Operations (Creative)	Level 3		
	Camera Operations (Technical)	Level 3		
	Motion Graphics	Level 3		

Multimedia Designer

JOB ROLE DESCRIPTION

The Multimedia Designer is responsible for the planning, designing, and development of digitally delivered information, promotional content, instructional material, and entertainment using various online and recorded digital media. The Multimedia Designer utilises a combination of static and animated elements such as information, text, pictures, video, and sound to create engaging and interactive content for different platforms including screen and site-specific installation such as projections and projection mapping. The Multimedia Designer may collaborate with other professionals, such as graphic designers, animators, writers, and developers, to crystallise ideas.

The Multimedia Designer should be proficient in graphic design software and multimedia tools. Strong visual communication and storytelling abilities are essential, as well as a solid understanding of user experience (UX) principles. Also, a comprehensive knowledge of current design trends, multimedia technologies, and the ability to adapt to evolving digital platforms is crucial for success in this role.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Design appealing visuals	• Create visually appealing designs using various graphic design tools and software • Develop design concepts and translating them into digital or print media • Apply design principles such as colour theory, typography, and layout to create effective visual communication
Execute multimedia production	• Plan and execute multimedia projects from idea concept to completion • Create and edit multimedia content, including images, videos, animations, and interactive elements • Collaborating with cross-functional teams to ensure seamless integration of multimedia elements
Create and optimise content	• Create visual content, such as infographics, illustrations, and icons. • Optimise images and multimedia elements for web and mobile performance • Ensure accessibility and usability of multimedia content for all users across multiple platforms including interactive displays and site-specific installations



Multimedia Designer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	2D Animation	Level 3	Adaptability	Intermediate
	Multimedia Design	Level 3	Creative Thinking	Intermediate
	Digital and Interactive Design	Level 3	Collaboration	Intermediate
	Immersive Design	Level 4	Problem Solving	Intermediate
	Immersive Video Editing for Performing Arts	Level 3	Transdisciplinary Thinking	Intermediate
	Content Creation (multimedia)	Level 3		
	Motion Graphics	Level 3		



Director* (Single Camera Production, Multiple Camera Production)

JOB ROLE DESCRIPTION

The Director brings content concepts and/or ideas to life using the Director’s artistic vision. The Director is responsible for developing an idea into impactful and engaging content by visualising and defining the style and structure of the production. The Director guides script development and makes key decisions on cast, crew and locations. The Director directs the content shoot with creative direction to both cast and crew. The Director also collaborates closely with the technical departments of production such as the camera, lighting, design and special effects departments in order to achieve the Director’s vision. The Director collaborates closely with the post-production team to achieve the final cut of the production. In some cases, Directors assume multiple roles such as Producer-Director or Writer-Director. The Director mostly works in single camera productions, but may also specialise in multiple camera productions.

The work involves conceptualising a creative vision to deliver the content and driving its execution with creative direction. It also needs high amount of concentration, collaboration and creative thinking.

The Director ought to have a strong understanding of the entire content production process. The Director should possess a flair for storytelling to create compelling stories for various forms of visual media. The Director has an artistic vision to be able to visualise and create content for linear and non-linear forms of content. The Director should also be able to motivate teams to push the boundaries. The Director should have effective leadership, collaboration, communication and stakeholder management.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Pitch ideas, scripts and/or screenplays to potential stakeholders • Guide revisions to the screenplay based on the creative and commercial inputs from relevant stakeholders • Guide the creation of storyboards by communicating the creative vision for each scene • Create the content concept which may include the genre, theme period setting, broad storyline and basic plot • Guide the development of the script based on the content concept and storyline
Coordinate pre-production operations	• Assess the requirements of the production in terms of cast, crew, location, studio, equipment, logistics and marketing • Recommend the best-suited personnel for key positions • Guide main cast actors during script readings to help them deeply understand the characters' traits and behaviours • Put in hiring requests for specific professionals for head of departments

Director* (Single Camera Production, Multiple Camera Production)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Perform Multi Camera Production Operations	- Oversee takes of the continuous rolling shots using the production monitors - Guide the switching of cameras for the primary recording - Guide the talent to understand the shot requirements and the specific cameras to face for specific parts of dialogues - Oversee the positioning of the multiple camera setup in alignment with the shot requirements, in collaboration with production teams - Guide the creation of shotlist to account for multiple cameras - Communicate the vision and requirements of each shot including the visual setting, type of shots for correct emphasis and creative atmosphere
Perform Single Camera Production Operations	- Oversee takes using production monitors and advise crew and cast on re-takes if required - Guide talent during the takes on the scene requirements and emotions required to achieve the vision of the scene - Compose the visual details of each shot as per the storyboard by finalising camera angles, lighting, positioning and movement of actors - Communicate the vision and requirements of each shot including the visual setting, type of shots for correct emphasis and creative atmosphere
Manage post-production operations	- Review unedited content as part of the editorial viewing - Provide creative inputs for scene cuts and edits, visual effects and colour grading to ensure retention of the content's creative vision - Provide creative inputs to guide the creation of the final sound mix - Finalise edited content for production release - Direct the creation of the trailer for the content

NOTE: *Text in brackets refer to specialisations included in the job role

Director* (Single Camera Production, Multiple Camera Production)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Adaptability	Intermediate
	Creative Storytelling	Level 3 - 5	Collaboration	Intermediate
	Direction	Level 4 - 5	Creative Thinking	Intermediate
	Filmmaking Concepts	Level 3 - 4	Decision Making	Intermediate
	Media Law and Compliance	Level 3 - 4	Problem Solving	Intermediate
	Narrative Design	Level 3 - 5		
	Introduction to Virtual Production for Directors and Producers	Level 3		
	Talent Casting	Level 4 - 5		
	Virtual Production / ICVFX Concepts for Creators	Level 3		
	Diversity Awareness and Management	Level 3		
	Introduction to Visual Effects for Creators Directors and Producers	Level 3		

NOTE:*Text in brackets refer to specialisations included in the job role

Junior Scriptwriter / Junior Writer

JOB ROLE DESCRIPTION

The Junior Scriptwriter / Junior Writer supports the script development processes by supporting the origination or development of an idea for consideration by key stakeholders. The Junior Scriptwriter / Junior Writer identifies relevant sources for research, then collates and assesses information from various sources. The Junior Scriptwriter / Junior Writer verifies sources of information.

The Junior Scriptwriter / Junior Writer is required to have effective fact-checking and concise writing capability, with the ability to select relevant materials to be presented. The Junior Scriptwriter / Junior Writer should be able to conceptualise ideas and possesses an understanding of the pre-production and production process. The Junior Scriptwriter / Junior Writer should have a foundational understanding of how to tell stories by using images and sounds, and how to structure stories for the screen. While the Junior Scriptwriter / Junior Writer may not yet specialise in one particular genre, the Junior Scriptwriter / Junior Writer should have a wide range of references and a good grasp of various film, tv and digital content genres. The Junior Scriptwriter / Junior Writer may be guided by the Head Scriptwriter or Development Producer when working on drafts.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Conduct primary and secondary research to support the development of story angles • Assess the research sources for potential suitability for inclusion in each programme according to genre and format • Carry out additional research for future development of the storyline • Identify research sources to search for information related to topic • Select suitable research sources within time and cost limits
Develop story elements of script for content	• Assist in creating drafts of script to support the development of story elements • Assist in detailing the key elements in storyline for presentation to key stakeholders • Make edits to scripts based on instructions from production teams • Check information written in script for accuracy

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Adaptability	Intermediate
	Creative Storytelling	Level 3	Collaboration	Intermediate
	Narrative Design	Level 2	Communication	Intermediate
	Research	Level 2	Creative Thinking	Intermediate
	Scriptwriting	Level 3	Learning Agility	Intermediate

Scriptwriter

JOB ROLE DESCRIPTION

The Scriptwriter is responsible for creating blueprints and details of the script based on the concept or idea. Building on in-depth research, a keen understanding of the concept of the series, the target audience and production requirements, the Scriptwriter crafts and pitches unique and original story ideas to the creative leadership teams. The Scriptwriter plans the story elements, creates characters, develops story arcs, writes story drafts, scenes and dialogue to translate the creative vision into a story for production. The Scriptwriter works closely with the production teams to review and revise the script. During the development process, the Scriptwriter frequently reviews the work to ensure it meets required standards.

The Scriptwriter should have an understanding on how productions affect audiences and awareness of industry market trends. The Scriptwriter should also have a fundamental understanding of the process of translating scripts to various visual media. The Scriptwriter might specialise in certain genres. The Scriptwriter may also run a writers room and supervise Junior Scriptwriters and contribute more to pre-production by participating in auditions, cast meetings, and script readings.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Present the narratives and provide inputs on the visual and production requirements for key stakeholders' consideration • Produce original ideas for consideration based on understanding of the audience • Conduct individual primary research to get a first-hand feel of the characters and other story elements • Guide teams to conduct research on the subject matter based on the creative brief and storyline provided
Develop story elements of script for content	• Revise written material based on editorial and personal standards to meet expectations of production teams • Create outlines and script drafts based on the research and creative vision of production teams • Write the narrative script describing in detail the plot, characters, physical environment, moods and dialogues • Revise the script drafts based on the inputs from production teams
Support copyright clearance of written materials	• Flag the possibilities of legal and copyright issues that may occur with the production of script • Propose options to modify script to avoid any copyright or legal issues

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3 - 4	Collaboration	Intermediate
	Creative Storytelling	Level 3	Communication	Intermediate
	Narrative Design	Level 3 - 4	Creative Thinking	Intermediate
	Research	Level 2	Problem Solving	Intermediate
	Diversity Awareness and Management	Level 3	Sense Making	Intermediate
	Scriptwriting	Level 3 - 4		

Storyboard Artist (Live Action Production)

JOB ROLE DESCRIPTION

The Storyboard Artist (Live Action Production) creates the visual representation of a script's narrative. The Storyboard Artist (Live Action Production) works with the Director to visualise what is to be filmed, set out the look, camera angles, and points of view of the sequences as a crucial part of the pre-production process. The Storyboard Artist (Live Action Production) must be able to interpret and accurately translate the vision of the director because the storyboards will be used by the rest of the crew and production as a guide for the production process.

The Storyboard Artist (Live Action Production) should have excellent drawing skills and be able to produce artwork in a range of styles. The Storyboard Artist (Live Action Production) should have a good sense in layout / perspectives, composition, sequential drawing and editing as well as a strong understanding of framing. The Storyboard Artist (Live Action Production) should have a good sense of cinematic styles, and be a strong visual storyteller in order to communicate a narrative well.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Receive brief from Director and interpret script to understand storyboarding requirements • Review visual references from creative team if available to incorporate into storyboard
Create storyboards to guide production	• Work with Director to list shots / angles needed to storyboard for live action shoots • Incorporate visual stylistic elements from references given by Director and creative team • Create sketches for first draft and present to creative team • Refine storyboard based on feedback and instructions from creative team
Develop skills and portfolio	• Draw ideas from imagination and research to develop skills for developing production art • Develop better understanding of depicting mood and emotion by utilising visual styles for the purpose of enhancing breadth and depth of own portfolio by exploring lighting, shading and colouring themes • Build own portfolio with assets created from research as well as work done on previous projects to showcase own suitability for specific project requirements • Explore different artistic themes and visual styles to enhance breadth and depth of own portfolio

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Art Creation	Level 3	Adaptability	Intermediate
	Storyboarding	Level 3	Collaboration	Intermediate
	Creative Storytelling	Level 3	Communication	Intermediate
			Creative Thinking	Intermediate
			Digital Fluency	Intermediate

Development Producer (Scripted)

JOB ROLE DESCRIPTION

The Development Producer (Scripted) is responsible for finding stories and scripts in order to be made into a feature film or commissioned into a series. The Development Producer (Scripted) will read screenplays, and review the strengths and weaknesses and determine whether the Development Producer (Scripted) might be an engaging to an audience. As such, the Development Producer (Scripted) would have strong vision in what will be popular as well as the trends in viewing.

For TV drama series, the Development Producer (Scripted) may be involved with supporting producers in pitching concepts to TV commissioners where the Development Producer (Scripted) would prepare presentations and a brief summarising the programme, as well as a short reel to support the pitch. The Development Producer (Scripted) ought to have a deep and wide knowledge of diverse genres of media and excel in sourcing ideas. The Development Producer (Scripted) has a keen sense of viewership trends.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Pitch script ideas and/or screenplays to potential stakeholders • Engage in dialogue with the content management teams for make-or-buy decisions for identified ideas or concepts • Drive the identification of suitable scripts and literary content to obtain acquisition rights for the purpose of developing into films • Leverage on insights from viewership statistics, content consumption patterns and audience behaviour to determine the kind of content that would be successful • Oversee research on opportunities in existing stories, ideas and concepts to provide inputs for production potential • Review research to understand the target audience and preferences in terms of concept, running time and format • Evaluate concepts or ideas for suitability, marketability and potential audience appeal • Discuss the narrative, visual requirements and other production requirements with the creative leadership teams
Support pitches for funding and sponsorships	• Support the preparation and presentation of pitches to prospective financial and sponsorship partners • Research and provide options to the production teams on the financing and sponsorship options
Coordinate pre-production operations	• Estimate production costs based on the script • Contribute creative content ideas and research for refining the script during pre-production • Suggest script changes based on review or production constraints • Oversee the production plan and schedule and provide inputs based on timelines and commercial considerations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Collaboration	Intermediate
	Research	Level 2	Creative Thinking	Intermediate
	Diversity Awareness and Management	Level 3	Customer Orientation	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate



Development Producer (Unscripted)

JOB ROLE DESCRIPTION

The Development Producer (Unscripted) is responsible for finding new ideas and show formats. The Development Producer (Unscripted) undertakes thorough research through reading various materials including books, articles and journals. The Development Producer (Unscripted) also consumes various media content and ought to maintain a network of agents and broadcasters. Leveraging the knowledge of channels, audiences and extensive network, the Development Producer (Unscripted) is on the lookout for talent to incorporate their expertise to TV programming. The Development Producer (Unscripted) has a deep understanding of the current programming landscape and is able to discern potential trends and new opportunities within the market.

The Development Producer (Unscripted) is adept at developing new programme titles that are captivating to audiences. The Development Producer (Unscripted) is also proficient at pitching ideas and writing treatments for broadcasters and persuading them on the merits of these ideas. This may include creating visual content like short reels to pitch the idea.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Pitch ideas, and new show formats to potential stakeholders • Engage in dialogue with the content management teams for make-or-buy decisions for identified ideas or concepts • Leverage on insights from viewership statistics, content consumption patterns and audience behaviour to determine the kind of content that would be successful • Oversee research on opportunities in existing ideas and concepts to provide inputs for production potential • Review research to understand the target audience and preferences in terms of concept, running time, format • Evaluate concepts or ideas for suitability, marketability and potential audience appeal
Secure funding and sponsorships	• Lead the preparation and presentation of pitches to prospective financial and sponsorship partners • Research and provide options to the production teams on the financing and sponsorship options
Coordinate pre-production operations	• Identify initial list of potential talent suited for the production • Screen potential candidates based on their casting tapes and portfolios for specific roles based on the casting requirements briefing • Communicate availability of preferred talents to the creative leadership teams

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Collaboration	Intermediate
	Research	Level 2	Creative Thinking	Intermediate
	Diversity Awareness and Management	Level 3	Customer Orientation	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate

Showrunner

JOB ROLE DESCRIPTION

The Showrunner guides the creative vision of the production, and oversees the development, pre-production, production and post-production for a series, and is also usually responsible for the fiscal oversight of the production. The Showrunner might not be the creator of a show, but generally guides the series from its conception to its final episode. While the creative and financial positions are usually separate in the media industry, the showrunner oversees both aspects. In addition to creative duties, the Showrunner is also in charge of day-to-day operations, budgets, hiring, scheduling and interface with the studio, network or platform.

The Showrunner is expected to head the development of the series, lead and run the writers rooms, and sometimes write scripts himself. The Showrunner might direct the opening episodes of the series to set the style. The Showrunner works with the department heads to determine the overall look, tone and feel of the show, overseeing the casting, the hiring of directors and crew and key members of the production team. The Showrunner also oversees the post-production process, determining and working with the post-production team to execute the pacing as well as the overall visual and sound design in post. The work involves business leadership and provision of guidance to all creative, production and post-production departments in ensuring the series is delivered at a high creative standard and within budget and schedule.

The Showrunner should be resourceful with extensive industry network and have a wide knowledge base, from knowing how to prepare and manage budgets to overseeing every aspect of the storytelling and production process. The Showrunner should also have strong leadership, communication, interpersonal and negotiation skills and be adept in problem-solving, allocating resources, and finding creative solutions to production challenges. The Showrunner should possess patience, flexibility and a willingness to learn.

* Note: This role also straddles across the Content Development and Producing sub-functional tracks.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Development	• Lead the writers room in determining the genre and tone of the series, characters and character arcs, main story arcs and other creative elements • Write or oversee the writing of the series bible • Oversee the writing of scripts, and when needed, write, revise or polish scripts • Liaise with other stakeholders – studio, platform, network, investors, executive producers – to communicate the show's creative direction
Oversee pre-production operations	• Oversee the management of budgets and schedules for the series, including approving budgets • Oversee the casting and securing of main cast • Hire the production team and directors • Determine the visual treatment of the show and work with the various departments to achieve it • Liaise with the studio, platform or network to discuss requirements and logistics, final scripts and deliverables for the show
Production	• Ensure the production runs smoothly, within budget and on schedule • Oversee the directors, production team and technical crew in carrying out the creative vision for the show

Showrunner

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

Post-Production and Delivery

KEY TASKS

- Oversee the post-production team in putting together the offlines, final edits, series graphics, opening titles, and visual effects (if any)
- Work with the audio post-production team to achieve the overall audio
- Liaise with the studio, network or platform to approve the offlines, final cuts and masters
- Ensure the timely delivery of all series deliverables

SKILLS AND COMPETENCIES

TECHNICAL SKILLS AND COMPETENCIES

CRITICAL CORE SKILLS (TOP 5)

Concept Creation	Level 5	Problem Solving	Advanced
Creative Storytelling	Level 5	Creative Thinking	Advanced
Filmmaking Concepts	Level 4	Collaboration	Advanced
Media Law and Compliance	Level 5	Developing People	Advanced
Narrative Design	Level 5	Transdisciplinary Thinking	Advanced
Production Budget Management	Level 5		
Production Operations	Level 4		
Production Team and Crew Selection	Level 5		
Diversity Awareness and Management	Level 3		
Talent Casting	Level 4 - 5		



Assistant Producer

JOB ROLE DESCRIPTION

The Assistant Producer supports various phases of content development by coordinating the business and creative aspects of the production. The Assistant Producer may be involved in coordinating the creative production operations including liaising with key cast and crew, coordinating schedule and script changes under guidance and ensuring a smooth transition from production to post-production phases.

The Assistant Producer may be required to manage the end-to-end casting process including doing research to identify upcoming talent, communicating requirements to talent agencies using casting calls, coordination of the auditioning process as well as the contracting process with the finalised cast.

The Assistant Producer is expected to coordinate with internal and external stakeholders in order to perform these responsibilities. The Assistant Producer needs to have an eye for details and be meticulous to enable the Assistant Producer to plan, organise and manage the Assistant Producer's stakeholders well. A flair for creative storytelling will enable the Assistant Producer to provide input for script refinement as well as communicate creative changes during production.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Contribute creative content ideas and research to refine script during pre-production • Develop the production schedules by collaborating with production teams
Manage production operations	• Manage production vendors to ensure smooth and timely post-production process on smaller productions without a line producer • Maintain regular communication with the production teams to communicate creative inputs from the creative leadership teams • Review availability of all required deliverables before calling for production completion • Communicate production changes to production teams
Track production progress	• Review production progress by studying production reports • Implement measures to improve production status by coordinating with key cast and crew • Identify major issues causing budgetary overruns and production delays
Secure funding and sponsorships	• Support the production teams in securing additional funding for the project when required • Research and provide options to the production teams on the financing and sponsorship options • Support the development of budgets by providing the breakdown of the costs for aggregate budgets and proposals
Manage post-production operations	• Support the handover of project materials from production to post-production departments • Organise viewings for editing content in post-production suites



Assistant Producer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Adaptability	Intermediate
	Media Law and Compliance	Level 3	Collaboration	Intermediate
	Procurement for Production Operations	Level 3	Communication	Intermediate
	Production Budget Management	Level 3	Learning Agility	Intermediate
			Problem Solving	Intermediate

Series Producer (Scripted / Unscripted)

JOB ROLE DESCRIPTION

The Series Producer (Scripted / Unscripted) is responsible for making sure the overall editorial and narrative structures, as well as the creative look-and-feel of the series, are achieved and maintained for TV series. This is to manage the challenges to showrunning a series that runs over a large number of episodes, and particularly important when different directors are making individual episodes.

The Series Producer leads the end-to-end management of series production from a creative and operational perspective. The Series Producer (Scripted / Unscripted) oversees and manages the entire lifecycle of series production from the ideation of content to pre-production, production, post-production to finally reaching the audience by broadcasting and distribution.

Series Producers report directly to the series' Executive Producer, and together the Series Producer (Scripted / Unscripted) have regular meetings at all stages of production with the channel commissioner to ensure the show is delivering the agreed content. The Series Producer (Scripted / Unscripted) works with production management to ensure the show is within budget, properly staffed and on schedule. Day-to-day, the Series Producer (Scripted / Unscripted) work with the directors, assistant producers, researchers and runners. The Series Producer (Scripted / Unscripted) liaises regularly with lawyers, both in-house at the production company and at the broadcaster, regarding any legal or compliance issues. Series producers, particularly those who work in the studio or on outside broadcasts, collaborate regularly with the production designer and art department, the crew and technical staff, hair, make-up and costume. Once a show is in an edit, the Series Producer (Scripted / Unscripted) works with post-production teams, giving feedback on edits and scripts. The Series Producer must have expert storytelling skills to push the narrative drive and to sustain audience appeal of show running the show across all episodes.

This role requires strong communications skills as well as the ability to lead and manage people in order to resolve any contested issues that might impede successful delivery of the series. The Series Producer must be able to communicate a clear vision - one that aligns all interacting roles - for the project. This extends to managing the relationship with the Broadcaster.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Development of series concept and episodes	• Develop and Pitch series if coming onboard before commissioning process, by working with Development Producer and TV Executive Producer • Oversee Writing team for the Development of series concept and episodes • Pitch to Commissioning Team at identified potential broadcasters
Conceptualise pre-production operations	• Approve the series production budget based on commissioning funding and financing secured • Review the series production schedules based on budgetary and time considerations • Hire key members of the creative leadership team • Contribute to the hiring of talent for key roles by collaborating with production teams • Organise periodic script readings and rehearsals for key cast members by collaborating with production teams

Series Producer (Scripted / Unscripted)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Deliver cast for production	• Deliver the entire cast required for the production within the allocated casting budget • Make offers to talents for major roles after approval from creative leadership teams • Review exceptions to budgetary and contracting norms with the creative leadership teams • Facilitate the finalisation of contracts with actors for major roles in the production
Oversee Production	• Supervise delivery of scripts so that series consistency, narrative arc and creativity is maintained across the episodes • Oversee Directors and DoP and production design teams for consistent style and narrative delivery • Work with in-house and broadcast teams for marketing and promotions strategy and assets • Oversee Post-Production process for Commissioners’ review and feedback through TX deliverables

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Adaptability	Intermediate
	Creative Storytelling	Level 4 - 5	Communication	Intermediate
	Filmmaking Concepts	Level 4	Creative Thinking	Intermediate
	Narrative Design	Level 4 - 5	Decision Making	Intermediate
	Production Operations	Level 4	Problem Solving	Intermediate
	Production Team and Crew Selection	Level 4		
	Diversity Awareness and Management	Level 3		
	Talent Casting	Level 4 - 5		

Producer

JOB ROLE DESCRIPTION

The Producer leads the end-to-end management of film and broadcast content from a creative and operational perspective. The Producer oversees and manages the entire lifecycle from the ideation of content to pre-production, production, post-production to finally reaching the audience by distribution. The Producer performs creative as well as management responsibilities and leads a team responsible for the creative coordination and logistical management of production to ensure smooth production operations. The Producer manages the overall production operations, resolves issues and recommends solutions to improve the operations. The Producer is responsible for ensuring the script readiness for production by collaborating with scriptwriters.

The Producer should have a flair for translating an idea or story into the desired end product. The Producer also needs to be an expert project manager to deliver a project on time and within budget. The work involves leading projects or teams and provision of guidance to the production department in identifying projects with high customer and/or audience appeal and monetisation potential. The Producer is also required to liaise with multiple internal and external stakeholders.

Strictly for factual or infotainment TV programmes, there is the job role of Producer-Director (TV Factual / Infotainment) (PDs), who both produces and directs.

For Feature Films and TV Series, a Director may double-hat as one of the Producers.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Lead development of concepts	• Acquire rights to suitable scripts and literary content for the purpose of developing into films or video content • Research opportunities in literary works, stories, ideas and concepts for production potential • Guide development team to prepare pitch / treatment / sizzle reel • Guide the scriptwriting teams to convert ideas into screenplays • Approve storyboards after review in collaboration with the creative leadership • Oversee preparation of Pitch project to secure funding or secure full commission • Put together rough budget for pitching • Propose and secure possible talent names to attach to project
Secure funding and sponsorships	• Structure funding model and Pitch project to secure funding or secure full commission from broadcaster / financiers • Lead negotiations with the financiers and provide options for on-screen branding and/or profit sharing models • Secure funds for approved production projects • Develop the overall budget estimates for suitable ideas or proposals
Oversee creative Team and HODs during pre-production	• Hire Key above-the-line creatives and line producer • Review the production schedules based on budgetary and time considerations • Approve the production schedule after review based on budgetary and time considerations • Oversee hiring of talent for key roles by collaborating with production teams • Conduct script readings and rehearsals for key cast members by collaborating with production teams

Producer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Oversee creative Team and HODs during production	• Approve script changes based on inputs from creative leadership teams during shooting • Evaluate and guide creative execution from above-the-line talents / creative team • Review production progress and budgetary adherence by reviewing production reports on a regular basis
Manage post-production operations	• Maintain constant communication to guide post-production teams • Drive quality control of content to meet industry and market specifications • Provide creative inputs during the post-production phase

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Adaptability	Intermediate
	Filmmaking Concepts	Level 3 - 4	Communication	Intermediate
	Fundraising and Sponsorships	Level 4	Creative Thinking	Intermediate
	Media Law and Compliance	Level 4 - 5	Decision Making	Intermediate
	Narrative Design	Level 3	Problem Solving	Intermediate
	Procurement for Production Operations	Level 4		
	Production Budget Management	Level 4 - 5		
	Production Operations	Level 4		
	Production Team and Crew Selection	Level 3 - 5		
	Talent Casting	Level 4 - 5		
	Virtual Production / ICVFX Concepts for Creators	Level 3		
	Introduction to Virtual Production for Directors and Producers	Level 3		
	Virtual Production Coordination	Level 3		
	Diversity Awareness and Management	Level 3		
	Introduction to Visual Effects for Creators Directors and Producers	Level 3		

Executive Producer (TV / Film)

JOB ROLE DESCRIPTION

The Executive Producer (TV / Film) is the most senior role in a TV production and is the person who is expected to oversee the end-to-end life of a project including scripted or unscripted projects. Starting with identifying and developing market able projects which will suit the needs of the broadcast/streaming clients, the Executive Producer (TV / Film) is responsible for pitching and ultimately securing the full finance for the project before it can move into production. The Executive Producer (TV / Film) will then be ultimately responsible for overseeing the project through all stages of production and until final delivery on time and on budget.

The Executive Producer (TV / Film) is one of the persons who sources and secures the financing for a film production, either through an independent financing company, through a studio, or by financing it himself. The Executive Producer's (TV / Film) biggest priority is to make sure there is sufficient money to complete the project. Or the Executive Producer (TV / Film) may have earned the credit by endorsing the project, with the strength of individual industry reputation and industry network recommendations to attract other talents and funding. But the Executive Producer (TV / Film) typically would not be involved in the day-to-day running or the creative development of a feature film production - that would, instead, be the work of the Producer.

The Executive Producer (TV / Film) should be resourceful with extensive industry networks. The Executive Producer (TV / Film) should also have a strong commercial acumen to analyse the monetisation potential of an idea. The Executive Producer (TV / Film) ought to also be adept at communication with strong team leadership skills to manage all the stakeholders from both the production team to the clients.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Leverage on insights from viewership statistics, content consumption patterns and audience behaviour to determine the kind of content that would be successful • Build relationships with key platform partners to ensure they are completely across all their content needs • Conceptualise new concepts or secure rights for reversions / remakes • Identify, Option and Secure rights to other source IP to develop for television • Review commercial aspects of internal and external proposals in light of the production plan and commercial potential
Secure funding and sponsorships	• Lead the preparation and presentation of pitches to TV commissioners and other financial and sponsorship partners • Lead negotiations on terms for financial backing, sponsorships and strike deals for supporting the production project • Drive corporate deals for branding and merchandising by collaborating with sales and marketing teams
Coordinate pre-production operations	• Review production budget for approval after making necessary modifications in light of available funding, monetisation potential and project requirements • Monitor the project through its life cycle from both an editorial and financial control perspectives • Regularly update the client of progress and ensure all milestones are being met to the expected standards

Executive Producer (TV / Film)

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Drive monetisation of content	- For projects where IP is retained, they must develop the distribution plan including territory by territory sales projections. - Provide support to the sales team on the target audience, marketability and commercial potential to facilitate the sales process

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 5	Adaptability	Intermediate
	Creative Storytelling	Level 5	Customer Orientation	Intermediate
	Fundraising and Sponsorships	Level 5	Decision Making	Intermediate
	Media Law and Compliance	Level 5	Developing People	Intermediate
	Production Budget Management	Level 5	Influence	Intermediate
	Production Operations	Level 4		
	Diversity Awareness and Management	Level 3		
	Talent Casting	Level 4 - 5		

Production Coordinator

JOB ROLE DESCRIPTION

The Production Coordinator ensures the efficient operation of a television production by managing schedules, logistics, communication, and administrative tasks. The Production Coordinator is essential in maintaining the organisation and smooth execution of a production from inception to completion.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Planning and Coordination	• Organise production and post-production schedules. • Coordinate between different departments (such as production, editorial, technical and post teams) • Ensure that all logistical aspects of the production run smoothly.
Communication	• Act as a central point of contact for cast, crew, and external vendors. • Facilitate communication to ensure everyone is informed about schedules, changes, and any production-related information. • Act as a liaison between the production team and the post-production team, facilitating clear and efficient communication. • Provide regular updates to producers and executives on the status of post-production work, including any delays or issues.
Administrative Duties	• Manage paperwork, including contracts, release forms, and production reports. • Assist in budgeting tasks, such as tracking expenses, processing invoices, and ensuring the production stays within its financial constraints. • Organise and archive all production materials and paperwork.
Logistics Management	• Arrange travel, accommodation, and transportation for cast and crew • Manage equipment rentals, location bookings, and any other logistical requirements of the production • Organise and manage the transfer of footage and other assets from the set to the post-production team. This includes logging and tracking all materials.
Problem Solving	• Address any issues that arise during the production process, from technical problems to scheduling conflicts, thus ensuring minimal disruption to the production timeline
Compliance and Safety	• Ensure the production adheres to industry regulations, health and safety guidelines, and any legal requirements
Final Delivery	• Organise and manage the delivery of final materials to broadcasters, distributors, or streaming platforms, ensuring all deadlines are met • Ensure that all project materials are properly archived for future reference or use

Production Coordinator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Production Operations	Level 2	Problem Solving	Intermediate
	Production Planning and Scheduling	Level 3	Communication	Intermediate
	Production Team and Crew Selection	Level 3	Adaptability	Intermediate
			Self Management	Intermediate
			Sense Making	Intermediate

Production Manager

JOB ROLE DESCRIPTION

The Production Manager manages the entire production from an operations standpoint, while ensuring adherence to the production schedule and budget. The Production Manager is responsible for setting up the production office and onboarding production office staff to manage the day-to-day operations of the production. The Production Manager builds relationships with all vendors to support the production and oversees the logistics management for production operations. The Production Manager works with the Line Producer to identify the major responsibilities, sequence and duration of activities and tasks to deliver productions within budget and on schedule.

The Production Manager is expected to move around the work site often and liaise between different stakeholders.

The Production Manager is required to have effective communication skills to liaise and coordinate with various production teams. The Production Manager should have an eye for detail and numeric acumen to be able to prepare and track budgets as well as manage projects to ensure completion of the production project on time and within budget.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Set up production office upon confirmation of production • Develop production budget estimate in collaboration with creative leadership teams • Develop production schedule by interpreting and breaking down screenplay into production requirements • Hire the production crew with the approval from creative leadership teams • Select vendors for equipment, supplies and logistics for the production operations • Negotiate contracts within industry best practices guidelines and within budgetary parameters • Produce periodic cost reports by liaising with the accounts team • Identify factors which are likely to cause delays to production activities, making realistic contingency plans to deal with any delays which may arise • Arrange production insurance policies, and confirm that suppliers have their own insurance when required
Manage production operations	• Coordinate between production teams on the administrative and logistical requirements to ensure smooth functioning of production • Supervise the functioning of production teams • Direct workplace safety and health compliance on the production site • Co-ordinate cast and crew during productions • Co-ordinate relevant information for call sheets • Establish next day requirements of costume, make-up, caterers and other relevant departments and use this information to finalise call times for the following day • Monitor crew and suppliers' performance to ensure that contract terms are being fulfilled • Authorise expenditure in line with production procedures as directed by Line Producer



Production Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Track production progress	- Report budget overruns to the Line Producer and Producer with recommended remedial actions - Create progress reports based on daily production and record incidents and issues - Analyse causes of production issues and their impact on timelines in collaboration with production teams to determine remedial actions needed
Manage post-production operations	- Assist in the selection and management of technical vendors for post-production - Coordinate the availability of all content components to the post-production crew

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Procurement for Production Operations	Level 3 - 4	Adaptability	Intermediate
	Production Budget Management	Level 3 - 4	Collaboration	Intermediate
	Production Operations	Level 3	Communication	Intermediate
	Production Planning and Scheduling	Level 4	Decision Making	Intermediate
	Production Team and Crew Selection	Level 4	Problem Solving	Intermediate

Line Producer

JOB ROLE DESCRIPTION

The Line Producer manages the entire production project to ensure its completion within budget and project timelines. The Line Producer is responsible for overseeing manpower requirements, understanding new pre-production workflows as well as the functioning of the production office to track pre-production and production progress, and resolving pressing issues.

The work involves high-level project management, leadership of project teams and critical decision making from time to time. The Line Producer is expected to liaise both internally and externally to ensure smooth production operations. The Line Producer should possess an in-depth knowledge of scheduling and budgeting, and of all the physical and technical processes of filmmaking.

The Line Producer should be an astute financial manager with strong proficiency in budgetary planning and management.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Budget Management	• Develop and manage the production budget in collaboration with the producer and finance team. • Track expenditures, manage cash flow, review cost reports, and implement cost-saving measures without compromising quality.
Scheduling	• Create and maintain the production schedule, including daily filming or shooting schedules • Coordinate with department heads to ensure all aspects of production adhere to the timeline
Vendor and Crew Management	• Hire key crew members in conjunction with the producer and director • Negotiate contracts with vendors, suppliers, and crew, ensuring favorable terms and adherence to budget constraints
Logistics and Planning	• Organise production logistics, including locations, permits, equipment, and transportation • Anticipate and resolve logistical challenges that may arise during production
Production Oversight	• Monitor daily operations on set, ensuring efficiency and adherence to the shooting schedule. • Collaborate with department heads (e.g., art, costume, camera) to maintain production quality and creative vision.

Line Producer

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Risk Management

- Plays a critical role in managing risk assessments and ensuring health and safety on a film or television production
- Identify potential risks or issues that may impact the production timeline or budget
- Develop comprehensive health and safety plans for the production. This includes protocols for emergency situations, guidelines for safe working conditions, and specific health measures
- Implement contingency plans to mitigate risks and ensure smooth production flow
- Ensures that the production complies with all local, state, and federal health and safety regulations
- Document all risk assessments in detailed reports. These reports outline potential risks, their severity and likelihood, and the mitigation strategies in place. This documentation is essential for insurance purposes and for communicating with the cast and crew.
- Ensures that everyone on set is aware of potential hazards and knows how to respond in case of an emergency
- Monitors the production to ensure that health and safety guidelines are being followed. This includes conducting regular safety checks
- Maintain open lines of communication with all departments regarding health and safety issues. Ensures that any concerns or incidents are promptly reported and addressed.

Compliance and Administration

- Ensure compliance with industry regulations, and safety standards.
- Handle administrative tasks such as payroll, insurance, and documentation.

Post Filming

- Facilitate a smooth handover to Post-Production Supervisor after completion of shoot,
- Ensure all legal deliverables, such as clearance forms, music licenses, and talent releases, are complete and submitted
- Coordinate the physical or digital delivery of all materials, ensuring they are sent to the correct parties in the required formats
- Keep detailed records of what has been delivered and obtaining confirmations of receipt from all stakeholders

Communication and Reporting

- Serve as a primary point of contact for producers, directors, and stakeholders regarding production progress, issues, and resolutions.
- Prepare regular reports on budget status, production updates, and any significant developments.



Line Producer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 4	Adaptability	Intermediate
	Contract and Vendor Management	Level 5	Collaboration	Intermediate
	Emergency Response Management	Level 4	Communication	Intermediate
	Media Law and Compliance	Level 3	Decision Making	Intermediate
	Procurement for Production Operations	Level 4	Developing People	Intermediate
	Production Budget Management	Level 4		
	Production Operations	Level 4		
	Production Planning and Scheduling	Level 5		
	Production Team and Crew Selection	Level 4		
	Workplace Safety and Health	Level 4		



Production Accountant

JOB ROLE DESCRIPTION

The Production Accountant is responsible for managing the financial operations of motion picture, television, or commercial productions. This role involves budgeting, cost tracking, financial cash flow planning, cost reporting, and ensuring compliance with financial regulations and company policies. The Production Accountant works closely with the production team to monitor expenditures and manage the financial health of the production.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Budgeting and Forecasting	• Develop and manage production budgets in collaboration with producers and department heads. • Provide financial forecasts and re-forecasts throughout the production cycle. • Analyse and report on budget variances, providing insights and recommendations for cost control.
Cost Tracking and Management	• Setting up and implementing production accounting software (e.g. PSL, EP, Vista) based on production requirement. • Ensure accurate coding and allocation of costs to the correct budget lines. • Track and record all production-related expenses. • Reconcile accounts payable and receivable.
Financial Reporting	• Prepare regular financial reports, including cost reports, cash flow statements, and budget summaries. • Present financial updates to production executives and stakeholders. • Ensure timely submission of financial reports to the network or studio as per contractual requirements.
Expense Management	• Oversee all aspects of production-related expenses, including payroll, vendor payments, and petty cash. • Review purchase orders, invoices and expense reports, highlighting discrepancies to production management. • Conduct regular audits of expenses to ensure compliance with budget, company policies and tax compliance.
Compliance and Auditing	• Ensure compliance with financial regulations, production policies, and industry standards. • Coordinate and support financial audits, providing necessary documentation and explanations. • Maintain accurate and organized financial records for audit purposes. • Liaise with legal and compliance teams to address any financial or regulatory issues.
Payroll Management	• Manage payroll processing for cast and crew, ensuring accurate and timely payments, including compliance with union agreements and tax regulations. • Ensure proper classification of employees and independent contractors. • Coordinate with payroll service providers and resolve any payroll discrepancies.

Production Accountant

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Vendor and Contract Management	• Review and approve invoices, ensuring alignment with contractual agreements and budget allocations. • Track payments are in line with contractual payment terms and resolve any discrepancies.
Financial Planning and Analysis	• Conduct financial analysis to support production decisions, identifying cost-saving opportunities and potential financial risks. • Provide financial insights and recommendations to production management to improve production efficiency and profitability. • Assist in strategic financial planning for future productions and investments.
Collaboration and Communication	• Work closely with production management, department heads, external vendors and partners. • Provide financial training and support to production staff as needed. • Maintain clear and open communication channel with all stakeholders.
Project Closure	• Ensure all expenses have been recorded and reconciled against budgets. Verify all invoices, receipts, and petty cash expenditures are accounted for and properly documented. • Close out all production accounts, ensuring there are no outstanding transactions. Transfer any remaining balances to the appropriate final accounts. • Prepare a final cost report detailing all expenses incurred during the production. Compare actual costs against the budget, noting any variances and providing explanations. • Ensure all outstanding vendor payments are made. Verify that all crew and talent have been paid in full, including any residuals or bonuses due. • Process the final payroll, ensuring all taxes and deductions are accurately calculated and paid. Prepare and distribute any final paychecks or direct deposits. • Produce final financial statements and reports for stakeholders, including producers, investors, and networks. Ensure these reports are accurate, comprehensive, and delivered in a timely manner. • Prepare for any internal or external audits by organizing all financial records and documentation. Assist auditors by providing requested information and explanations of financial transactions. • Ensure all financial records, including contracts, invoices, receipts, and payroll records, are properly archived. Maintain both digital and physical copies as required by company policy and legal regulations. • Work with legal and HR departments to ensure all contractual and employment obligations have been met and documented.

Production Accountant

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Accounting for Production	Level 3	Collaboration	Intermediate
			Communication	Intermediate
			Problem Solving	Intermediate
			Decision Making	Intermediate
			Sense Making	Intermediate



Location Manager

JOB ROLE DESCRIPTION

The Location Manager is responsible for securing the most suitable locations for filming for each project. The Location Manager is responsible for assessing potential locations, negotiating contracts with location owners and obtaining any official permits or permissions that are required. During the shoot, the Location Manager manages the security and protection of locations and the logistics associated with their use, as well as control supplies and expenditure for those locations. Upon wrap, the Location Manager may oversee the delivery of locations back to location owners.

The Location Manager has extensive knowledge of architecture, local geography and photography skills to present location appropriate options for the script and budget.

The Location Manager should have effective communication skills to collaborate and engage with various stakeholders and maintain business relationships with vendors to negotiate deals. The Location Manager should be highly adaptable to the changing production plans and resourceful in finding alternatives where necessary.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Research brief and assess potential locations for productions	• Receive brief and work closely with the Director and the Production Designer • Read and break down script • Research possible locations that meet creative needs • Work with producers to ensure potential locations are practical and work within production limitations and budget, including distance, overnights and budget • Scout locations to be considered, taking photographs, videos and detailed notes for presentation to Creative Team / HoDs • Identify required permissions, licences and any logistical or other issues with locations • Negotiate hire fees and identify costs associated with each location
Facilitate recce and secure locations	• Coordinate recce pack and schedule for Creative Team and HoDs to recce locations, in consultation with first assistant director when appropriate • Assess the impact of each department's requirements on locations and budget • Assess traffic management requirements, environmental implications and locations with specific needs • Upon selection of locations, negotiate and secure the use of locations, and help prepare contracts for their use • Check insurance, risk assessments and signed contracts are in place • Organise parking facilities for technical vehicles, equipment, unit bases, cast, crew and suppliers • Liaise with local residents, organising resident meetings and consultations when needed • Confirm nature and schedule of filming with local authority, police and local residents and businesses and obtain permission for any parking suspensions or road closures • Organise location security, signage and barriers

Location Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage production operations	• Ensure workplace safety and health compliance on the production site • Provide guidance to production crew and casts regarding access to the filming location • Clean up location after each shoot and restore location to its original pre-shoot state

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Location Scouting and Management	Level 3 - 4	Adaptability	Intermediate
			Collaboration	Intermediate
			Communication	Intermediate
			Creative Thinking	Intermediate
			Problem Solving	Intermediate



Set Safety Officer

JOB ROLE DESCRIPTION

The Set Safety Officer is responsible for overseeing and implementing the safety protocols in a production whilst on set or at a location. The Set Safety Officer ensures that cast and crew are not engaging in or are exposed to an activity or environment that will put the Set Safety Officer's health and safety at risk.

The Set Safety Officer's supervision helps to reduce the risk of injury, delays in production filming, prosecution and harm to reputation through poor media coverage.

The Set Safety Officer supports department heads and other safety professionals by working together and keeping in constant communication to minimise risk and hazards on production. The Set Safety Officer coordinates advanced planning during pre-production and monitoring the safety measures during filming.

The Set Safety Officer should be present during all stunt any use of special effects and any time significant location hazards exist. During the setting up of and filming of special effects and stunts, the Set Safety Officer will oversee the setting up of safe areas for cast, crew, equipment and the public (if required). The Set Safety Officer accomplishes this with the help of other department heads such as the 1st Assistant Director, Stunt Co-Ordinator and Special Effects Supervisor.

The Set Safety Officer should be knowledgeable, experienced and certified in first aid, fire safety, and other relevant health and safety skills. Health and safety risk areas include: use of major pyrotechnics and explosives, major stunts, process shot moves, aircraft or trains, vehicles off road, watercraft in open water, instances where an individual is underwater for prolonged periods, overhead rigging, rugged outdoor locations, inclement weather, animals, heights, intermittent traffic control, night shoots, and high-risk activities or situations identified for a specific risk assessment.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Perform risk assessment during pre-production	- Analyse the script and use appropriate techniques to identify hazards and evaluate risks in risk assessments, prioritising areas with potential for serious harm to health - Conduct risk assessment to identify and evaluate the potential hazards when locations / studio spaces are confirmed - Document the risks and the mitigation strategies in a written report, and present to Producer and Heads of Dept responsible for health and safety - Monitor measures adopted to mitigate risk - Confirm approval of hazardous sequences with relevant authorities prior to their execution - Provide safety training and briefing to the production team if necessary - Ensure cast and crew members are informed of any potential or actual dangers to their health and safety, and are instructed in safe work practices ahead of filming - Distribute all plans, procedures and approvals to relevant personnel via daily call sheets (including information of nearest medical services)



Set Safety Officer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Monitoring Health and Safety during production	- Update assessments, checking weather, terrain, equipment, stunts, special effects, and the health conditions of the cast and crew - Perform safety briefings for cast and crew on set - Provide adequate and accessible first aid equipment and ensure all personnel are aware of its location - Ensure that cast and crew are working in compliance with risk assessments and relevant health and safety legislation - Monitor Workplace hazards most likely to cause harm or loss (including safety hazards on location and hazards that can impact mental health or wellbeing etc) - Maintain suitable records of risk assessments, and review and revise them following standard practice - Take suitable action to control or remove imminent risks, and consider and prioritise where further controls are required - Prepare a final safety evaluation report based on the actual risk and compliance experience after completion of production
Monitoring health during epidemic	- Work with Producer and Heads of Dept to develop and carry out action plan for testing protocols, health safety protocols and mitigation procedures should a member of the cast and crew become infected - Manage and enforce appropriate Health Safety Plan, and procuring testing and sanitisation equipment - Communicate to cast and crew about Health Safety Protocols - Support all cast & crew's infectious disease concerns - Perform Daily symptom screening along with appointed production management team member - Enforce PPE, social distancing and disinfection protocols

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Emergency Response Management	Level 3	Adaptability	Intermediate
	Workplace Safety and Health	Level 4	Collaboration	Intermediate
	Workplace Safety and Health Incident Management	Level 3	Communication	Intermediate
			Creative Thinking	Intermediate
			Problem Solving	Intermediate

2nd Assistant Director

JOB ROLE DESCRIPTION

The 2nd Assistant Director (2nd AD) assists the 1st AD in maintaining the production schedule, communicating important information, enforcing safety protocols, and maintaining an organised and safe working environment for the cast and crew. The 2nd Assistant Director (2nd AD) prepares the daily call sheet and ensures actors are ready for filming by coordinating transportation, makeup, and wardrobe timetables. Additionally, the 2nd Assistant Director (2nd AD) may handle permits as well as work with Set Safety Officer, stunt coordinators and special effects teams to ensure safety measures are in place.

The 2nd Assistant Director (2nd AD) should possess strong organisational and communication skills to effectively coordinate with various departments and maintain smooth communication within the production team. The 2nd Assistant Director (2nd AD) should be detail-oriented and have a strong sense of responsibility.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Act as the main point of contact with other departments • Collaborate with other departments to ensure smooth communication and coordination between the production team and various logistical aspects of the film • Prepare and draw up each day's call sheet, which includes detailed information about the shooting schedule, call times, location, and other relevant details • Ensure that the call sheet is accurate and distributed to the relevant cast and crew members in a timely manner
Manage production operations	• Coordinate transportation logistics for actors, ensuring they arrive on set on time and are ready for filming at the scheduled times • Collaborate with the make-up and wardrobe departments to create and manage timetables, ensuring that actors are prepared for their scenes • Organise and manage the movement of personnel, ensuring that everyone is aware of their call times, breaks, and scene requirements • Assist the 1st AD in keeping track of time on set and ensuring that the production stays on schedule • Maintain effective communication with various departments, cast, and crew members, relaying important information from the 1st AD and other production personnel
Perform safety and compliance checks	• Assist the 1st AD in enforcing safety protocols and ensuring that all cast and crew members adhere to them • Maintain a well-organised set including managing crowd control to create safe working environment for the entire production team • Prepare and submit necessary permits for compliance with legal and regulatory requirements • Work with the Set Safety Officer stunt coordinator and special effects team to ensure that all safety measures are in place

2nd Assistant Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Production Operations	Level 3	Adaptability	Intermediate
	Workplace Safety and Health	Level 3	Collaboration	Intermediate
			Communication	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate

1st Assistant Director

JOB ROLE DESCRIPTION

The 1st Assistant Director (1st AD) plans the practical aspects required for filming by balancing and carrying out the director’s vision with the production’s resources. The 1st Assistant Director (1st AD) compiles the shooting schedule and work with the Director, Producers and other Heads of Department to ensure an efficient shoot. In pre-production, the 1st Assistant Director (1st AD) break down the script, analysing it for the requirements needed in terms of cast, supporting artists (SA), special requirements (eg Special Effects, Stunts), special equipment (eg cranes, Steadicam, etc.) and each department. The 1st Assistant Director (1st AD) leads recce and coordinate with the Heads of Departments to assess how the 1st Assistant Director (1st AD) will work practically and creatively for filming. The 1st Assistant Director (1st AD) writes the shooting schedule and work out how long each scene will take to film. During filming, the 1st Assistant Director (1st AD) manages the set and the extras, allowing the Director to be free to focus on working with the actors and achieving the visuals the 1st Assistant Director (1st AD) planned. The 1st Assistant Director (1st AD) is also responsible for health and safety on set or location, and must take action to eliminate or mitigate risks.

The 1st Assistant Director (1st AD) should possess strong visualisation skills to understand the script's requirements in terms of cameras, locations, and cast. The 1st Assistant Director (1st AD) must excel in planning and coordination, ensuring the schedules of various departments align smoothly and thinking ahead to anticipate challenges. Effective communication is essential for a 1st AD to convey the director's vision, listen to input, and bring together a diverse team to work harmoniously towards a shared goal.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Break down the script and create a detailed shooting schedule, taking into account logistics, locations, actor availability, and production requirements after location recce • Collaborate with the director, producers, and department heads to create a detailed shooting schedule that optimises time and resources • Coordinate the hiring of the 2nd AD, 3rd AD and number of extras needed • Coordinate with location managers to manage logistics for each shooting location and identify any issues or special arrangements needed • Determine appropriate call times for cast and crew based on scene priorities and production requirements

1st Assistant Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage production operations	• Create shooting schedules based on estimated time requirements for each shot sequence • Coordinate with the production team to establish call times, breaks, and schedules • Vet call sheets prepared by 2nd AD • Manage the set and ensure its smooth and safe operation during filming • Provide support to the Director by handling logistical aspects of the production, allowing them to focus on working with the actors and framing shots • Direct the extras (for background action) while the Director directs the cast • Serve as liaison between the director and the crew by providing clear and effective communication • Keep track of time on set and ensuring that the production stays on schedule • Monitor the progress of filming and making adjustments to the schedule as needed
Perform safety and compliance checks	• Conduct safety briefings to communicate the safety protocols and guidelines to cast and crew • Monitor safety compliance and address any safety concerns promptly • Collaborate with the production team to obtain necessary permits and comply with legal and regulatory requirements

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Conflict Management	Level 3	Collaboration	Intermediate
	Emergency Response Management	Level 4	Creative Thinking	Intermediate
	Production Operations	Level 4	Decision Making	Intermediate
	Production Planning and Scheduling	Level 5	Problem Solving	Intermediate
	Diversity Awareness and Management	Level 3	Sense Making	Intermediate
	Workplace Safety and Health	Level 4		

Script Supervisor (Scripted)

JOB ROLE DESCRIPTION

The Script Supervisor (Scripted) oversees the continuity on the production set. The Script Supervisor (Scripted) acts as the primary liaison between the Director and the editor. In the pre-production phase, the Script Supervisor (Scripted) will analyse the script for continuity, studying the elements of each scene such as cast, actions, wardrobe, hair, makeup and props. During production, the Script Supervisor (Scripted) is responsible for meticulously reviewing the material being shot to ensure the footage will be seamlessly edited subsequently. The Script Supervisor (Scripted) will oversee details such as dialogue, action and wardrobe. The Script Supervisor (Scripted) keeps detailed continuity notes and photographs or sketches of each actor and camera position for each shot. The notes recorded by the Script Supervisor will be useful for the editor in post-production.

Additionally, the Script Supervisor (Scripted) is also responsible for determining the axis of a scene. The Script Supervisor (Scripted) monitors and helps the Director and the Camera Operator to set the camera position and off-camera eyelines to ensure the coverage of a scene cuts seamlessly. If there are changes from the screenplay made by the actors, Director or others during filming, the Script Supervisor keeps the most current version of the shooting script.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare script for shoot	• Produce timings and pages breakdown of script during pre-production • Calculate estimated run time for the entire production • Work out the chronology of the story, identifying story days within the script and, if necessary, the time of day for the scenes, and resolve any inconsistencies relating to continuity, story days, story dates and time of day with Director and Scriptwriter • Identify and record key scripted information about each scene that may impact continuity such as costume, make-up or props • Share this information with production design and hair and makeup teams and assistant directors' departments • Time scenes during script read-throughs with actors, updating estimated scene durations and run time when necessary
Oversee continuity during shoot	• Position self near director and in sight of a monitor • Provide slate information of each shot to Second Assistant Camera • Verify continuity requirements and story days for scheduled scenes • Advise the continuity positioning and movement of the talent, extras, eyelines, props, lighting, vehicles across the shots, across takes • Collect relevant information on shot coverage, referring to any pre-existing continuity notes, the dailies playlist and coordinating with video department for playback when necessary • Check if a pre-vis is available for stunt or heavy visual effects sequences, and if so, request a copy in advance to ascertain scene composition and estimated run time, adjusting the estimated time for the scene as required

Script Supervisor (Scripted)

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Oversee completion of scripted scenes during shoot		• Keep on top of revisions by logging any relevant changes within the marked-up script • Keep scene and story day breakdowns updated including adjusting estimated timings and page length for revised scenes and updating continuity and story day information • Make sure all required scripted dialogue and action are captured for each scene • Log the visual coverage of shots via tram lines within marked up script pages • Communicate with director, to ensure there is sufficient coverage of each scene for the edit, including making sure that overlapping action and dialogue is shot • Ensure there are viable takes for each shot of each scene • Keep a summarised log of overall coverage information for each scene when required, including date shot, estimated time, actual time, slates covered and status of the scene, viability of each take and the reasons as well as indication of the director's preferred takes		
	Support post-production	• Produce and upload marked-up script pages for the day, and continuity notes such as the editor's daily log sheets, any facing pages, and a selects or print log for each shoot day • Share relevant notes with visual effects • Ensure that editorial will eventually have a complete set of continuity notes and a fully marked-up script • Check that production will eventually have a complete set of progress reports in which timings and pages add up correctly • Liaise with editors and visual effects and provide any additional information they may require		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Filmmaking Concepts	Level 3	Collaboration	Intermediate
	Script Supervision	Level 3	Communication	Intermediate
			Creative Thinking	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate

Script Supervisor (Unscripted)

JOB ROLE DESCRIPTION

The Script Supervisor (Unscripted) in the unscripted genre, which includes live broadcast TV shows and game shows, are responsible for maintaining continuity, and keeping on schedule. The Script Supervisor (Unscripted) ensures that the shows start and finish on time. For pre-recorded shows, the Script Supervisor (Unscripted) ensures that they are completed within the scheduled record time and logged for the edit. The notes recorded by the Script Supervisor (Unscripted) will be useful for the editor in post- production.

The Script Supervisor (Unscripted) collaborates with the producer and director respectively to determine the running order of a show and the list of camera shots and directors.

During broadcast, the Script Supervisor (Unscripted) will monitor any changes to the schedule and timings that occur in order to adjust the programme according to the allotted amount of time. Throughout a show, the Script Supervisor (Unscripted) will communicate to the presenter constantly throughout the segments and items. In smaller productions, this role may be performed by the production assistant.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Prepare timed running order during pre-production		• Work with the producer and scriptwriter to finalise on the running order of a show • Work with the director on their list of camera shots and directions • Create formatted script • Create a timed running order by assigning a duration to all the items, making sure the show adds up to the required overall duration.		
	Prepare timed running order during pre-production	• During broadcast of live shows, take notes from the director and producer • Keep track of running times for each show item and recalculate timings to account for any changes to the schedule that happen during the show. • Inform Director and Producer of running time and need for show adjustment, so the programme still take ups the allotted amount of time • Assist Director in informing presenters and crew on time left on show items via in-ear pieces/ studio monitor headsets (live interview sections, VT prepped clips)- these include floor managers, camera operators, Autocue operators, video tape (VT) operators and sound and lighting crew, • Assist Director for some multi-camera live productions to call shots according to Director's prepared camera script / shot sequence		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Filmmaking Concepts	Level 3	Collaboration	Intermediate
	Script Supervision	Level 3	Creative Thinking	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate
			Sense Making	Intermediate



Actor

JOB ROLE DESCRIPTION

The Actor is primarily responsible for embodying a specific character and delivering a compelling performance in a screen production. The Actor supports the creative vision of the production, and present the character, dialogue and action as envisioned by the production team.

The Actor is involved in the script-reading and rehearsal process. The Actor works closely with the Director, Producer and other crew members to ensure a smooth production process when on set.

The Actor should have a strong sense of creativity, adaptability, and a deep understanding of character development and storytelling.

The Actor should be aware of how to train their body and voice to achieve the required performance. The Actor should also understand the basic technical aspects of production to be able to work effectively on set.

The Actor should be able to communicate well, be able to adapt their performance based on constructive feedback, and be able to work with different teams.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop given character	• Read script thoroughly to understand the story arc • Analyse and break down scene objectives • Prepare character backstory • Analyse character objectives and motivations
Prepare for shoot	• Memorise and internalise dialogue, if any • Train body and voice to meet demands of performance • Adapt performance styles as necessary to suit different genres, tones, and directorial visions • Rehearse scenes with director and other actors, if any, to familiarise and workshop dialogue, blocking, and emotional beats
Deliver performance on production	• Take direction constructively and incorporate feedback to refine performance and match the production's creative vision • Adjust performance to align with the tone and emotion required • Experiment with variations to ensure the best quality for the production

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Acting For Camera	Level 3	Adaptability	Intermediate
	Voice Acting	Level 3	Collaboration	Intermediate
	Stunts and Fight Performance	Level 1 - 3	Communication	Intermediate
	Stunt Wire-Work Riding	Level 2 - 3	Creative Thinking	Intermediate
			Self Management	Intermediate

Voice Over (VO) Artist

JOB ROLE DESCRIPTION

The Voice Over (VO) Artist uses the Voice Over (VO) Artist's voice to create overlaying audio recordings that complement the visual aspect of the production and supplement the sound aspects. Depending on the needs of the production, the Voice Over (VO) Artist may need to provide information by serving as an off-screen presenter, play a character, dub an actor's voice, or narrate a story.

The Voice Over (VO) Artist works closely with the Director and Recording Engineer in a sound studio setting to achieve the desired vocal quality for the recording of the voice-over script. The Voice Over (VO) Artist reads the provided script out loud, and adjust the Voice Over (VO) Artist's voice to fit the tone and mood of the production in order to perform the emotional range of the persona / character the Voice Over (VO) Artist is voicing for.

The Voice Over (VO) Artist should be versatile and adaptable, and be able to handle different types of scripts, as well as adjust the Voice Over (VO) Artist's performance according to feedback from the Director or the Recording Engineer.

The Voice Over (VO) Artist prepares for voice auditions and send samples. In some cases, some Voice-Over (VO) Artist have the Voice Over (VO) Artist's own home studio for basic recordings. The Voice Over (VO) Artist should be familiar with using technical equipment, such as the microphone and recording software.

The Voice Over (VO) Artist should have a strong sense of imagination and creativity, and be able to manipulate their voice to convey different characters and emotions as required by the script. The Voice Over (VO) Artist should have strong and clear articulation and enunciation. If the Voice Over (VO) Artist is able to speak additional languages or in different accents, it will add to the Voice Over (VO) Artist's range.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Interpret brief and script	- Read brief and script thoroughly to understand the character, if any, emotional subtext, tone and purpose of the recording - Analyse and break down the script
Prepare for recording session	- Rehearse the script to get familiar with the words - Experiment with character voices, if any, creating a variation of voices - Adapt performance styles as necessary to suit different genres, tones, and directorial visions - Set up and test technical software, if recording in a home studio
Deliver performance during recording session	- Take direction constructively and incorporate feedback to refine performance and match the production's creative vision - Adjust voice to align with the tone and emotion required - Experiment with variations to ensure the best quality for the production

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Voice Acting	Level 3	Adaptability	Intermediate
			Collaboration	Intermediate
			Communication	Intermediate
			Creative Thinking	Intermediate
			Self Management	Intermediate

Casting Director

JOB ROLE DESCRIPTION

The Casting Director is responsible for searching and casting the right talents for each character in a film, or television series to bring all characters to life. The Casting Director understands the script and character vision of the Directors and Producers to cast the most suitable individuals for each character to bring them to life.

The Casting Director develops the casting strategies and timeline to conduct casting calls and onsite and virtual audition schedules before assembling the entire cast of the production. The Casting Director finalises the cast involved in the production and ensures that they are familiar with production guidelines and filming expectations. Once the parts are cast, the Casting Director negotiates fees and contracts for the actors, and acts as a liaison between the director, the actors and their agents.

The Casting Director should have good relationship management to maintain professional relationships with potential cast and other stakeholders throughout the pre-production and production process. The Casting Director should be skilled in negotiation and be a good decision-maker to negotiate talent contracts that are favourable to the talents and the project's budget and timeline while keeping it in line with industry standards and project requirements.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Read and analyse script after receiving casting brief • Develop a casting strategy, desired talent pool, and casting timeline to discuss with Directors, Producers and other stakeholders • Activate casting team to search for suitable actors to audition for the project • Liaise with talent agencies, conduct street casting opportunities, set up open casting calls, and review showreels and portfolios • Provide guidance and direction to casting team during the contracting process to hire cast
Determine talent for production	• Coordinate availability of actors under consideration • Identify initial list of potential talent suited for the production • Provide the identified shortlist to production teams to finalise audition invites • Screen potential candidates based on their casting tapes and portfolios for specific roles based on the casting requirements
Conduct auditions for talent	• Conduct on-site and virtual auditions for smaller roles to assemble the entire cast of the production • Communicate call-backs and auditioning results to the actors • Coordinate the logistics of the auditions process such as booking of venues, arranging required materials and meals and ensure technical requirements or equipment are set up for virtual auditions • Invite actors for physical and virtual auditions using casting calls by coordinating with talent and talent agencies • Recommend suitable actors for supporting roles
Deliver cast for production	• Identify key guidelines to include into casting contracts by collaborating with the legal team • Foresee and prepare answers for concerns from actors on virtual assets and technical requirements unique to the virtual environment

Casting Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
Manage production operations	• Review script with finalised cast and provide guidance on expectations for individual characters • Communicate direction changes of characters and script to cast • Ensure that finalised cast are familiar with production guidelines and filming expectations and call time

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Talent Casting	Level 3 - 5	Creative Thinking	Intermediate
			Decision Making	Intermediate
			Developing People	Intermediate
			Influence	Intermediate
			Problem Solving	Intermediate

Intimacy Choreographer / Coordinator

JOB ROLE DESCRIPTION

The Intimacy Choreographer / Coordinator plays a pivotal role in the filmmaking process by overseeing and facilitating scenes of physical intimacy, nudity, and simulated sex with a focus on safety, respect, and artistic integrity.

Working closely with the Director and other production staff, the Intimacy Choreographer / Coordinator ensures that intimate scenes are conducted in a manner that prioritises the well-being and boundaries of the performers while effectively conveying the emotional and narrative intent of the production. The Intimacy Choreographer / Coordinator serves as a liaison between actors, directors, and crew members, fostering open communication and collaboration to create a supportive and professional environment on set.

In pre-production, the Intimacy Choreographer / Coordinator conducts thorough risk assessments, identifies potential challenges, and develops tailored safety protocols to mitigate physical and psychological risks associated with intimate scenes. The Intimacy Choreographer / Coordinator engages in transparent communication with actors to establish boundaries and comfort levels, facilitating intimacy meetings and rehearsals to ensure that all parties are informed and consenting.

During rehearsals and on-set, the Intimacy Choreographer / Coordinator choreographs intimate scenes, provides support to performers, and oversees the execution of safety protocols to maintain privacy and comfort. The Intimacy Choreographer / Coordinator advocates for performers' rights and well-being, addressing any concerns or discomfort that may arise and facilitating clear communication between all stakeholders.

Post-shoot, the Intimacy Choreographer / Coordinator offers debriefing and support to performers, ensuring that their experiences are validated and any lingering concerns are addressed. The Intimacy Choreographer / Coordinator may collaborate with the production team to review footage sensitively and ensure that the final edit aligns with contractual obligations and performer consent.

To excel in this role, the Intimacy Choreographer / Coordinator must possess a combination of empathy, professionalism, and technical expertise. The Intimacy Choreographer / Coordinator should have excellent communication and interpersonal skills, a strong understanding of choreography and movement, and the ability to navigate sensitive topics with tact and sensitivity. Training and certification in intimacy coordination, along with ongoing professional development in areas such as consent practices, trauma-informed care, and conflict resolution, are essential for success in this role. Additionally, familiarity with industry standards and best practices, as well as the ability to adapt to evolving trends and technologies, will enable the Intimacy Choreographer / Coordinator to effectively support the creative process while ensuring the safety and well-being of all involved.



Intimacy Choreographer / Coordinator

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-production planning	• Identify potential intimacy challenges in the script. Create a script breakdown. • Conduct risk assessments to identify physical and psychosocial risks. • Develop procedures for safely filming intimate scenes. • Offer guidance in crafting casting notices and audition processes. • Meet with the executive producer/writer and director to discuss details of script breakdown and intimate scenes to determine the degree of nudity, specifics of simulated sex, and other pertinent details. • Plan choreography and safety protocols with the director. • Discuss boundaries and comfort levels with actors. Ensure clear communication with actors regarding any nudity, simulated sex, or hyper-exposed situations. • Create intimacy rider documentation as needed • Facilitate resolution of any discrepancies in agreements or expectations between actors and production as related to intimacy. • Schedule and conduct intimacy meetings with key personnel. • Collaborate with departments such as assistant directors, costumes, props, and makeup to ensure that performers are provided with appropriate nudity garments, barriers, and prosthetics.
Rehearsals	• Hold pre-shoot rehearsals to plan choreography and movement • Coordinate with department heads (costume, makeup, etc.) to ensure all needs are met • Develop and document consent-based practices for rehearsals and filming • Ensure sufficient time is allocated for rehearsals, avoiding scheduling near the end of the day to prevent fatigue and stress. • Ensure intimate scenes are choreographed or that safe procedures are in place for improvised scenes. • Maintain a suitable rehearsal venue with only necessary personnel present • Ensure actors never rehearse alone and are informed of who will be present • Prohibit photography with personal devices; ensure any necessary photos by crew have actor's consent and are destroyed after production

Intimacy Choreographer / Coordinator

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
On-Set Coordination	• Support the First Assistant Director to oversee the closed set to maintain privacy and comfort and give a safety briefing. • Work with the wardrobe department to ensure modesty garments and barriers are used appropriately. • Collaborate with the camera team to film scenes. • Provide on-set support and advocacy for actors during intimate scenes. • Maintain clear communication with all crew members to address any concerns immediately. • Review all health & safety equipment and modesty garments. • Facilitate intimacy choreography and assure continued consent. • Ensure that the footage on the monitor maintains the agreed Nudity & Simulated Sex conditions. • Communicate important information before each day of filming, including limited set access and privacy measures. • Use shared professional language to discuss intimacy and avoid misunderstandings. • Inform all involved personnel about changes to scenes and ensure clear communication. • Protect minors and ensure their safety, and be consistent with guidelines.
Post-Shoot	• Ensure all footage is handled sensitively and securely • Follow up with actors and crew to provide feedback and support. • Assist in addressing any post-production concerns related to intimate scenes • Be available during the editing process to ensure that the material shot meets the Nudity & Simulated Sex Waiver/Rider specifications • Conduct check-ins and check-outs with actors to discuss the day's work and address any issues or concerns. • Verify that the final cut is consistent with contractual obligations and riders

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Diversity Awareness and Management	Level 4	Communication	Intermediate
	Ethics, Values and Legislation	Level 4	Decision Making	Intermediate
	First-Responder Anti-Harassment Support Provision	Level 3	Developing People	Intermediate
	Intimacy Movement Choreography and Direction	Level 6	Influence	Intermediate
			Sense Making	Intermediate

Stunt Performer

JOB ROLE DESCRIPTION

The Stunt Performer in the context of screen or stage production is primarily responsible for embodying characters with not just action scenes, but any scenes requiring performances containing risks of injury. This role requires similar performance training, creative needs and storytelling of a talent/artist at a fundamental level. The vocation also demands a rigorous background in Safety Breakfalls/Stunt Falls, Screen & Stage Combat, Martial Arts, or other movement disciplines as is required by the nature of the project/role such as Wire-works, Acrobatics, Tricking, Circus Arts, Parkour & Free Running, Gymnastics, Extreme Sport, etc.

The Stunt Performer should be in athletic levels of fitness, maintaining a strict and regular regime of both skill training as well and strength training in order to perform the Stunt Performer's roles effectively and safely.

The Stunt Performer collaborates closely with the Director and the Action department concurrently, to bring the script to life through their performance while exercising professional judgement to maintain the safety of themselves and their co-performers at all times via active feedback to the Stunt Coordinator.

When functioning as a Double, the Stunt Performer should be open to discussion of alterations to haircut and colours prior to agreeing to a project. Depending on the scale and intensity of action of the project, it is not uncommon for the Stunt Performer to be assigned and function as the personal coach/fitness trainer of the doubled actor throughout the span of the project, to ensure the artiste is up to speed on the performance sequences, and to help keep their physical state ready for the demands of the scenes.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Character interpretation and action performance delivery	• Script breakdown and analysis to understand the character traits and motivation • Research and train in the movement set and skills required of the character • Rehearse acting and action scenes to effectively embody the dialogue and choreography, ensuring a compelling execution during shoot day • Uphold ample personal strength and conditioning to endure the demands of the role and project duration • Remain adaptable and pliable to the adjustments and note to suit the creative vision and safety requirements of the directing and coordinating team
Preproduction participation	• Participate in the moveset research & development training for the stunt performance unit if any • Participate in the fight/stunt rehearsal sessions if any • Participate in the action previsualisation shoot if any • Guide the actor they are doubling/performing with in their training to keep them safe and strong throughout the span of the production period, reducing the probability of injuries and enhancing their performance capabilities • Avail themselves punctually and with proper conduct to casting, rehearsals, fitting and any other required and pre-agreed project commitments

Stunt Performer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute stunt performance on production	• Work collaboratively and balance the creative and safety needs of both the directing team and action department • Receive directions from Action Director and Stunt Choreographer and Stunt coordinator to warm-up, rehearse and perform stunt • Understand and comply with needs of Camera team, Production Design team etc • Work hand in hand with their co-talents, or the actor they are doubling, to develop performance chemistry and trust • Maintain strict work ethics, and safety standards throughout the span of the pre-production rehearsal, previz to production stage, keeping a keen eye out of hazards to themselves and their co-talents • Provide guidance and look out for co-talents who are less trained in the craft of screen action, in order to keep everyone safe and enhance the performance of the team collectively

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Stunt and Fight Performance	Level 1 - 3	Adaptability	Intermediate
	Stunt Wire-Work Riding	Level 2 - 3	Collaboration	Intermediate
	Stunt Wire-Work Pulling, Rigging and Coordination	Level 3	Communication	Intermediate
			Problem Solving	Intermediate
			Sense Making	Intermediate

Stunt Coordinator

JOB ROLE DESCRIPTION

The Stunt Coordinator is responsible for assisting the Action Director in planning, coordinating, and overseeing stunt and action performances on a production set.

The Stunt Coordinator is to the Action Director what an AD is to a Director, the key assistant handling the practical challenges on set, so as to allow the Action Director to focus on the creative demands of the project. The Stunt Coordinator should have clear and effective communication to function as translator between the notes discussed between the Director and Action Director behind the monitor, and into the instructions and physical adjustments given to the performers in front of the camera.

The Stunt Coordinator understands and assess the potential risks associated with each action sequence, and ensures that the safety protocol and requirements are adhered by during the filming process. The Stunt Coordinator remains close to the set to observe for minute changes and natural variations between performers, rigging, environment, art, props or wardrobe. Any variables which might create new opportunities for accidents, and keeps the Action Director updated if safety margins were to change and requires adjustments because of those factors.

Outside of combat choreography, the Stunt Coordinator should be well versed in the specific demands of a given project. For example, a film about car racing should be coordinated by a Stunt Coordinator with extensive car-stunts/drifts/car-crashing training and experience. A project with tactical movement should be led by one with firearm training and military CQC experience. While, a fantasy/Wuxia series which requires simulations of flying/levitation should be rigged by a coordinator familiar with wirework and rigging resources etc.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Support the preproduction conceptualization	• Study project brief as detailed by the Action/Second-Unit Director, and filling in the framework with stunts that fit into the budget limitations of the project. • Provide guidance as the subject matter expert in the field of stunts that they are engaged for, eg. Wireworks / Fire / Firearms / Vehicular / Water stunts - with the goal of achieving the stipulated cinematic effect while managing the risks of the performers and crew involved • Work hand-in-hand with the stunt team in the production of the stunt previsualisation in the sequences where their expertise is involved
Assist production flow	• Oversee coordination in the provision and safe repatriation of suitable stunt equipment or manpower such as Wire Rigging Equipment / Explosives / Prop Weapons / Vehicle / Stunt Drivers / Water Safety Personnel • Coordinate sequences involving their specialisation, ensuring successful and safe performance • Advise the directing team, to achieve an end product as close as possible to the creative vision while keeping to the allocated action & stunt department budget

Stunt Coordinator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Action Choreography, Coordination, Design & Direction	Level 4 - 5	Adaptability	Intermediate
	Production Operations	Level 3	Collaboration	Intermediate
	Production Team and Crew Selection	Level 3	Communication	Intermediate
	Stage, Liveshow and Theatre Action Coordination	Level 4 - 5	Problem Solving	Intermediate
	Stunt Wire-Work Pulling, Rigging and Coordination	Level 3 - 5	Sense Making	Intermediate

Fight Choreographer

JOB ROLE DESCRIPTION

The Fight Choreographer is responsible for assisting the Stunt Coordinator and Action Director in designing fight performances on a production set/stage and in pre-production. The Fight Choreographer takes the creative vision of the Action Director or Director, and translate it into physical/martial performances.

The Fight Choreographer's main responsibility surrounds only where physical combat between performers are concerned. The Fight Choreographer is not required to be trained or involved in stunts of other nature; such as fire, high falls, vehicular or water stunts.

The Fight Choreographer should be well-versed in assisting the previz process, both creatively and logistically. The Fight Choreographer should be an effective martial art coach for the actors and performers, well versed in translating real martial arts into screen/stage combat, modifying them to reduce risk of injury and impact while preserving their visual veneer, in order to produce realistic performances that remain safe and repeatable for the performers over large quantities of takes and long production durations.

The Fight Choreographer should either be well-versed in the specific martial arts required in the script, or be informed ahead of time to research and receive training before previz and actor rehearsals begin. The Fight Choreographer should be well-versed in learning new styles of movement arts in a short amount of time and experienced in adapting them for screen purposes

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Support the preproduction conceptualization	• Study the project brief as detailed by the Action/Second-Unit Director, and choreographing according to the framework provided, with fight sequences that fit into the budget limitations of the project. • Provide guidance as the subject matter expert in the field of martial arts that they are engaged for • Work hand-in-hand with the stunt team in the production of the stunt previsualisation in the sequences where the Fight Choreographer's expertise is involved • Lead the moveset research & development training for the stunt performance unit, and the fight/stunt rehearsal sessions if any, working with the Action Director/Second-Unit Director to ensure creative consistency with the project brief. • Assist the production of the action previsualisation shoot if any
Assist production flow	• Oversee the coordination and the provision and safe repatriation of suitable stunt and movement talents versed in the skill set required for the project; Specific Martial Arts/ Parkour/ Acrobatics/ Aerial/ Dance/ Stunt-Falls • Coordinate sequences involving the Fight Choreographer's specialisation, ensuring successful and safe performance • Advise the directing team, to achieve an end product as close as possible to the creative vision while keeping to the allocated action & stunt department budget • Facilitate Actor and Talent training, revisions and injury-management throughout the production timeline to ensure the best possible performance during the scheduled shooting dates of the fight sequences

Fight Choreographer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Action Choreography, Coordination, Design & Direction	Level 3 - 4	Adaptability	Intermediate
	Stunt and Fight Performance	Level 1 - 3	Collaboration	Intermediate
	Stunt Wire-Work Riding	Level 2 - 3	Communication	Intermediate
	Stunt Wire-Work Pulling, Rigging and Coordination	Level 3 - 4	Problem Solving	Intermediate
			Sense Making	Intermediate



Action Director

JOB ROLE DESCRIPTION

The Action Director is responsible for sharing the directing workload in action-intensive projects, working in tandem with the Director to ensure that the action scenes and narrative scenes both push the story forward in a consistent tone.

The Action Director understands and assesses the potential risks associated with each action sequence. The Action Director ensures that all safety protocol and requirements are adhered to during each filming of stunt scenes to prevent danger on set. The Action Director oversees the stunt production and post-production by reviewing stunt footage and coordinate additional practical and virtual production elements related to the stunts.

The Action Director needs to have a deep as well as broad knowledge of action and stunts on every level, as well as to be experienced in narrative visual storytelling and directing. As the Second Unit Director, The Action Director should have the expertise to lead a secondary unit to cover the action sequences, while the Director is running the narrative scenes concurrently whenever required, so as to expedite shooting schedules.

The Action Director should have clear and effective communication to articulate stunt performance and narrative directing instructions, safety protocols and creative visions to the Stunt Performers, Directors, Producers, and other stakeholders. The Action Director should have good problem-solving skills to foresee and prepare for unexpected situations by assessing risks and devising alternative plans.

The Action Director should also have a clear understanding of the costing, logistical and organisational process of stunt producing, in order to fulfil the requirements of project's creative brief, while staying within the allocated budget throughout the production duration.

The Action Director should possess understanding of Virtual Productions (VP) and how VP can assist in the Action Director's preparation such as using Stunt-Viz.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Preproduction
conceptualization and
preparation of action design

- Analyse script and take briefing from Director
- Facilitate revisions to the screenplay based on the creative and commercial inputs from relevant stakeholders, through the lens of what is realistically possible and safe to execute.
- Advise the directing team, to achieve an end product as close as possible to the creative vision while keeping to the allocated action & stunt department budget.
- Direct the creation of action previsualisation pieces for the purpose of production guide/shot-listing/storyboard, for project pitching purpose, or as supporting document to apply for additional project funding.
- Assemble a team suitable to the creative and technical requirements of the project; the stunt coordinator, fight choreographer and stunt performers
- Plan and facilitate the talent training and rehearsal process in accordance with the production timeline.



Action Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conduct production flow	- Oversee the shooting process both from behind the production monitors, and also keeping an eye on the onset performance with the assistance of the action department - Direct or recommend the camera positions/movements and focal length to best present the action at play, with dynamism and continuity with the entirety of the project - Communicate the vision and requirements of each shot including the visual setting, type of shots for correct emphasis and creative presentation - Facilitate the shoot flow in accordance with the pre-agreed pre-production previsualisation as far as possible, and to adapt/make adjustments in the scenario of a safety risk or other major disruptions, of environment or human resource reasons. - Communicate clear and concise instructions in the event of re-takes to guide the cast and crew towards the ideal of an effective and safe performance.
Manage production operations	- Provide guidance in the editing of the action set pieces to ensure retention of the content's creative vision. - Assist in the enhancement of the edit to present the best end product possible with the available footage at hand.

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Action Choreography, Coordination, Design & Direction	Level 4 - 6	Adaptability	Intermediate
	Direction	Level 4	Collaboration	Intermediate
	Stunt and Fight Performance	Level 1 - 3	Creative Thinking	Intermediate
	Stunt Wire-Work Riding	Level 2 - 3	Decision Making	Intermediate
	Stunt Wire-Work Pulling, Rigging and Coordination	Level 3- 4	Problem Solving	Intermediate

Senior Anchor / Senior Presenter / Anchor / Presenter - News

JOB ROLE DESCRIPTION

The Senior Anchor / Senior Presenter / Anchor / Presenter - News delivers news stories to the broadcasting station's audience and is the public face or voice of the programmes broadcasted on various platforms. The Senior Anchor / Senior Presenter / Anchor / Presenter - News is involved in the collection of news materials and is required to conduct research on stories and interview people who have accurate information on news events. The Senior Anchor / Senior Presenter / Anchor / Presenter - News is also involved in the development and writing of content and is responsible for reviewing and editing materials written by other news reporters to ensure that the content is tailored to the target audience. The Senior Anchor / Senior Presenter / Anchor / Presenter - News is required to host or co-host programmes by providing live commentaries and doing live interviews to create content that links closely to the stories.

The Senior Anchor / Senior Presenter / Anchor / Presenter - News often works from a studio and may be expected to travel in order to present news from remote locations in the field related to a particular major news event. The Senior Anchor / Senior Presenter / Anchor / Presenter - News follows a fixed working schedule, but may be required to work at odd hours, including weekends, to cover important events.

The Senior Anchor / Senior Presenter / Anchor / Presenter - News should be an effective communicator with an understanding of news editorial process. The Senior Anchor / Senior Presenter / Anchor / Presenter - News should ideally have a background in journalism or mass communications and possesses an understanding of daily newscast content and media ethics. The Senior Anchor / Senior Presenter / Anchor / Presenter - News ought to be able to improvise and ad-lib in a live on-camera setting and be able to work well with others across a variety of situations.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce news content	• Develop scripts to suit story angles and own delivery styles • Review news content written by others to correct language and content errors • Analyse information to organise them into themes for reporting • Conduct interviews with people who can provide information for news stories • Conduct research using various data collection methods to obtain information on topics featured on programmes • Validate information to ensure accuracy of news content reported
Manage news operations	• Review the final news content for accuracy, objectivity and timelines before broadcast • Manage post broadcast issues such as viewers' complaints and feedback • Review all news and/or current affairs stories to ensure adherence to editorial policies, rules and guidelines
Present news to audience	• Improvise scripts to manage interruptions during broadcast • Rehearse script to deliver a smooth presentation • Understand production schedules and timelines by collaborating with production team • Follow script shown on autocue to present news in a live or recorded setting • Present different perspectives on news stories by conducting live or recorded interviews with newsmakers, studio guests or persons related to news subject matter



Senior Anchor / Senior Presenter / Anchor / Presenter - News

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 3	Adaptability	Intermediate
	News Delivery and Presentation	Level 4	Communication	Intermediate
	News Editing	Level 3	Creative Thinking	Intermediate
	News Story Development	Level 3	Global Perspective	Intermediate
	News Story Research	Level 3	Influence	Intermediate
	Social Media Content Creation and Management	Level 3		

Reporter / Correspondent - News

JOB ROLE DESCRIPTION

The Reporter / Correspondent - News is responsible for collecting, verifying and analysing information about newsworthy events to produce news stories that are fair, accurate, impartial and balanced. The Reporter / Correspondent - News is responsible for conducting research on the beat by identifying suitable research sources and organising them into themes to investigate and establish facts. The Reporter / Correspondent - News is also involved in field reporting and is required to develop written and visual content related to beats assigned for broadcast and social media platforms. In order to report breaking news quickly, the Reporter / Correspondent - News may be required to perform edits to visual and audio content.

The Reporter / Correspondent - News is expected to work outdoors and may be required to travel depending on the location of the event covered. During the coverage of news stories, The Reporter / Correspondent - News is expected to deliver work within tight timelines. The Reporter / Correspondent - News is also expected to be on standby and may be called upon to cover major events.

The Reporter / Correspondent - News ought to have knowledge on the relevant statutory regulations related to journalism. The Reporter / Correspondent - News is required to have effective writing skills and good interpersonal skills to build a network of contacts. The Reporter / Correspondent - News should be inquisitive, have strong perseverance to pursue a story idea and be able to meet tight deadlines.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Produce news content

- Build up network of contacts within the beats
- Collect information about newsworthy events from a variety of sources, including social media, other news outlets and individual contacts
- Work with camera crew and editor to cover and edit news events that are assigned
- Craft news stories to provide the public with accurate information related to the situation
- Adhere to all copyright clearances and legal issues relating to materials used for broadcast
- Develop script to suit story angles and own delivery styles
- Ensure accuracy, balance, clarity, objectivity and free of advocacy to maintain credible image
- Analyse information from a variety of sources to verify the authenticity of stories and check facts

Conceptualise visuals to complement content

- Keep track of all the sources of information including labelling and storing all recordings and other forms of media
- Interpret story requirements to understand the required mood and overall themes
- Use various forms of media to capture facts such as archive video or audio footage, pictures and other documents
- Recommend visual ideas to enhance story angles
- Prepare relevant templated graphics that improve the overall impact of the content by collaborating with production teams

Present news to audience

- Carry out piece-to-camera and voiceovers for event coverage
- Understand production schedules and timelines by collaborating with production team
- Repurpose content for various platforms



Reporter / Correspondent – News

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 3	Adaptability	Intermediate
	News Delivery and Presentation	Level 2	Communication	Intermediate
	News Editing	Level 3	Global Perspective	Intermediate
	News Story Development	Level 3	Self Management	Intermediate
	News Story Research	Level 3	Sense Making	Intermediate
	Video Editing (Technical)	Level 3		
	Video Editing (Creative)	Level 3		
	Production Planning and Scheduling	Level 3		
	Social Media Content Creation and Management	Level 3		

Senior Reporter / Senior Correspondent - News*

JOB ROLE DESCRIPTION

The Senior Reporter / Senior Correspondent - News is an on-the-scene reporter or journalist who specialises in a specific beat, which may include domestic affairs, international affairs, natural disasters, sports, war, crime or health issues. The Senior Reporter / Senior Correspondent - News manages the production processes to ensure it meets required schedules and budgets. The Senior Reporter / Senior Correspondent - News is responsible for evaluating all research gathered on a particular beat to determine the potential of the story. The Senior Reporter / Senior Correspondent - News manages the content creation process by directing the story angles and making edits to content based on its importance, length and format.

The Senior Reporter / Senior Correspondent - News may also be required to be a visual journalist and be able to produce ready-to-cast news content including presenting news stories in live or pre-recorded environments, shoot and edit audio, video and/or online copy for broadcast.

The Senior Reporter / Senior Correspondent - News is required to travel overseas and may need to travel to remote locations in foreign countries for news coverage. As such, familiarity with the target country's profile, culture and language is valued in this role. The Senior Reporter / Senior Correspondent - News does not work under a fixed schedule and may be required to work during weekends, nights and over consecutive weeks to cover newsworthy events. The Senior Reporter / Senior Correspondent - News works on the front-lines of breaking news and sometimes in dangerous situations. The work involves working with tight deadlines. The Senior Reporter / Senior Correspondent - News is encouraged to maintain a credible presence on various social media platforms.

The Senior Reporter / Senior Correspondent - News is expected to have knowledge of sound engineering and broadcasting systems. The Senior Reporter / Senior Correspondent - News should have effective verbal and writing skills and be adept at making editorial judgements. The Senior Reporter / Senior Correspondent - News is expected to work under pressure and maintain a professional image to the public. The Senior Reporter / Senior Correspondent - News should be ethical and be focused on delivering credible and truthful news. The Senior Reporter / Senior Correspondent - News is expected to have effective interpersonal skills to build reliable contacts who are good information sources.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce news content	• Leverage on networks and credible research sources to investigate breaking news developments • Pitch original ideas for consideration to the decision makers including suitability for the target audience and media being used • Review content written by others to ensure alignment to story angles • Manage production teams to ensure events are clearly captured in an accurate and sequential manner • Write reviews or opinion pieces to share knowledge and expertise related to own beat • Evaluate leads, tips and information from multiple sources to develop news ideas • Manage research activities to ensure the credibility of information collected • Establish priorities of events to structure script in a coherent manner that is easily understood by the audience

NOTE:*Text in brackets refer to specialisations included in the job role



Senior Reporter / Senior Correspondent - News*

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce ready-to-cast news content	• Operate broadcast linking equipment to transmit on-the-scene reporting • Edit footages to meet audio and visual quality for broadcast • Operate camera equipment or any image-capturing device, to ensure events are clearly captured in an accurate and sequential manner to deliver message • Assess the news worthiness of an event and make quick decisions on shooting angles, keeping in mind appropriate lighting and sound recording
Conceptualise visuals to complement content	• Guide the use of innovative visual formats to continuously engage and appeal to target audience • Manage the visual development of the production to ensure alignment to news story angle and technical requirements • Review visuals to provide feedback to enhance the overall visual experience of target audience • Lead the conceptualisation of visual ideas that support produced content • Present visual ideas to production and news management teams
Present news to audience	• Establish priority of events and determine broadcast sequence • Deliver live or pre-recorded news in difficult reporting environments • Craft news content that includes all relevant facts and research materials using the right aids and graphics to best represent the information for the relevant media platforms

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 3	Adaptability	Intermediate
	News Delivery and Presentation	Level 3	Collaboration	Intermediate
	News Editing	Level 4	Communication	Intermediate
	News Story Development	Level 4	Global Perspective	Intermediate
	News Story Research	Level 4	Self Management	Intermediate
	Production Budget Management	Level 3		
	Production Planning and Scheduling	Level 3		
	Social Media Content Creation and Management	Level 4		

NOTE: *Text in brackets refer to specialisations included in the job role



Assistant Producer - News / Current Affairs

JOB ROLE DESCRIPTION

The Assistant Producer - News / Current Affairs supports the production of news or current affairs content for the channel. The Assistant Producer - News / Current Affairs supports the content development efforts on various platforms by assisting in the research activities for assigned beats, assisting in developing the content for write ups and monitoring wires and news feeds to highlight breaking news to production teams for follow up. The Assistant Producer - News / Current Affairs supports the news/current affairs production process by tracking the progress of story development to ensure teams keep within production timelines and working closely with various production teams to ensure a smooth production.

The Assistant Producer - News / Current Affairs works in a newsroom but may be assigned field activities at times. The Assistant Producer - News / Current Affairs should be able to adapt quickly to changes and perform well in a dynamic environment.

The Assistant Producer - News / Current Affairs should have relevant experience working with a production setup and have a basic understanding of operating cameras, sound and editing systems. The Assistant Producer - News / Current Affairs ought to be an effective communicator. The Assistant Producer - News / Current Affairs should be a fast writer and have good news judgement.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Produce news/current affairs content

- Support productions teams in the development of storyline and visuals for assigned beats
- Collect information about newsworthy events from a variety of sources, including social media, other news outlets and individual contacts
- Consolidate leads for possible newsworthy stories that appeal to target audience
- Conduct fact-checking to ensure accuracy and objectivity of content
- Monitor wire agencies and news feeds to sieve out current newsworthy information relevant to the target audience

Manage news production operations

- Assist in the consolidation of content for review
- Report news production issues to production teams
- Assist in the preparation of documents needed to obtain licenses and approvals for production
- Coordinate logistics required for a smooth production process
- Monitor the progress of news stories by communicating with the field crew to ensure adherence to timelines
- Communicate production expectations to various production teams to ensure readiness of teams for shoot

Manage projects

- Lead project team to meet schedules, budget, manpower and technical quality targets
- Maintain project discipline to document scope changes, issues and risks that affect implementation
- Conduct regular project reviews to recommend schedule changes, cost or resource adjustments
- Collaborate with users, technical staff and management to determine and resolve issues associated with project implementation



Assistant Producer - News / Current Affairs

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 3	Adaptability	Intermediate
	News Story Research	Level 2	Collaboration	Intermediate
	Production Operations	Level 2	Communication	Intermediate
	Production Planning and Scheduling	Level 3	Creative Thinking	Intermediate
	Social Media Content Creation and Management	Level 2	Global Perspective	Intermediate

Senior Producer / Producer - News

JOB ROLE DESCRIPTION

The Senior Producer / Producer - News is responsible for managing the daily news agenda, overall news content and flow of a newscast. The Senior Producer / Producer - News has an overview of the agendas being pursued and looks out for newsworthy stories that will attract and engage target audience. The Senior Producer / Producer - News manages the resourcing of news content and is responsible for assigning news stories to internal teams. The Senior Producer / Producer - News is also required to edit scripts and reports that are submitted for the newscast and ensure that editorial guidelines and policies set by the organisation are adhered to. The Senior Producer / Producer - News is in charge of maintaining the newscast's presence and image on social media platforms and monitors the competitors' activities and trends. In addition, the Senior Producer / Producer - News collaborates with the production teams to ensure continuity of content across different programmes throughout the day.

The Senior Producer / Producer - News typically works in a newsroom but may be assigned field activities at times. The Senior Producer / Producer - News should be able to adapt quickly to changes and perform well in a dynamic environment.

The Senior Producer / Producer - News should have knowledge of local and international current affairs. The Senior Producer / Producer - News should also have relevant experience working with production set-ups and have an understanding of the operations of cameras, sound systems and editing systems. The Senior Producer / Producer - News ought to be an effective communicator with understanding of verbal and written communication. The Senior Producer / Producer - News is a good people manager and is able to coach and mentor team members.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce news content	• Compile news stories to prepare the lineup for news bulletins based on allocated time and order for stories • Provide inputs to guide the development of news programme concepts • Update knowledge on local and international news, current affairs and other assigned segments • Review news content to ensure alignment to the news story angle and technical requirements • Monitor the industry, competitive activities and viewers' feedback to provide inputs that guide the development of news programme concepts • Direct programme flow to ensure continuity between each newscast broadcasted by the studio • Develop news content strategy based on competitors' activities and preferences of target audience • Grow relationships with key industry influencers by building credibility and trust
Manage news production operations	• Develop action plans to maintain a global presence using social media platforms • Lead collaborations with other teams to develop promotion strategies for upcoming newscasts • Liaise with the production team to uphold the technical standards • Participate in forward planning initiatives to manage resourcing for various assignments and projects • Brief production teams before and after assignment to ensure salient news points are captured for specific stories

Senior Producer / Producer - News

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	• Support regular project reviews to recommend schedule changes, cost or resource adjustments • Assist users, technical staff and management to determine and resolve issues associated with project implementation • Manage project discipline to document scope changes, issues and risks that affect implementation • Manage project to meet schedules, budget, manpower and technical quality targets
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 4	Decision Making	Intermediate
	News Bulletin Production	Level 4	Digital Fluency	Intermediate
	News Editing	Level 4	Collaboration	Advanced
	News Story Development	Level 4	Problem Solving	Intermediate
	News Story Research	Level 4	Sense Making	Intermediate
	Production Operations	Level 3		
	Social Media Content Creation and Management	Level 4		

Senior Producer / Producer - Current Affairs

JOB ROLE DESCRIPTION

The Senior Producer / Producer - Current Affairs is responsible for the development of current affairs stories broadcasted on television channels. The Senior Producer / Producer - Current Affairs is responsible for building the content development pipeline by identifying relevant current affairs topics that are of interest to target audience based on market data and user feedback. The Senior Producer / Producer - Current Affairs is also responsible for reviewing the content to ensure it is accurate and objective as well as review the script to align with the footage captured. The Senior Producer / Producer - Current Affairs is expected to lead innovation efforts in content development and implement digital strategies to maximise reach and engagement. In addition, the Senior Producer / Producer - Current Affairs is also expected to participate in fundraising and sponsorship initiatives to secure required budgets for production.

The Senior Producer / Producer - Current Affairs typically works in a newsroom but may be assigned field activities at times. The Senior Producer / Producer - Current Affairs should be able to adapt quickly to changes and perform well in a dynamic environment.

The Senior Producer / Producer - Current Affairs ought to be systematic, highly organised and has the ability to communicate effectively. The Senior Producer / Producer - Current Affairs should also have creative writing abilities and a background in journalism or mass communications. The Senior Producer / Producer - Current Affairs should also be familiar with camera, sound and editing systems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce current affairs content	- Analyse customer trends and viewers' feedback to understand target audience preferences - Review content to ensure all content complies with editorial guidelines, policies and regulatory requirements - Manage research efforts on topics and background information for topics to be featured on current affairs programmes - Monitor competitor's activities and trends to guide the development of programme concepts - Maintain relationships with key industry influencers by building credibility and trust - Keep up to date with local and international current affairs using the news channels, social media platforms and other online sources - Review content for current affairs programmes to propose edits that align to creative and technical requirements
Manage current affairs production operations	- Compose the visual details of each shot by finalising camera angles, lighting, positioning and movement of subjects - Review production progress and budgetary adherence on a regular basis - Coordinate the distribution of deadlines and assignments - Prepare programme proposals for key stakeholders to support fundraising and sponsorship efforts - Oversee takes using production monitors and advise crew on re-takes if required - Drive creation of trailers and content descriptions to be utilised for marketing



Senior Producer / Producer - Current Affairs

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	- Support regular project reviews to recommend schedule changes, cost or resource adjustments - Assist users, technical staff and management to determine and resolve issues associated with project implementation - Manage project discipline to document scope changes, issues and risks that affect implementation - Manage project to meet schedules, budget, manpower and technical quality targets

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Fundraising and Sponsorships	Level 4	Communication	Intermediate
	Media Law and Compliance	Level 4	Developing People	Intermediate
	News Editing	Level 4	Digital Fluency	Intermediate
	News Story Development	Level 4	Global Perspective	Intermediate
	News Story Research	Level 4	Sense Making	Intermediate
	Production Budget Management	Level 3		
	Production Operations	Level 3		
	Production Planning and Scheduling	Level 4		
	Social Media Content Creation and Management	Level 4		

Executive Editor / Executive Producer - News and Current Affairs

JOB ROLE DESCRIPTION

The Executive Editor / Executive Producer - News/Current Affairs is responsible for the overall operations and development of news and current affairs programme concepts. The Executive Editor / Executive Producer - News/Current Affairs is responsible for guiding the team to develop the most salient points in a story and vets stories for accuracy, objectivity and timeliness. The Executive Editor / Executive Producer - News/Current Affairs works together with sales and marketing teams and other partners to create and coordinate content, launch events, campaigns and promotion plans to increase viewership. The Executive Editor / Executive Producer - News/Current Affairs also manages post-broadcast issues and ensures that production complies with all policies and regulations.

The Executive Editor / Executive Producer - News/Current Affairs works in a newsroom but may be assigned field activities at times. The Executive Editor / Executive Producer - News/Current Affairs should be able to adapt quickly to changes and perform well in a dynamic environment.

The Executive Editor / Executive Producer - News/Current Affairs requires a thorough knowledge of current affairs locally and internationally. The Executive Editor / Executive Producer - News/Current Affairs should have experience in managing budgets and be able to identify management issues of individual departments. The Executive Editor / Executive Producer - News/Current Affairs possesses strong editorial sensitivity and the ability to prioritise and interpret the key stories of the day. The Executive Editor / Executive Producer - News/Current Affairs should be an effective negotiator. The Executive Editor / Executive Producer - News/Current Affairs also should have an expert command of language, effective oral and written communication. The Executive Editor / Executive Producer - News/Current Affairs ought to have a good understanding of camera, sound and editing systems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce news/current affairs content	• Grow and enhance network of strategic relationships externally to support content development initiatives • Guide others to address post-broadcast issues such as viewers' complaints and feedback • Prepare a forecast of important events for coverage based on analysis of customer trends, analytics and viewers' feedback • Oversee budgets, forecasting, work allocations and staffing of the various departments • Recommend ways to increase viewership, improve operational efficiency and achieve corporate goals • Develop sources of information to get heads-up and prior knowledge of breaking and other newsworthy events • Scrutinise the final news/current affairs content for accuracy, objectivity and timeliness before broadcast
Manage projects	• Drive project discipline to document scope changes, issues and risks that affect implementation • Drive project to meet schedules, budget, manpower and technical quality targets • Collaborate with users, technical staff and management to determine and resolve issues associated with project implementation • Lead regular project reviews to recommend schedule changes, cost or resource adjustments



Executive Editor / Executive Producer - News and Current Affairs

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage operations	• Represent the organisation at key social and business events to increase the organisation's profile in the industry • Maximise the use of organisational resource by collaborating with other departments • Identify sources to seek financial backing and sponsorship for the production of current affairs content • Lead pre and post assignment briefings for the production teams to ensure salient news points are captured • Mentor the production teams for success by coaching and providing constructive feedback regularly • Manage production budgets to ensure that expenditure for the news and current affairs department are kept within limits • Pitch programme concepts to key stakeholders to secure funding for production • Lead the preparation of programme proposals to prospective sponsorship partners while not negatively affecting the objectivity and accuracy of content
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Fundraising and Sponsorships	Level 5	Communication	Intermediate
	Media Law and Compliance	Level 4	Creative Thinking	Intermediate
	News Bulletin Production	Level 5	Global Perspective	Intermediate
	News Editing	Level 5	Decision Making	Intermediate
	News Story Development	Level 5		
	Production Budget Management	Level 4		
	Production Operations	Level 4		
	Production Planning and Scheduling	Level 4		
	Social Media Content Creation and Management	Level 5		

Chief Editor

JOB ROLE DESCRIPTION

The Chief Editor is responsible for leading and managing the news and current affairs editorial teams. The Chief Editor sets the direction of the team and oversees the operations of the news and currents affairs department. The Chief Editor ensures that the content produced by the department is journalistically sound and meets professional standards. The Chief Editor oversees the editorial budgets and ensures that the financial objectives of the department are being met.

The Chief Editor works in a newsroom but is expected to travel out of the office often to engage with external counterparts, newsmakers and other related stakeholders. The Chief Editor does not follow a fixed schedule and works at irregular hours.

The Chief Editor ought to be a good leader. The Chief Editor is meticulous as well as tactful enough to be able to manage a team of editors with minimal conflict. The Chief Editor takes direct responsibility for the final broadcast of content. The Chief Editor should possess the ability to communicate with people from all levels within the organisation and should have an eye for detail.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Produce news/current affairs content

- Provide leadership and direction for news and current affairs programmes
- Guide teams to deliver on editorial goals by sharing own insights, sources and leads
- Drive collaborations with the programming and sales teams to ensure that news and current programmes achieve goals and requirements
- Establish quality standards for news and current affairs programmes
- Mentor the editorial team for success by coaching and giving constructive feedback
- Establishes relationships with key individuals and/or bodies to drive content creation efforts
- Contribute to the commercial success of the publication by coordinating with the executive team

Manage operations

- Approve funding for suitable projects with high monetisation potential
- Drive collaborations with key personnel and production members to ensure a consistent approach to programmes
- Drive collaborations with departments to ensure resources are utilised effectively
- Initiate negotiations on terms for sponsorship in-lieu of on-screen branding

Manage teams and/or departments

- Develop talents and set clear objectives to achieve performance excellence
- Manage career development and succession planning for key positions within the function with regards to HR strategies
- Contribute to the development of the overall business strategy
- Set direction for organisational function on areas such as budgets, work allocations and staffing



Chief Editor

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Fundraising and Sponsorships	Level 6	Creative Thinking	Intermediate
	Media Law and Compliance	Level 5	Decision Making	Intermediate
	News Bulletin Production	Level 6	Developing People	Intermediate
	News Editing	Level 6	Problem Solving	Intermediate
	News Story Development	Level 6	Creative Thinking	Intermediate
	Production Budget Management	Level 5		
	Social Media Content Creation and Management	Level 6		

Photojournalist

JOB ROLE DESCRIPTION

The Photojournalist is a visual journalist. The Photojournalist tells the story with images. The photographs generally accompany news stories to illustrate them, but they may well be published as standalone photos, a photo essay that is picture heavy and light on text. The Photojournalist is responsible for capturing images that appear alongside news stories, feature stories, event reports, and much more in major publications, local newspapers, national magazines, or online publications. The Photojournalist needs to have a keen eye for story-telling compositions and be able to anticipate critical moments in often dynamic and challenging situations.

The Photojournalist adheres to a strict code of ethics that ensures the authenticity of the Photojournalist's images. No manipulation is allowed, neither is the setting up of news photos. The Photojournalist is a visual documentarian who strives to capture what is in front of them without any human intervention.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise and plan photoshoot according to assignment requirement	• Establish a good and detailed understanding of what the assignment • Prepare draft of key visuals required, and also secondary visuals that might add value to the project • Assess technical viability of the photoshoot according to resources available for the project. (indoor/outdoor, set building, local/overseas, manpower (production crew, specialists, support), etc) • Prepare the necessary releases and permits required for the photoshoot • Do basic budgeting for the assignment if needed • Research background of assignment • Prepare for interviews if required (prep and send questions) • Determine if additional Audio recording is required for the assignment • Be aware of the Media law surrounding the project
Produce and perform the photoshoot	• Establish primary location and angles required for key visuals and also backup plans in the event that weather or other factors obstruct the production in primary location • Confirm the styling, positions and props to be used in the photoshoot • Establish optimal camera positions and angles required, and communicate the information clearly to everyone involved • Ensure camera settings and lens usage are correct, and have sufficient power for the production • Direct or setup the lighting (position, power, modifiers and colour temperature) in accordance to the visual effect required • Direct talents/subject in positioning, positing, and facial expressions in a way that brings out their best side and have better relevance to the assignment • Ensure the image files are secure throughout and after the production phase, utilizing redundancy workflow (multiple copies across different memory cards or computers) to prevent loss of data • Give clear communication/instructions to facilitate smooth production • Make digital or mental notes of the shortlisted images for smooth transition to captioning, post-production and delivery

Photojournalist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Post-production and delivery of images	- Organise images created from photoshoot with appropriate folder/catalogue/session naming and data/metadata tagging - Do captioning of images - Ensure post-production / editing suite is colour calibrated and have proper colour management workflows in place for accurate colours during layout and print - Use editing software (Photostation, adobe Lightroom, DXO PureRaw, adobe Photoshop, etc) to do selection, captioning, draft edits of colours, tonality and cropping - Ensure no image manipulation is done apart from cropping and tonality adjustments - Deliver final images encoded in the correct file format, resolution, dimensions, and colourspace as required by project/client

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media Law and Compliance	Level 4	Communication	Intermediate
	Lighting Operations	Level 3 - 4	Creative Thinking	Intermediate
	Photojournalism	Level 3 - 5	Adaptability	Intermediate
	Project Management	Level 3 - 5	Global Perspective	Intermediate
	Workplace Safety and Health	Level 2 - 3	Decision Making	Intermediate
	Photography	Level 3 - 5		

Production Craft

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Production Design	Art Department Assistant	104
	Art Department Graphic Designer	106
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Hair	Hair Assistant	119
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Makeup	Makeup Artist	127
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	Key Makeup Specialist / Chief Makeup Designer	132
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	Special Effects Makeup Specialist / Designer	138
Wardrobe	Wardrobe Assistant	143
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NOTE: *Denotes job roles with specialisations
 Words in **red** denote additions made indicate changes made to the existing published SFw for Media.

Art Department Assistant

JOB ROLE DESCRIPTION

The Art Department Assistant provides support in various aspects of production design, such as set design, art department coordination, set construction and location scouting, Props and Set Dressing sub-departments. As Props Assistant, the Art Department Assistant works under the Props Master and focus on only hand props and hero props used during the filming. As Set Dressing Assistant, the Art Department Assistant would assist the Set Decorator / Dressing on the set dressing elements of the set.

The Art Department Assistant should have a manual driving license and experience of driving a van or 10' lorry, as the Art Department Assistant would be tasked with the transporting of props and would often fulfil the role of Buyer. The Art Department Assistant will source and procure the needed props or dressing. The Art Department Assistant will sometimes need to manage the budget on smaller productions, while on larger ones, the head of department will work out and allocate budget based on their original sourcing.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Assist in pre-production process	• Assist the Art Director or Production Designer in the research to be carried out • Assist the Art Director and Production Designer, to recce locations as required • Assist with drawing small elements of a design as required • Assist with making models as required • Assist in ensuring records, photos and storage of the models is administered correctly • Produce simple artwork and graphics under supervision as required • Assist Props Master / Set Decorator in writing and maintaining a detailed schedule and budget and sourcing of the props / furnishings & decorations, working out dates and durations of hire to minimise costs, and confirming collection and return dates with the Props Master, or for buying, and managing storage and transportation • Help to manage art department petty cash, to be monitored regularly and reconciled at the end of each production
Prepare for shoot	• Assist Props Master / Set Decorator in coordinating transport, unloading, unpacking, installation and storage of materials for set and props • Perform the set-up and placement of the sets decoration elements based on the set requirements ahead of shoot dates under supervision of Props Master / Set Decorator
Carry out set operations	• Maintain props / set decoration continuity between scenes if assigned • Prepare next set for next scene • Assist in maintaining documentation of inventory for set decoration / props throughout production • Follow workplace safety and health requirements during set construction
Manage strike and set operations	• Assist in the strike of the set elements / props once the filming requirements are completed • Manage the return of all set elements / props to their sources, in the appropriate condition • Review the quality of set elements/ props before return or storage to take note of any loss or damage

Art Department Assistant

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Prop Design	Level 1	Creative Thinking	Intermediate
			Self Management	Basic
			Problem Solving	Intermediate
			Communication	Intermediate
			Collaboration	Basic



Art Department Graphic Designer

JOB ROLE DESCRIPTION

The Art Department Graphic Designer creates all bespoke graphic elements needed to decorate a set. The Art Department Graphic Designer might work with the Set Decorator to generate set decorations such as Posters/Banners/Artworks - to decorate a set or location. The Art Department Graphic Designer would also work with the Props Master to design and create other graphic elements for hero props such as a bespoke beer can label or a prop newspaper. In addition, the Production Designer and Art Director can use the Art Department Graphic Designer's skill set at the conceptual stage, quite often taking a rougher sketch and improving and perfecting it.

For film, the Art Department Graphic Designer needs to also have the ability to analyse and understand the script, in order to create a breakdown of components requiring the Art Department Graphic Designer's expertise, so that the Art Department Graphic Designer can contribute to the world building of characters, sets and locations. The Art Department Graphic Designer will often work hand in hand with the heads of all the departments to achieve this. Quite often, the Art Department Graphic Designer has to coordinate with the print companies, ensuring a smooth delivery of the work.

The Art Department Graphic Designer should also have a good sense of photography / cinematography to understand how different physical materials look under film lights, so that the Art Department Graphic Designer can design accordingly and fabricate their designs with the right materials.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare Visual Concept	• Receive brief from the Production Designer and Art Director, and Discuss concepts • Create breakdown lists of graphic assets to be designed • Identify creative requirements • Research themes and historical information relevant to the time period of the world set in the script • Prepare illustrative material, such as sketches, mood boards, and concept art to illustrate and depict the design concept • Present design drafts to the Production Designer and Art Director for approval
Plan art specifications for production	• Receive brief from Art Director for budget and schedule, and work with them as well as with Props Master or Set Dresser to allot time, set measurements, material and resources required to complete the design assets • Attend to printing / fabrication material needs as per specifications instructed by Director of Photography and Props Master or Set Dresser for lighting considerations / constraints • Prepare finalised design assets and deliver to Props Master's team or Set Dresser's team or Wardrobe team to apply / integrate into their props or costume

Art Department Graphic Designer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Art Department Graphic Design	Level 3	Creative Thinking	Intermediate
			Adaptability	Intermediate
			Problem Solving	Intermediate
			Communication	Intermediate
			Collaboration	Basic



Props Master

JOB ROLE DESCRIPTION

The Props Master runs the property department which makes, stores and transports the props, as well as preps the props for each day's shoot. This covers all hand props / hero props which directly interact with the actors or are primarily featured, such as a product shot - that is, any moveable item that can be seen on a film. It could be a hat, gun, cushion, wine glass, lightsaber, carpet, kitchen unit, tree or aircraft.

The Props Master know how to design, build , procure, budget, adapt, source for hand props / hero props, and have a good understanding of research, scripts and character to do the Props Master's job effectively. The Props Master take briefs from the Production Designer and the Art Director, and need to be able to do thorough breakdowns of the scripts, to ensure all props needed are accounted for.

The Props Master should have the ability to work well with the Props Master's hands and construct materials to form props when needed, as well as organisational skills and an interest in the historical accuracy of items and scenes on a film set. The Props Master should themselves have some ability to fabricate, mould, paint, 3D design, 3D-print, research and design props.

The Props Master's role can often involve moving heavy props and travelling around different locations. Learning to drive is essential for this, as is learning how to move large, heavy but fragile items safely.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan art specifications for production	• Take briefing from Production Designer and Art Director • Identify the hand / hero prop requirements based on evaluation of script and overall design concept • Develop a plan with breakdown of the props required in each scene to map out the logical progression of each prop throughout the production • Develop the budget and schedule for props required by detailing time, material and resources required to complete the production, and determine which are to be hired and which are to be made • Hire and Oversee a team of Art Assistants and often outside contractors as well as Graphic Designer if needed • Coordinate with other teams such as the Stunt Department, Weapons Department, Wardrobe department to understand who is taking responsibility for certain items • Present technical sketches, scale models and prop samples to Production Designer and Art Director for approval • Source and coordinate procurement and delivery of materials for rented props • Recruit carpenters, artists and prop makers for props that are to be made, or make by themself, and manage budget and schedule for prop fabrication and delivery

Props Master

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage set operations	• Organise transportation of props between the set and the production base • Manage the logistics of props deployment to ensure arrival to the set in a camera-ready fashion • Lead discussions on the selection of appropriate hand props with crew and cast, and instruct them on the care, maintenance and storage • Perform quality and safety checks on hand /hero- prop, and make necessary repairs or replacements • Maintain hand /hero- prop continuity between scenes and coordinate props storage between shoots or rehearsals • Follow workplace safety and health requirements during production • Maintain accurate documentation of production inventory throughout production
Manage strike and set operations	• Ensure all hand/hero props are safely removed and stored, after filming wraps up, especially if they're rented or will be reused in future productions. • Return all hired props and organise the sale or safe disposal of everything else

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Prop Design	Level 3	Creative Thinking	Intermediate
			Transdisciplinary Thinking	Basic
			Problem Solving	Intermediate
			Communication	Intermediate
			Collaboration	Intermediate



Set Decorator / Dresser

JOB ROLE DESCRIPTION

The Set Decorator / Dresser sources for, procures and decorates the sets with furnishings, decorations and props to enhance the authenticity and visual tone of the set, to achieve the specific look and visual style of a film or TV show. The Set Decorator / Dresser will take notes and orders from the Art Director and collaboratively work to fulfil the vision of the Director, Production Designer and Art Director, and co-ordinate the set dressing department,

The Set Decorator / Dresser is concerned with the walls, floors and furniture of a set, while the Props Master deals with the placing of objects an actor holds. The Set Decorator / Dresser should be a good visual storyteller, possessing good visual awareness and flair, design and styling skills. The Set Decorator / Dresser should also have strong knowledge of period styles, architecture art history and knowledge of social history through the ages, as the Set Decorator / Dresser creates the background of the action, explaining the context, adding mood and visual interest as the drama unfolds.

The Set Decorator / Dresser should have the ability to research, co-ordinate, schedule, artistically decorate as well as understand painting, carpentry, metal work etc. The Set Decorator / Dresser ought to be comfortable with sketches and technical drawings as well as fundamentals of set and props development.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for set development	- Go through script with the Director, Production Designer and Art Director, Props Master and work out the look of sets as per mood board and set design of Production Designer and Art Director - Break down the script for set dressing and props requirements, and undertake research on locations, period and characters - Create list for set elements and manage budget - Take measurements and specification notes for filming sites and production floors to aid in set development - Buy or hire items or coordinate with Props Makers to make bespoke furniture if required - Catalogue each object by scene & shooting date - Monitor set construction, painting and plastering in alignment with approved sketches and colour palettes - Coordinate transportation and monitor delivery for all set items
Execute set dressing	- Coordinate unloading, unpacking, installation and storage of materials for set and props - Perform the set-up, fabrication, construction and placement of the sets decoration elements based on the set requirements ahead of shoot dates - Direct the allocation and placement of the props based on the set requirements - Secure approval from Director, Director of Photography, Production Designer and Art Director for each dressed set - Oversee the condition of decorations during production - Maintain decoration continuity between scenes - Prepare next set for next scene - Maintain accurate documentation of inventory for set decoration throughout production - Follow workplace safety and health requirements during set construction

Set Decorator / Dresser

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage strike and set operations	- Assist in the strike of the set or set elements once the filming requirements are completed - Manage the return of all set elements to their sources, in the appropriate condition - Review the quality of set elements before return or storage to take note of any loss or damage

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Prop Design	Level 3	Creative Thinking	Intermediate
	Set Construction	Level 2	Transdisciplinary Thinking	Intermediate
			Communication	Intermediate
			Global Perspective	Intermediate
			Collaboration	Intermediate

Food Stylist

JOB ROLE DESCRIPTION

The Food Stylist specialises in preparing and styling food that is featured in films, TV and advertising. The Food Stylist collaborate closely with directors, photographers and production teams to ensure that the visual presentation of food on screen aligns with the overall aesthetic and messaging of the project. The Food Stylist creates images and scenes that evoke the desired emotional response from the audience, whether it's to make a product look delicious in a commercial or to convey a particular atmosphere in a culinary-themed TV show or movie.

The Food Stylist's skill set is a combination of culinary skills + food science, artistic flair, and a keen technical understanding of how different foods behave under various conditions, such as lighting and camera angles, and ensure that the Food Stylist's dishes stay appealing for extended periods of time for filming.

The Food Stylist has to break down scripts and analyse story boards while developing and suggesting methods in which to achieve the Director's and often Client's vision. The Food Stylist will work closely with a Props Master to facilitate the means in which the food will be displayed.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive script and briefing from the Director or Production Designer for visual concept and any special camera speed / lighting requirements • Break down script and create list of dishes to prepare, working with Props Master on how it is displayed • identify what needs to be consumed, what is only for display, and create budget / schedule • Send reference boards to Creative Team for approval • Stock ingredients and other styling tools and materials • Prepare and prime ingredients ahead of shoot • Plan for location constraints and secure preparation area for water / refrigeration / electrical supply
Food execution for shoot	• Coordinate Timing with First Assistant Director and Props Master, so that foods are prepared, plated and filmed in time as certain dishes may react under hot lights and other environmental factor • Check in with Camera / Lighting department to present the dishes • Replenish / Reset for subsequent takes • Check for continuity • Maintain proper standards of sanitation • Use techniques to make fake substitutes to create aesthetically pleasing food products / dishes if they are to be filmed but not consumed, such as substituting other more durable products : using plastic ice cubes, using glue for milk, dry ice for steam effect • Comply by "food bible" for different food product clients if for television production

Food Stylist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Food Styling	Level 3	Creative Thinking	Intermediate
			Self Management	Intermediate
			Communication	Intermediate
			Problem Solving	Basic
			Collaboration	Intermediate

Art Director

JOB ROLE DESCRIPTION

The Art Director project-manages and helps to execute the overall design and visual style for screen productions. The Art Director does this in the role of deputy to the Production Designer, to assist in realising the Production Designer's and Director's creative vision.

The Art Director takes the Production Designer's concepts for the look and style of a film or TV production, and manages all the teams who will execute these. The Art Director manages the budget (the costs of set construction, set decoration and art department labour) and oversee the working schedule for all required design, construction and dressing work. The Art Director oversees construction both in studio and on location. The Art Director communicates and manage with the art department team and collaborate with the construction team, set decorators, props and effects teams. The Art Director must combine all the needs of the other departments while maintaining the integrity of the Production Designer's ideas.

The Art Director is responsible for the way the set is dressed and the inclusion of any props. The Art Director remains on set throughout the production to ensure the set is maintained and dressed appropriately to accommodate the varied content. If there is not a Production Designer on a production, the Art Director ensures that what they are doing meets health and safety guidelines as well as the needs of the Producer and Director

The Art Director should have good knowledge of design techniques, tools and principles involved in development of technical sketches, blueprints, drawings and models. The Art Director must also have a practical understanding of building and construction methods, alongside knowledge of various materials and fabrication techniques to understand how to best realise visual elements.

The Art Director should also have a creative bent of mind, and strong knowledge of interior design and of period styles and architectural history. Strong organisational skills is a must. The Art Director needs an ability to delegate, manage a team and work to tight schedules and budget. The Art Director's strength at teamworking, extends to also collaborating with other departments beside their own, and the Art Director must be able to deliver work under pressure in order to meet strict deadlines.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Interpret the brief and prepare a design visualisation	• Interpret the design brief or creative concept to fully understand the brief given by the Production Designer • Assess key information from the production brief that could impact on design, for example, budget and timescales • Research and Collate information about the period, genre, and type of production in relation to the design requirements to make creative design decisions • Suggest amendments, additions, or alternatives to enhance the brief when required, providing references or designs, if necessary • Produce physical or digital models • Complete working drawings via CAD or hand-draughting based on knowledge of draughting and construction techniques • Ensure all proposed design are within budget and secure approval
Coordinate pre-production operations	• Create budget breakdown and manage the budget (the costs of set construction, set decoration and art department labour) • Get approval and hire team(s) • Oversee the working schedule for all required design, construction and dressing work

Art Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Determine production design requirements	• Liaise and incorporate other departments' requirements, such as those from the set decorator, SFX, VFX, stunts, grips, camera, lighting, and locations • Determine continuity requirements • Confirm changes requested by decision makers and incorporate them into requirements
Supervise pre-production	• Liaise with the construction department as required, confirming their understanding of the specifications • Ensure the construction department are closely monitored in their progress of set builds • Liaise with the locations department when a location is to be dressed or a build carried out • Supervise progress of props and set-decoration by Props Master and Set Dresser teams • Report progress to the Production Designer
Monitor on set during shoot	• Manage the teams' attendance list and take account of all members before the start of the production day • Ensure teams following workplace safety and health requirements during set construction and shoot • Dress or re-dress sets according to the Production Designer's specifications, as well as liaise with art department and construction crew on set • Oversee and maintain continuity throughout the shoot within their department • Deal with any changes that may be needed to the set or props while filming is underway • Anticipate the effects of any scheduling or script changes and communicate effectively with the rest of the art department team • Prepare to troubleshoot any relevant art department issues, such as changes or repairs to sets or props • Oversee progress of prep for next location / other sets • Oversee wrap, set- strike down and storage of props

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Production Design	Level 4	Creative Thinking	Advanced
	Set Construction	Level 3	Self Management	Intermediate
	Set Design	Level 4	Communication	Advanced
			Decision Making	Advanced
			Collaboration	Advanced

Production Designer

JOB ROLE DESCRIPTION

The Production Designer conceptualises, oversees and delivers the distinct look-and-feel of a production. In collaboration with the director and producer and DoP, the Production Designer identifies and creates the design style for sets, locations, graphics, props, even set the stylistic approach for make-up, hair and costumes, to realise the director's creative vision for 'the look' of a film or TV project.

The Production Designer analyses the script, study the themes and carry out research to conceptualise the design ideas. As the head of the Art department and with the Art Director as their deputy, the Production Designer then appoints and manages an art department, which includes the design, props and construction teams, and also manages the budgets and production timelines. The Production Designer also works closely with other departments such as hair/makeup, wardrobe, camera/lighting.

The Production Designer must oversee the design and construction of set builds and set-dressing in the studio and on locations, and troubleshoot any creative or technical issues that may arise.

The Production Designer must have an accomplished sense of Design; Production Designer should understand colour theory and know the history of architecture and interior design. The Production Designer should also be artistically skilled, and be able to draw by hand to scale, do technical drawings and computer-aided design.

The Production Designer should have strong leadership, be highly organised and a strong collaborator to oversee the technical and creative work of various teams in set and location development. The Production Designer should be creative in solving complex problems.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Develop visual concept

- Receive brief from the Director and Producer, and Discuss concepts and production requirements
- Analyse and breakdown the script to develop an overarching design concept
- Identify creative requirements
- Research themes and historical information relevant to the time period of the world set in the script
- Direct or personally undertake the production of illustrative material, such as sketches, mood boards, and concept art to illustrate and depict the design concept
- Present overall design concept to the Director and Producer for approval and discuss breakdown of the requirements of the design elements including sets, locations, make-up, computer-generated imagery and other visual elements



Production Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan art specifications for production	• Hire and work with Art Director to develop the budget and schedule for the department by detailing time, material and resources required to complete the project • Hire and manage an art department team or teams (depending on the size of the production) • Lay out a comprehensive set of requirements for the production by collaborating with production teams • Oversee the development of technical sketches, scale drawings and illustrations for various design elements for studio or location sets • Oversee instructions to the set construction company, scenic artists and special effects specialists and monitor their work through your team deputies • Identify, brief and assess locations with location manager for visual style • Liaise with the Costume Designer/ Wardrobe and the DoP, as well as the make-up and hair heads to ensure cohesive development of visual style for the project • Advise the team to work within the constraints of the location, budgets, materials while producing the desired visual concept • Attend progress meetings, rehearsals and filming to advise on visual presentation
Prepare for set development	• Coordinate the on-set teams responsible for putting together the design elements • Monitor the execution of set development in accordance to approved designs and sketches • Perform quality and safety checks to ensure workplace safety and health for production team and other crew members • Work closely with the Director, Producer, and crew on set to ensure that the set meets technical and creative requirements
Oversee filming progress	• Check sets and locations during filming to make sure requirements are met and to deal with any queries • Monitor the playbacks from the day's shoots to discuss improvements required for the overall design concept • Conduct regular team reviews to recommend schedule changes, cost or resource adjustments • Drive the teams to meet schedule and budget targets in accordance with the design ideas
(For specialist Virtual Production shoots) Manage virtual production operations	• Collaborate with Key Creative team, Director and also Virtual Art Director to ensure that Virtual Environment is in same visual style as the sets of the live-action shoot • Oversee plans and execution to ensure physical set blends with Virtual Environment on LED Wall • Provide keen advice to the Director and Director of Photography with regard to artistic adjustments in order to enhance visual coherence during the virtual production shoot

Production Designer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Production Design	Level 5	Creative Thinking	Advanced
	Set Construction	Level 4	Self Management	Intermediate
	Set Design	Level 5	Transdisciplinary Thinking	Intermediate
			Communication	Intermediate
			Collaboration	Intermediate



Hair Assistant

JOB ROLE DESCRIPTION

The Hair Assistant assists the Hair Stylist and Hair Designer on set by carrying out many of the practicalities in the day-to-day running of the hair department, with basic styling. The Hair Assistant receives direction on the looks to be achieved and support and reference look boards in the planning stages. The Hair Assistant is responsible for working with extras and maintaining and recording the extras list, as well as washing and drying wigs and maintaining records.

The Hair Assistant receives training and guidance from the Hair Stylist and Hair Designer in reading and understanding the script break-down for hair design, in order to execute the looks and maintain continuity. The Hair Assistant should have an understanding of how a film set operates and how to conduct themselves on set. The Hair Assistant may assist in research and help develop mood boards, and plan looks in this visual format prior to filming. The Hair Assistant assists in testing for styles in advance of shooting. The Hair Assistant assists in recording and ordering stock, and keeping paperwork up to date. The Hair Assistant works in a hair studio, or in film studio or on set on locations. The Hair Assistant prepares the equipment and workstations for hair delivery and maintain inventory stocks.

The Hair Assistant assists senior staff if required, and has a strong understanding of the style of the production and what the designer and director are striving to achieve in the overall look of the film. The Hair Assistant has knowledge of hair styling and other techniques and the ability to apply these within the context of a working film set. The Hair Assistant has the ability to take direction and learn on the job, and to understand how hair department operates on a film set. The Hair Assistant has attentiveness and is efficient in getting actors through the hair department during filming. The Hair Assistant has the ability to handle varying looks for the extras, and has knowledge of both period and contemporary looks and how to realize them within the context of the specific production. The Hair Assistant has the ability to take direction and carry out a style/design as briefed and strong attention to detail. The Hair Assistant has good communication and interpersonal skills in working as part of a team within the hair department, with other departments, and with actors. The Hair Assistant has the ability to work efficiently, under time pressure.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Take instructions from senior or head of department
Essential hair styling Image and tests	• Assist with Seniors in doing hair imaging • Assist with seniors in note taking
Hair styling on shoot day	• Perform wash and blow-drying of hair including full hairwigs • Assist with hair colouring (temporary or permanent color) • Assist with any kinds hairstyling or straightening, curling, setting, finger waving • Assist with fixing and removing of full wigs • Maintain the full wigs in their shape or with temporary color incase of any color runs of fade
Administration and resources	• Take instructions from senior or head of department



Hair Assistant

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Hair Colouring and Lightening	Level 2	Transdisciplinary Thinking	Basic
	Hair Image Design	Level 2	Customer Orientation	Basic
	Hair Cutting and Styling	Level 2	Adaptability	Basic
	Hair Perming and Straightening	Level 2	Learning Agility	Intermediate
			Self Management	Basic



Hair Stylist

JOB ROLE DESCRIPTION

The Hair Stylist supports the Hair Designer by carrying out many of the practicalities in the day-to-day running of the department and is responsible for performing haircutting and hairstyling if required. The Hair Stylist must collaborate with the hair designer in breaking down the script and characters and agreeing all aspects of planned hair design and styling. The Hair Stylist must research and develop mood boards, and plan looks in this visual format prior to filming. The Hair Stylist must test for styles in advance of shooting. The Hair Stylist is responsible for managing, recording and ordering stock, and keeping paperwork up to date. The Hair Stylist must cut and colour hair and maintain full wigs. The Hair Stylist performs both permanent and semi permanent hair colouring, straightening and perming services.

The Hair Stylist works and prepares the equipment and workstations for preparation for shoots and manage inventory stock. The Hair Stylist works under the instruction of the hair specialist / hair designer and the Hair Stylist is expected to have an extensive range of skills in both hair, including modern-day and period hair, full hair wigs, possibly hair cutting, casualty work and prosthetics. Due to the nature of profession, the Hair Stylist usually stands for long hours.

The Hair Stylist is self-driven, projects a professional image and interacts well. The Hair Stylist has strong understanding of the style of the production and what the Director and Hair Designer/Specialist are striving to achieve in the overall look of the film. The Hair Stylist has knowledge of hair styling and other techniques and the ability to apply these within the context of a working film set. The Hair Stylist works with every type of hair, including wigs, extensions and facial hair and be able to use hair accessories, products and equipment, have an eye for detail and an ability to work fast. The Hair Stylist is capable to receive and take direction, and guide juniors on the team on the job. The Hair Stylist understands how hair department operates on a film set and how to work with the other departments. The Hair Stylist is able to manage progress of hair department in prepping of actors ahead of filming. The Hair Stylist has the ability to handle and monitor the styling of varying looks for the extras by the team. The Hair Stylist has good knowledge of both period and contemporary looks and how to realise them within the context of the specific production. The Hair Stylist is capable of taking direction and carry out a style/design as briefed and strong attention to detail, and give direction and brief assistants. The Hair Stylist has good communication and interpersonal skills in working as part of a team within the hair department, with other departments, and with actors. The Hair Stylist has the ability to work efficiently, under time pressure.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Pre-Production

- Receive and read the scripts break downs from Designer's or Supervisor's. along with other information
- Research the style, genre and or period of the production with hair specialist / Hair designer
- Break down the script further in order to identify what may be required in terms of hair for the talents / actors cast
- Undertake various tasks and assign some tasks to the assistants, such as to help with talents / actors for fittings, shopping for stock, setting up the styling area , Makeup trucks (if any) or rooms, assisting with paperwork, dress wigs, facial hair
- Liaise with the hair specialist / hair designer or director to understand the creative vision for the characters and collaborate with the costume and makeup departments to deliver a complete look and test looks and products on actors



Hair Stylist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Essential hair styling Image and tests	- Assisting the Hair Specialist / Hair designer in Creating the Image for testing for the talents / actors - Assisting crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming - Maintain and take Record on the fittings sheets details of the hair carried out, including haircuts, hair colouring, wig stock numbers, facial hair, so this can be entered on the fitting sheet for that talents / actors along with clear 360-degree photos or video and any other photos that may be required, - Oversee and carry out Organising of set bags of hair touch-up products for each talent / actor that the Hair team is responsible for
Hair styling on shoot day	- If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer - When it is a 'imaging on the day', or there has been a hairstyle change, ensure a member of the team documents the hair styling notes, and also ensures 360- degree photographs / video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day - Carry out hair styling required using appropriate techniques - Travel to set with talents / actors, and be on stand by on set for touch-ups - supervise hair assistant - Keep abreast of all continuity and hair style changes for talents / actors - Prepare and Get team ready in advance for the de-rig of the talents / actors, ensuring all stations are tidy and have required products and materials, under supervision by the senior - Check with team if any facial wigs / wig pieces or lace wigs removed will need the lace cleaning and then blocking and redressing, as required
Administration and resources	- Communication: work well with others, listen and respond to presenters' or contributors' needs, be trustworthy, have good relationships with PR and brands who may supply products - Optimise team headcount and capability, mix multiple teams, schedules and budgets, often working on a number of different projects at the same time, work to tight deadlines and ensure the department works efficiently and to the best of their ability - Assist the hair designer in leading in-house training programmes to up-skill team - Support Research & Development efforts on industry

Hair Stylist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Hair Colouring and Lightening	Level 3	Creative Thinking	Intermediate
	Hair Image Design	Level 3	Decision Making	Intermediate
	Hair Cutting and Styling	Level 3	Problem Solving	Intermediate
	Hair Perming and Straightening	Level 3	Communication	Intermediate
			Adaptability	Intermediate



Hair Designer / Specialist

JOB ROLE DESCRIPTION

The Hair Designer / Specialist is the Head of the hair department and a senior figure on any film/TV production. The Hair Designer / Specialist must work closely with the director and head of production design in pre-production to understand and create the hair styles required, to bring the vision of a film's characters and period to screen. The Hair Designer / Specialist is responsible for creating a detailed breakdown of the script and characters as relevant to hair design, and conduct research to develop those looks in advance of filming. The Hair Designer / Specialist must liaise and collaborate with the make-up, costume departments to achieve unity in the full looks for the characters.

The Hair Designer / Specialist must recruit, manage and lead the hair team, negotiating the resources, daily schedules and budget required. On big budget shows, the Hair Designer / Specialist recruits teams of hair stylists to ensure all hair is done on time. On smaller productions, the Hair Designer / Specialist may work alone and do both jobs themselves, or with an assistant. Once shooting starts, the Hair Designer / Specialist is often on set to touch up hair and make-up.

The Hair Designer / Specialist has a strong understanding of the style of the production and what the Director and Production Designer are striving to achieve in the overall look of the film. The Hair Designer / Specialist works with every type of hair, including full hair wigs, extensions and facial hair and be able to use hair accessories, products and equipment. The Hair Designer / Specialist has extensive Knowledge of both period and contemporary looks and how to realise them within the context of the specific production. The Hair Designer / Specialist creates relevant artistic designs and possesses technical hairstyling skills. The Hair Designer / Specialist creates and gives direction to team to execute style/design as briefed and manages team well. The Hair Designer / Specialist has sharp eye for detail and an ability to work fast. The Hair Designer / Specialist has good communication and interpersonal skills in working as part of a team within the hair department, with other departments, and with actors. The Hair Designer / Specialist manages manpower to work efficiently, under time pressure.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive brief from Director and Production Designer, and liaise with them to understand the creative vision for the characters, in order to collaborate with the costume and makeup departments to deliver a complete look and test looks and products on actors • Read the script and create script breakdown and other info-sheet • Research the style, genre and or period of the production • Present hair references and imaging drafts to Director and other key creatives including Production Designer, Makeup Designer, Wardrobe Stylist/Designer and Director of Photography • Hire and Brief team of hair stylists • Work on budget and scheduling with the assistance of Hair Stylist / Hair Dept Supervisor • Assign and Manage various tasks delegated to team of hairstylists and hair assistants, such as to help with artist / actor / talents for fittings, shopping for stock, setting up the styling area , Makeup & Hair trucks (if any) with the makeup department or rooms, assisting with paperwork, prep of dress wigs and facial hair. • Liaise with the director to understand the creative vision for the characters and collaborate with the costume and makeup departments to deliver a complete look and test looks and products on actors.

Hair Designer / Specialist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Essential hair styling Image and tests	• Design and Manage the Imaging tests for the talents / actors • Direct and Manage crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Oversee/monitor recording on the fittings sheets details of the hair carried out (including haircuts, hair colouring, wig stock numbers, facial hair) along with clear 360-degree photos or video and other photos that may be required • Direct and Manage organisation of set bags of hair touch-up products for each talent / actor that the Hair team members are responsible for
Hair styling on shoot day	• If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a hairstyle change, ensure a member of the team documents the hair styling notes, and also ensures 360- degree photographs / video (front, back, each side, ideally in daylight) are taken. • This is in addition to any continuity photographs taken on set during the day • Carry out hair styling required using appropriate techniques • Travel to set with their artist / actor and possible others, and standby on them • Keep abreast of all continuity and hair style changes for their artists / actors • Supervise the team and trainees. Ensure that they have everything prepared and ready in advance for the de-rig of the talents / actors. All stations are to be tidy and prepared with required products and materials, • Check if any facial wigs and wigs removed will need cleaning and redressing, as required
Administration and resources	• Good computer, stocktaking and administrative skills • Communication: work well with others, listen and respond to presenters' or contributors' needs, be trustworthy, have good relationships with PR and brands who may supply products • Hire and manage team headcount and capability, mixing multiple teams. Manage schedules and budgets, while simultaneously working on a number of different projects with tight deadlines and ensure the department works efficiently and to the best of their ability • Lead in-house training programmes to up-skill team • Optimise team headcount and capability mix • Support Research & Development efforts on industry

Hair Designer / Specialist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Hair Colouring and Lightening	Level 4	Creative Thinking	Advanced
	Hair Image Design	Level 4	Decision Making	Advanced
	Hair Cutting and Styling	Level 4	Problem Solving	Advanced
	Hair Perming and Straightening	Level 4	Communication	Advanced
			Developing People	Advanced



Makeup Artist

JOB ROLE DESCRIPTION

The Makeup Artist is responsible for performing a variety of basic makeup application on actors / talent for Film and TV. The Makeup Artist possesses knowledge of the appropriate makeup application based on facial skin conditions, facial structure and the various styles assigned by the Senior Make-up Artist, Head of Department, Director. The Makeup Artist ensures the smooth functioning of daily operations through maintenance of inventory, timely follow-up of their work, cleaning of the work area and working tools.

The Makeup Artist may be expected to work across a variety of environments, including studios, onsite production locations, outdoor-shoots etc. The Makeup Artist also provides guidance to junior staff and should be a good team player. The Makeup Artist applies makeup on talents for screen productions. The Makeup Artist monitors, touches up and logs the hair and make-up continuity of actors / talents. The Makeup Artist undertakes Senior's instructions.

The Makeup Artist is self-driven, project a professional image and interact well with a diverse range of talents, directors and other various departments of working crew.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Read and understand the brief from the Makeup Designer's and /or Supervisor's script break-down and other information • Research the style, genre and period of the production • Prepare what is required in terms of make-up, particularly for the talent / actors who may have allocated to them • Undertake various tasks assigned by the designer or supervisors, such as to help with talent/ actor fittings, shopping for stock, setting up the make-up area or rooms, assisting with paperwork, dress lace wigs, facial, or preparing prosthetics
Manage Hygiene and Safety	• Observe personal sanitation and health practices in accordance with organisational hygiene and safety standards and procedures • Provide talents with information, product and or equipment required for safe delivery of makeup application or touch up • Execute maintenance activities in accordance with organisational hygiene and safety standards and procedures • Handle products and equipment in accordance with organisational hygiene and safety standards and procedures • Escalate any non-conformance with organisational hygiene and safety standards and procedures to senior staff
Make-up Imaging and tests	• Undertake the fitting / Imaging test for the assigned talents / actors • Undertake crowd Imaging either in pre-production or during production. Crowd Imaging may also occur at the unit or crowd base during a filming. • Record on the Imaging sheets details of the make-up carried out, assisting in wearing of wig stock numbers, facial, or tattoos, so this can be entered on the Imaging sheet for that talent / actor along with clear 360-degree photos and any other photos that may be required, such as existing tattoos • Organise a set bag for each actor/talent that the Make-up Artist is responsible for

Makeup Artist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Make-up application and the shooting day	• If no Imaging or tests have been carried out and it's a 'Imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'Imaging on the day', or there has been make-up change, ensure a member of the team documents the make-up notes, and also ensures 360- degree photographs or video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day. • Carry out make-up applications under supervision by senior, key makeup or chief makeup or makeup specialist using appropriate techniques • Travel to set with talents / actors, and be on standby on set, for touch-ups • Keep abreast of all continuity and hair and make-up changes for talents / actors • Assist with checking talents / actors when required, and carry out make-up changes, and that continuity photographs are taken, and continuity notes recorded if required • Prepare and Get ready in advance for the de-rig of the talents / actors, ensuring all stations are tidy and have required products and materials, under supervision by the senior • Check if any facial wigs / wig pieces or lace wigs removed will need the lace cleaning and then blocking and redressing, as required • Check special application pieces that may be required for the following day are made in advance
Administration and resources	• May be required to carry out or assist in various administration tasks • May be required to carry out or assist in inventories of stock, and the designer's own supplied stock and kit, and also ensuring all stock and equipment is stored correctly • May also carry out or assist with ordering of stock and hired-in equipment throughout the day's filming

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Makeup Application	Level 3	Creative Thinking	Basic
	Makeup Image Design	Level 3	Customer Orientation	Basic
			Adaptability	Basic
			Learning Agility	Intermediate
			Self Management	Intermediate

Senior Makeup Artist / Makeup Artist Supervisor

JOB ROLE DESCRIPTION

The Senior Makeup Artist / Makeup Artist Supervisor is responsible for performing specialised makeup and facial hair application for screen actors / talent. The Senior Makeup Artist / Makeup Artist Supervisor has in-depth knowledge to provide advanced looks for talents featured in a film production, that fit the creative vision of the Director, and stylise to represent appropriate time periods and match with the overall visual style of the show, matching with the wardrobe etc. The Senior Makeup Artist / Makeup Artist Supervisor trains and mentors junior staff on makeup techniques and procedures, and supervises them to meet established skillset and operational standards. The Senior Makeup Artist / Makeup Artist Supervisor is able to manage and lead the Senior Makeup Artist / Makeup Artist Supervisor's team to achieve delivery in accordance with performance metrics and targets. The Senior Makeup Artist / Makeup Artist Supervisor may operate in makeup studio or production house, providing makeup for commercial purposes in-house, or be engaged across a variety of environments, including film studios, onsite production locations, outdoor-shoots, photo shoots, editorials or ad hoc events as required.

The Senior Makeup Artist / Makeup Artist Supervisor applies makeup on talents for screen productions. The Senior Makeup Artist / Makeup Artist Supervisor monitors progress of makeup artists under their supervision. The Senior Makeup Artist / Makeup Artist Supervisor monitors, touches up and logs the hair and make-up continuity of actors / talents. The Senior Makeup Artist / Makeup Artist Supervisor understands colour, shading, skin tone and texture, use make-up both for dramatic effect and simply to enhance features, hide blemishes and address skin problems; ensure make-up looks good under lights and doesn't run, consider entire appearances, including hands, nails and any visible skin.

The Senior Makeup Artist / Makeup Artist Supervisor is meticulous in performing their duties, and demonstrates finesse and precision in applying makeup according to various styles. The Senior Makeup Artist / Makeup Artist Supervisor demonstrates strong leadership skills in driving the team to deliver quality makeup. The Senior Makeup Artist / Makeup Artist Supervisor communicates with studio and technical staff, members of production and the production management team regarding budgets and schedules. The Senior Makeup Artist / Makeup Artist Supervisor collaborates with production designers and work alongside the costume department to create an overall style and look that's appropriate for the programme they are making. The Senior Makeup Artist / Makeup Artist Supervisor researches, sketches and may create mood boards to communicate suggested colours, textures and styles. The Senior Makeup Artist / Makeup Artist Supervisor communicates and works with the lighting department to find out how they intend to light a studio set or location and how those lights will impact on the appearance of skin. Sometimes, a contributor may be doing something very active under hot studio lights; other times the Senior Makeup Artist / Makeup Artist Supervisor might be contending with the weather. Chief / Key Makeup specialist have to devise the best make-up for the situation. The Senior Makeup Artist / Makeup Artist Supervisor communicates and works with the Camera department to understand the resolution output on screen to devise the best make-up for the situation.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Read the script, create and study the Makeup Designer's script break-down (or their own) and other information • Research the style, genre and or period of the production • Hire and Brief team of make-up artists that they are supervising • Assist Makeup Designer with scheduling, maintaining the budget, keeping track of hours worked by the team, organising any additionally required daily crew • Oversee and assign and manage team in carrying out various tasks, such as actor / talent fittings, shopping for stock, setting up the make-up area or rooms, assisting with paperwork, dress wigs, facial, or preparing prosthetics

Senior Makeup Artist / Makeup Artist Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage Hygiene and Safety	• Oversee personal sanitation and health practices within team in accordance with hygiene and safety standards and procedures • Supervise team members in advising talents on organisational hygiene and safety standards and procedures • Inspect maintenance activities in accordance with organisational hygiene and safety standards and procedures • Inspect products and equipment in accordance with organisational hygiene and safety standards and procedures • Take corrective action on non-conformance, so as to follow established organisational standards and procedures
Make-up Imaging and tests	• Conduct and oversee the fitting / Imaging test for the assigned talents / actors • Undertake crowd fittings either in pre-production or during production. Crowd fittings may also occur at the unit or crowd base during a filming • Record and Monitor the fittings sheets details of the facial hair and make-up carried out, including trimming of facial hair, facial hair colouring, facial / lace wig, or tattoos, so this can be entered on the fitting sheet for that artist / actor along with clear 360-degree photos and any other photos that may be required, such as existing tattoos • Oversee Organising of a set bag for each actor / talent
Make-up application and the shooting day	• Assign talents/actor to each member of make-up team • If no imaging or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a costume, hair or make-up change, ensure a member of the team documents the make-up notes, and also ensures 360-degree photographs or video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Oversee make-up touch-ups required using appropriate techniques • Travel to set with talents / actors, and be on stand by on set - supervise MUA • Know when to enter into the set to do touch-ups • Keep abreast of all continuity make-up changes for their artists / actors • Ensure talents / actors are checked when required, make-up changes carried out, and that continuity photographs are taken, and continuity notes recorded if required • Prepare and Get team ready in advance for the de-rig of the talents / actors, ensuring all stations are tidy and have required products and materials, under supervision by the senior • Check with team if any facial wigs / wig pieces or lace wigs removed will need the lace cleaning and then blocking and redressing, as required • Check with team on special application pieces that may be required for the following day are made in advance

Senior Makeup Artist / Makeup Artist Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Administration and resources	- Assist and carry out in various administration tasks - Assist and purchase in inventories of stock, and the designer's own supplied stock and kit, and also ensuring all stock and equipment is stored correctly. - Assist and ordering of stock ensure it is enough for the the entire shoot if it is a long-form production.

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Makeup Application	Level 4	Creative Thinking	Intermediate
	Makeup Image Design	Level 4	Customer Orientation	Intermediate
			Adaptability	Intermediate
			Learning Agility	Intermediate
			Self Management	Basic

Key Makeup Specialist / Chief Makeup Designer

JOB ROLE DESCRIPTION

The Key Makeup Specialist / Chief Makeup Designer is a key creative figure on a film/TV production. The Key Makeup Specialist / Chief Makeup Designer is responsible for creating the design, imaging and performing of bespoke makeup and facial hair applications, creating customised makeup for screen actors / talent, providing advanced consultations and managing complex film and tv challenges. The Key Makeup Specialist / Chief Makeup Designer's make-up creations help to define the specific visual storytelling style of the production, and help enable the actors / talent to portray their character. The Key Makeup Specialist / Chief Makeup Designer works closely with the other key creative heads such as the Director, the Production Designer, Wardrobe/ Costume Designer and Director of Photography.

The Key Makeup Specialist / Chief Makeup Designer is also in charge of establish budgeting, costing, service operational, standards procedures, in accordance with industry standards and uphold the working ethics. The Key Makeup Specialist / Chief Makeup Designer curates makeup to address the latest industry trends and technology, and leads their team by building internal capabilities through in-house training programmes and setting performance metrics and targets. Because the Senior Makeup Artist / Makeup Artist Supervisor is expected to deal with multiple departments in the workplace as well over overseeing their own team, hence the Senior Makeup Artist / Makeup Artist Supervisor needs to have excellent communication skills to cater to a diverse range of department head for collaboration. The Key Makeup Specialist / Chief Makeup Designer designs and creates specific visual looks for talents for screen production. The Key Makeup Specialist / Chief Makeup Designer manages and applies make-up and prosthetics for screen productions. The Key Makeup Specialist / Chief Makeup Designer works with Makeup Artist Supervisor to monitor progress of makeup artists under their supervision. The Key Makeup Specialist / Chief Makeup Designer has knowledge of colour, shading, skin tone and texture, use make-up both for dramatic effect and simply to enhance features, hide blemishes and address skin problems; ensure make-up looks good under lights and doesn't run, consider entire appearances, including hands, nails and any visible skin.

The Key Makeup Specialist / Chief Makeup Designer communicates with studio and technical staff, members of production and the production management team regarding budgets and schedules. The Key Makeup Specialist / Chief Makeup Designer collaborates with production designers and work alongside the costume department to create an overall style and look that's appropriate for the programme they are making. The Key Makeup Specialist / Chief Makeup Designer researches, sketches and may create mood boards to communicate suggested colours, textures and styles. The Key Makeup Specialist / Chief Makeup Designer communicates and work with the lighting department to find out how they intend to light a studio set or location and how those lights will impact on the appearance of skin and hair. Sometimes a contributor may be doing something very active under hot studio lights; other times the Senior Makeup Artist / Makeup Artist Supervisor might be contending with the weather. Make-up designers have to devise the best make-up for the situation. To perform all the Key Makeup Specialist / Chief Makeup Designer's duties, the Key Makeup Specialist / Chief Makeup Designer must be highly driven and possess strong interpersonal skills, people management skills, service excellence and team spirit.



Key Makeup Specialist / Chief Makeup Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive brief from Director and Production Designer, and liase with them to understand the creative vision for the characters, in order to collaborate with the costume and hair departments to deliver a complete look and test looks and products on actors • Read the script and create script breakdown and other info-sheet • Research the style, genre and or period of the production • Present references and colour charts and imaging drafts to Director and other key creatives including Production Designer, Hair Stylist, Wardrobe Stylist/Designer. Director of Photography • Hire and Brief team of make-up artists • Work on budget and scheduling with the assistance of Senior Makeup Artist / Makeup Artist Supervisor • Work with team to prepare for approved imaging looks
Manage Hygiene and Safety	• Oversee personal sanitation and health practices within team in accordance with hygiene and safety standards and procedures • Supervise team members in advising talents on organisational hygiene and safety standards and procedures • Inspect maintenance activities in accordance with organisational hygiene and safety standards and procedures • Inspect products and equipment in accordance with organisational hygiene and safety standards and procedures • Take corrective action on non-conformance, so as to follow established organisational standards and procedures
Make-up Imaging and tests	• Creating the Imaging direction for testing for the talents / actors they are styling before the shoot • Glve directions for crowd imaging and crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Manage and check recording on the fittings sheets details of the make-up carried out, including haircuts, hair colouring, wig stock numbers, facial, or tattoos, so this can be entered on the fitting sheet for that artist / actor along with clear 360-degree photos and any other photos that may be required, such as existing tattoos • Direct team in the organising of a set bag for each actor / talent • Present Imaging tests to Director and the other Creative HoDs and relay final decisions to the rest of team

Key Makeup Specialist / Chief Makeup Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

- If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the team, as previously designed by Designer and approved by Director
- When it is a 'imaging on the day', or there has been a make-up change, ensure a member of the team documents the make-up notes, and also ensures 360- degree photographs (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day
- Carry out and monitor make-up required using appropriate techniques as per design
- Travel to set with talents / actors, and monitor looks and effects under lights, and oversee team who are on standby on set for touch ups
- Keep abreast of all continuity and make-up changes for talent / actors
- Inspect that the trainees and / or juniors have everything prepared and ready in advance for the de-rig of the talents / actors. Ensure all stations are tidy and have the required products and materials. Inspect if any wigs or facial removed needs lace cleaning and blocking and redressing, as required
- Inspect special application pieces that may be required for the following day are made in advance

Administration and resources

- Manage various administration tasks, including budget and schedule updates
- Carry out or in inventories of stock, and the designer's own supplied stock and kit, and also ensuring all stock and equipment is stored correctly
- Give instructions for ordering of stock and hired-in equipment throughout the day's filming / for entire shoot

SKILLS AND COMPETENCIES

TECHNICAL SKILLS AND COMPETENCIES

CRITICAL CORE SKILLS (TOP 5)

Makeup Application	Level 4	Creative Thinking	Advanced
Makeup Image Design	Level 4	Customer Orientation	Advanced
		Adaptability	Advanced
		Learning Agility	Advanced
		Self Management	Intermediate



Special Effect Makeup Artist

JOB ROLE DESCRIPTION

The Special Effect Makeup Artist is responsible for delivering special effects (SFX) makeup and has in-depth knowledge in the application techniques of using make-up and pre-made prosthetics or smaller on-skin effects to give actors highly-customised looks such as the illusion of abrasions, wounds, deformities, animal or other non-human features as required by the storyline of the production. The Special Effect Makeup Artist trains and mentors junior staff on SFX makeup techniques and procedures, and supervise them to meet established service and operational standards. The Special Effect Makeup Artist is able to lead their team to achieve service delivery in accordance with performance metrics and targets.

The Special Effect Makeup Artist operates in a studio environment, providing SFX makeup for broadcast and theatre purposes, photoshoots and various ad hoc events. In addition, the Special Effect Makeup Artist is expected to procure and construct SFX makeup props and prosthetics using appropriate tools, products and materials as instructed. The Special Effect Makeup Artist applies SFX make-up and prosthetics for screen productions. The Special Effect Makeup Artist monitors and logs the SFX make-up continuity of talent. The Special Effect Makeup Artist is capable of identifying colour, shading, skin tone and texture, using make-up both for dramatic effect and simply to enhance features, hide blemishes and address skin problems; ensuring make-up looks good under lights and doesn't run, considering entire appearances, including hands, nails and any visible skin.

The Special Effect Makeup Artist communicates with studio and technical staff, members of production and the production management team regarding budgets and schedules. The Special Effect Makeup Artist collaborates with production designers and work alongside the costume department to create an overall style and look that is appropriate for the programme they are making. The Special Effect Makeup Artist researches, sketches and may create mood boards to communicate suggested colours, textures and styles. The Special Effect Makeup Artist communicates and work with the lighting department to find out how they intend to light a studio set or location and how those lights will impact on the appearance of skin and hair. Sometimes a contributor may be doing something very active under hot studio lights; other times they might be contending with the weather. Hair and make-up designers have to devise the best hair and make-up for the situation. The Special Effects Makeup Artist communicates and works with the Camera department to understand the resolution output on screen to devise the best hair and make-up for the situation. The Special Effect Makeup Artist is meticulous in performing their duties, and demonstrates creativity and resourcefulness in contributing to the development of new SFX makeup designs.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive brief from Key Makeup Specialist or SFX Makeup Designer, and Read the script to create and study their own or the SFX makeup designer's script break-down and other information • Research bespoke looks needed for the production • Prepare ahead of actor fittings, shopping for stock, setting up the make-up trucks or rooms, assisting with paperwork, dress wigs, facial, or preparing prosthetics

Special Effect Makeup Artist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage Hygiene and Safety	• Oversee personal sanitation and health practices within team in accordance with hygiene and safety standards and procedures • Provide talents with information, product and or equipment required for safe delivery of makeup application or touch up • Take note of skin sensitivity of talents / actors to SFX products such latex • Inspect maintenance activities in accordance with organisational hygiene and safety standards and procedures • Inspect products and equipment in accordance with organisational hygiene and safety standards and procedures • Take corrective action on non-conformance, so as to follow established organisational standards and procedures
Make-up Imaging and tests	• Conduct the fitting / Imaging test for the assigned actors, such as prep casts for prosthetic moulds • Prep and test-fit skin makeup and prosthetic pieces • Conduct crowd fittings either in pre-production or during production. Crowd fittings may also occur at the unit or crowd base during a filming • Record on the fittings sheets details of the make-up carried out, including haircuts, hair colouring, wig stock numbers, facial, or tattoos, so this can be entered on the fitting sheet for that artist / actor along with clear 360-degree photos and any other photos that may be required, such as existing tattoos • Organise a set bag for each individual that the artist is responsible for, if one hasn't already been made

Special Effect Makeup Artist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Make-up application and the shooting day	• If no imaging or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a costume, hair or make-up change, ensure a member of the team documents the hair and make-up notes, and also ensures 360-degree photographs or video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Carry out make-up required using appropriate techniques • Travel to set with talents / actors, and be on standby on set • Know when to enter into the set to do touch-ups • Keep abreast of all continuity and make-up changes for their artists / actors • Prepare and Get ready in advance for the de-rig of the talents / actors, ensuring all stations are tidy and have required products and materials, under supervision by the senior • Check if any prosthetics removed will need cleaning and redressing, as required • Check special application pieces that may be required for the following day are made in advance • Carry out Special effects applications, e.g. application of prosthetics, silicone prosthetic, 3D bondo transfers, gelatine prosthetics, foam latex prosthetics, bald-cap application, cap plastic, latex, silicone, dental appliances, lace wig and facial applications, out of kit applications - silicone applications (3rd degree, sculp gel, deramfladge etc), latex, wax, gelatine, aging without prosthetics, basic wound simulation - bruises, cuts, burns.
Administration and resources	• Assist and carry out various administration tasks • Assist in inventories of stock, the designer's own supplied stock and kit. Ensure all stocks and equipment is stored correctly. • Ordering of stock and ensure that it is sufficient for the entire shoot

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Special Effects Makeup Application	Level 3	Creative Thinking	Intermediate
	Special Effects Makeup Material Attachment	Level 3	Decision Making	Intermediate
	Special Effects Makeup Material Construction	Level 3	Problem Solving	Intermediate
			Communication	Advanced
			Developing People	Intermediate



Special Effects Makeup Specialist / Designer

JOB ROLE DESCRIPTION

The Special Effects Makeup Specialist / Designer is a specialist role in the make-up department – the Special Effects Makeup Specialist / Designer is in charge of creating visual transformations on an actor that requires more than what a regular makeup artist is responsible for. The Special Effects Makeup Specialist / Designer is responsible for designing, imaging, creating and making of prosthetics special effects to create highly-bespoke looks such as for horror, fantasy, sci-fi productions, or to create the appearance of casualty such as blood, bruises, cuts, burns, mutations, deformities, and old age. As a key creative, the Special Effects Makeup Specialist / Designer works closely with the other creative heads such as the Director, the Production Designer, Wardrobe/ Costume Designer and Director of Photography.

The Special Effects Makeup Specialist / Designer is also in charge of establish budgeting, costing, service operational, standards procedures, in accordance with industry standards and up hold the working ethics. The Special Effects Makeup Specialist / Designer must be innovative and keep themselves updated of the latest industry trends and technology, design new industry trends, and also study historical and periods of the storyline. The Special Effects Makeup Specialist / Designer leads the team by building internal capabilities through in-house training programmes and setting performance metrics and targets.

The Special Effects Makeup Specialist / Designer designs and creates bespoke special effects (SFX) looks for talents for screen production, and applies make-up and prosthetics for screen productions. The Special Effects Makeup Specialist / Designer monitors and logs the SFX make-up continuity of talent. The Special Effects Makeup Specialist / Designer dresses and styles wigs pieces, facial hair, lace wigs and lace facial hair for screen productions. The Special Effects Makeup Specialist / Designer understands colour, shading, skin tone and texture, uses make-up both for dramatic effect and simply to enhance features, hide blemishes and address skin problems; ensures make-up looks good under lights and doesn't run, consider entire appearances, including hands, nails and any visible skin. The Special Effects Makeup Specialist / Designer manages their own team of people, but on smaller productions the Special Effects Makeup Specialist / Designer may just work with an assistant.

The Special Effects Makeup Specialist / Designer communicates with studio and technical staff, members of production and the production management team regarding budgets and schedules. The Special Effects Makeup Specialist / Designer collaborates with production designers and work alongside the costume department to create an overall style and look that's appropriate for the programme they are making. The Special Effects Makeup Specialist / Designer researches, sketches and may create mood boards to communicate suggested colours, textures and styles. The Special Effects Makeup Specialist / Designer communicates and works with the lighting department to find out how they intend to light a studio set or location and how those lights will impact on the appearance of skin and hair. Sometimes a contributor may be doing something very active under hot studio lights; other times the Special Effects Makeup Specialist / Designer might be contending with the weather. Hair and make-up designers have to devise the best hair and make-up for the situation. The Special Effects Makeup Specialist / Designer communicates and works with the Camera department to understand the resolution output on screen to devise the best hair and make-up for the situation.



Special Effects Makeup Specialist / Designer

JOB ROLE DESCRIPTION

A vivid imagination, the ability to create and problem solve in unique ways with the required technical skills and experience is required as well. The Special Effects Makeup Specialist / Designer has experience and relevant qualifications in working with make-up, and prosthetics, and great make-up application skills. The Special Effects Makeup Specialist / Designer has great design and interpretive skills, an ability to understand the prosthetics requirements for a project, and ability to realise this in both practical and imaginative ways. The Special Effects Makeup Specialist / Designer is experienced in working with materials such as foam, latex and silicone, and processes such as mould-making and casting. The Special Effects Makeup Specialist / Designer is able to create common prosthetics requirements like tattoos, false noses, wounds and scars, and to work effectively under pressure and to deadline. The Special Effects Makeup Specialist / Designer has the ability to take and understand direction. The Special Effects Makeup Specialist / Designer is expected to deal with multiple departments in the workplace and need to have excellent communication skills for collaboration. To perform all their duties, the Special Effects Makeup Specialist / Designer must be highly driven and possess strong interpersonal skills, people management skills, service excellence and team spirit.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Pre-Production

- Receive brief from Director and Production Designer, and liaise with them to understand the creative vision for the characters, in order to collaborate with the costume and hair departments to deliver a complete look and test looks and products on actors
- Read the script and create script breakdown and other info-sheet
- Research the style, genre and or period of the production
- Research material and structuring design needed for creating the prosthetics
- Present SFX make-up references and colour charts and imaging drafts to Director and other key creatives including Production Designer, Hair Stylist, Wardrobe Stylist/Designer. Director of Photography
- Hire and Brief team of make-up artists
- Work on budget and scheduling with the assistance of Senior Makeup Artist / Makeup Artist Supervisor
- Work with team to prepare ahead for approved SFX imaging looks testing
- Oversee various tasks assigned to SFX Makeup Artist team, such as helping with artist / actor fittings, shopping for stock, setting up the make-up trucks or rooms, assisting with paperwork, dressing wigs, facial, or preparing prosthetics
- Liaise with the director to understand the creative vision for the characters and collaborate with the costume and hair departments to deliver a complete look and test looks and products on actors.



Special Effects Makeup Specialist / Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage Hygiene and Safety	• Oversee personal sanitation and health practices within team in accordance with hygiene and safety standards and procedures • Supervise team members in advising talents on organisational hygiene and safety standards and procedures • Take note of skin sensitivity of talents / actors to SFX products such latex • Inspect maintenance activities in accordance with organisational hygiene and safety standards and procedures • Inspect products and equipment in accordance with organisational hygiene and safety standards and procedures • Take corrective action on non-conformance, so as to follow established organisational standards and procedures
Make-up Imaging and tests	• Creating the Imaging direction for testing for the talents / actors they are designing SFX looks for, and Cast for prosthetic moulds before the shoot • Prep and test-fit skin makeup and prosthetic pieces • Adapt designs as necessary • Organise / Conduct crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Record on the fittings sheets details of the prosthetics, SFX hair and make-up carried out, including haircuts, hair colouring, wig stock numbers, facial, or tattoos, so this can be entered on the fitting sheet for that artist / actor along with clear 360-degree photos and any other photos that may be required, such as existing tattoos • Organise a set bag for each individual that the artist is responsible for, if one hasn't already been made • Present Imaging tests to Director and the other Creative HoDs and relay final decisions to the rest of team

Special Effects Makeup Specialist / Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
	• If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance and as per SFX Makeup Designer's plan and as approved by Director • When it is a 'imaging on the day', or there has been a costume, hair or make-up change, ensure a member of the team documents the hair and make-up notes, and also ensures 360-degree photographs (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Carry out and monitor team's progress on SFX hair and make-up required using appropriate techniques • Travel to set with talents / actors, and assess impact under lights on set, and monitor team on standby on set • Keep abreast of all continuity and hair and make-up changes for their artists / actors • Supervise the trainees and / or juniors have everything prepared and ready in advance for the de-rig of the artists. Ensure all stations are tidy and have required products and materials. Check if any prosthetics removed will need cleaning and redressing, as required • Ensure small prosthetic pieces that may be required for the following day are made ready in advance • Conduct and oversee mould-making, casting, applying and removing prosthetics, and working with common materials such as latex and silicone, for creating effects such as face and body ageing, making bald caps and creating wounds or scars. • Manage and carry out Special effects applications, e.g. live casting, fabrication of prosthetics - sculpting, mold making - (silicone, resin, stone), silicone prosthetics, 3D bondo transfers, geletine prosthetics, foam latex prosthetics, baldcap fabrication , cap plastic, latex, silicone • Manage and carry out Special effects applications for Dental: taking dental impression, sculpting and molding, fabricating dental appliances • Manage and carry out Special effects applications For Hair: lace wig and facial hair applications, hair ventilation
Administration and resources	• Manage various administration tasks, including budget and schedule updates • Manage stock inventories, and the designer's own supplied stock and kit. Ensure all stock and equipment is stored correctly • Manage ordering of stock and hired-in equipment throughout the day's filming. Ensuring artists are checked when required, ensure make-up changes are carried out with continuity photographs are taken and continuity notes recorded if required

Special Effects Makeup Specialist / Designer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Special Effects Makeup Application	Level 4	Creative Thinking	Advanced
	Special Effects Makeup Material Attachment	Level 4	Decision Making	Advanced
	Special Effects Makeup Material Construction	Level 4	Problem Solving	Advanced
			Communication	Advanced
			Developing People	Intermediate



Wardrobe Assistant

JOB ROLE DESCRIPTION

The Wardrobe Assistant works under the direction of the costume designer/wardrobe supervisor as the on-set representative of the costume department while a film or TV project is shooting. The Wardrobe Assistant must work to the costume designer's requirements and communicate any changes that might be required. The Wardrobe Assistant is responsible for the many day-to-day practicalities on set during production, such as setting out the relevant actors' costumes for each day of shooting.

The Wardrobe Assistant must oversee fittings and help actors with their costumes, particularly with period costume. The Wardrobe Assistant must ensure actors are kept warm and dry on set. The Wardrobe Assistant oversees costume continuity during filming - making sure to quickly identify and point out any continuity errors or inconsistencies.

The Wardrobe Assistant has good planning skills and ability to work to a busy filming schedule. The Wardrobe Assistant has very good organisational skills, and great attention to detail, good memory. The Wardrobe Assistant has strong communication skills and the confidence to point out any costume continuity errors. The Wardrobe Assistant has good interpersonal skills, and the ability to put the cast at ease and work calmly under pressure. The Wardrobe Assistant has an interest in art and design and the ability to learn on the job. The Wardrobe Assistant has the ability to work well as part of a team, and an understanding and interest in how a film production operates and your role within it. The Wardrobe Assistant has the ability to be flexible and problem solve when required.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive and read the scripts along with the Costume Designer's and / or Wardrobe Supervisor's script breakdown and other information if required • Assist in Researching the style, genre and or period of the production • Assist in identifying what may be required in terms of costuming for the talents / actors cast and advising talents on what to bring for their own wardrobe • Undertake various tasks assigned by Costume Designer or Wardrobe Supervisor such as to help with talents / actors for fittings, shopping for stock, setting up the styling area , Wardrobe / hair and makeup trucks (if any) with the makeup department or rooms • Liaise with the Costume Designer / Wardrobe Supervisor to understand the creative vision for the characters and collaborate with the costume and makeup departments to deliver a complete look and test looks and products on actors.
Essential wardrobe Fitting, Imaging and tests	• Assist in costume fitting for the talents / actors • Assist in crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Record on the fittings sheets details of the outfits, accessories, jewelries so this can be entered on the fitting sheet for talents / actors along with clear 360-degree photos or video and any other photos that may be required, • Organise a set bags of sewing kits, invisible tapes, for standby fixes in case Wardrobe malfunction.

Wardrobe Assistant

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Wardrobe styling on shoot day	• If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a costume change, assist in documenting the costume notes, and also ensure 360- degree photographs / video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Carry out styling required using appropriate techniques • Keep abreast of all continuity and costume changes for talents / actors • Travel to set with talents / actors, and standby on set • Check talents / actors' costumes at all times, and take continuity photographs and record continuity notes if required		
	Administration and resources	• May be required to carry out or assist in various administration / sourcing coordination tasks • May be required to carry out or assist in inventories of stock, and the designer's own supplied stock and kit, and also ensuring all stock and equipment is stored correctly • May also carry out or assist with ordering of stock and hired-in equipment throughout the day's filming		
TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)		
SKILLS AND COMPETENCIES	Costume Design and Conceptualisation	Level 3	Creative Thinking	Intermediate
			Self Management	Intermediate
			Communication	Intermediate
			Adaptability	Basic
			Collaboration	Intermediate

Wardrobe Stylist / Costume Supervisor

JOB ROLE DESCRIPTION

The Wardrobe Stylist / Costume Supervisor assists the Costume Designer and manages the costume department on set during pre-production and filming. The Wardrobe Stylist / Costume Supervisor is responsible for leading the team in carrying out the design plans of the costume designer. During pre-production, the Wardrobe Stylist / Costume Supervisor is responsible for setting up the wardrobe base, kitting it out, and hiring the costume department crew. The Wardrobe Stylist / Costume Supervisor must ensure the smooth day-to-day running of the department, such as ordering supplies, overseeing alterations, ensuring the costumes are kept in optimum condition and organising cast and extras for fittings. The Wardrobe Stylist / Costume Supervisor must manage the department within agreed budgets and schedules and keeping all necessary paperwork up to date.

This is a senior position, hence previous experience in working in costume for film, television or theatre is essential. The Wardrobe Stylist / Costume Supervisor has great management, organisational and planning skills. The Wardrobe Stylist / Costume Supervisor is capable to work calmly under pressure and manage a team effectively, and is competent in costume history, fashion and sewing. The Wardrobe Stylist / Costume Supervisor has the ability to work to budget and on schedule while maintaining the quality of the department and its costumes. They also have the ability to think on the job and possess great problem-solving skills.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive, Read the script and the Costume Designer's script breakdown and other information • Research the style, genre and or period of the production • Break down the script further in order to identify what may be required in terms of costuming for the talents / actors cast, and to create budget and schedule • Hire team per Costume Designer's needs • Manage and track sourcing progress (rental, buying) and upkeep and maintenance and transport of costumes • Manage various tasks assigned to the Wardrobe assistants, such as to help with talents / actors for fittings, shopping for stock, setting up the styling area , Wardrobe / hair and makeup trucks (if any) with the makeup department or rooms. • Liaise with the Director and Costume Designer to understand the creative vision for the characters and collaborate with the makeup and hair departments to deliver a complete look and test looks and products on actors.
Essential wardrobe Fitting, Imaging and tests	• Conduct the Imaging tests for the talents / actors • Check costumes for correct fit following alterations • Conduct crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Manage Record on the fittings sheets details of the hair carried out, Including their body measurements, shoe sizes, accessories, jewelries, so this can be entered on the fitting sheet for talents / actors along with clear 360-degree photos or video and any other photos that may be required, • Ensure multiple costumes, special effects and the impact for other departments are considered whilst fitting costumes and then communicated • Equip team with sewing kits, transparent tapes in case of wardrobe malfunctions

Wardrobe Stylist / Costume Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Wardrobe styling on shoot day	• If no fittings have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a costume change, ensure a member of the team documents the costume notes, and also ensures 360- degree photographs / video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Carry out styling required using appropriate techniques • Travel to set with talents / actors, and standby on set • Keep abreast of all continuity and costume changes for talents / actors • Monitor that team is checking talents / actors' costumes at all times and taking continuity photographs and record continuity notes if required
Administration and resources	• Good computer, stocktaking and administrative skills • Communication: work well with others, listen and respond to talents' / actors' needs, be reliable and trustworthy • Hire and manage multiple teams, managing schedules and budgets, while simultaneously working on a number of different projects with tight deadlines and ensure the department works efficiently and to the best of their ability • Lead in-house training programmes to up-skill team • Optimise team headcount and capability mix • Support Research & Development efforts on industry

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Costume Design and Conceptualisation	Level 4	Creative Thinking	Intermediate
			Self Management	Intermediate
			Communication	Intermediate
			Adaptability	Intermediate
			Collaboration	Intermediate

Costume Designer

JOB ROLE DESCRIPTION

The Costume Designer is a central, creative role in a film or TV production. The Costume Designer works as head of the costume department to visually interpret scripts and work alongside directors, producers, writers, the production designer and hair and make-up designers to contribute to the look and storytelling of the production, be it a period or contemporary production.

The Costume Designer is responsible for helping to realise the director's vision for the film through the design and creation of the costume requirements. The Costume Designer breaks down the script in pre-production and produce drawings/sketches and mood boards for the costumes to be worn by characters, in order to communicate their styles. The Costume Designer works out what the Costume Designer needs to create, purchase or hire by using suppliers and costume makers, and organise fittings and imaging tests for talents / actors. The Costume Designer must work within the budget to tight production deadlines.

The Costume Designer has excellent design and garment production skills and an in-depth knowledge of design for film. The Costume Designer has creativity and imagination to interpret the vision of the director, and ability to communicate ideas in a practical way to the wardrobe crew. The Costume Designer has leadership and management skills. The Costume Designer has a knowledge of and good working relationship with the best costume makers, suppliers and hire agents working in film/TV. The Costume Designer has in-depth knowledge of the most appropriate clothing and fabric choices for the period of the film. The Costume Designer has excellent organisational skills and ability to work within budget.



Costume Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production	• Receive brief from Director and Production Designer, and liaise with them to understand the creative vision for the characters, in order to collaborate with the makeup and hair departments to deliver a complete look, and costume-fittings on actors • Interpret the script and assess the scale and type of production and its overall visual style • Create Script break-down • Study characters and envision potential costume styling • Research the style, genre and or period of the production • Identify action points in the storyline that call for special costume provision • Identify any special effects or stunts where required, communicate with the appropriate persons and assess the affect they may have upon the costumes • Create a costume breakdown that confirms the number of costumes required for the characters in the production, the date and time required, and the budget • Identify what may be required in terms of costuming and create designs to be tailored or sourced. Identify key garment construction techniques and the appropriate materials in relation to the genre or historical period of the production • Work with Costume Supervisor to hire team and create budget and schedule • Oversee various tasks assigned to the Wardrobe assistants, such as to help with talents / actors for fittings, shopping for stock, setting up the styling area , Makeup trucks (if any) with the makeup department or rooms • Liaise with the director to understand the creative vision for the characters and collaborate with the costume and makeup departments to deliver a complete look and test looks and products on actors • Present Imaging test looks to Director and the other Creative HoDs and relay final decisions to the rest of team • Work with Costume Supervisor to liaise with tailors and vendors / buyers for wardrobe / costumes requirements
Essential wardrobe Fitting, Imaging and tests	• Design and Oversee the Imaging tests for talents / actors • Consider costume rigging and special effects when fitting • Manage crowd fittings either in pre-production or during production. Crowd imaging may also occur at the unit or crowd base during a filming • Manage Record on the fittings sheets details of the costumes, including body measurements, shoe sizes, accessories, jewelleries so this can be entered on the fitting sheet for talents / actors along with clear 360-degree photos or video and any other photos that may be required, • Ensure multiple costumes, special effects and the impact for other departments are considered whilst fitting costumes and then communicated • Oversee team in emergency fix prep

Costume Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Wardrobe styling on shoot day		• If no fittings or tests have been carried out and it's a 'imaging on the day', ensure that what is planned and any requirements are discussed in advance with the designer • When it is a 'imaging on the day', or there has been a costume change, oversee and monitor the team documenting the costume notes, and also supervise 360- degree photographs / video (front, back, each side, ideally in daylight) are taken. This is in addition to any continuity photographs taken on set during the day • Carry out and Monitor styling required using appropriate techniques and tweak as needed • Carry out and monitor team's progress on wardrobe • Travel to set with talents / actors, and assess impact under lights on set, and monitor team on standby on set • Oversee team's continuity checks and progress for costume changes for talents / actors		
Administration and resources		• Good computer, stocktaking and administrative skills • Communication: work well with others, listen and respond to talents' / actors' needs, be reliable and trustworthy • Hire and manage multiple teams, managing schedules and budgets, while simultaneously working on a number of different projects with tight deadlines and ensure the department works efficiently and to the best of their ability • Lead in-house training programmes to up-skill team • Optimise team headcount and capability mix • Support Research & Development efforts on industry		

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Costume Design and Conceptualisation	Level 5	Creative Thinking	Advanced
	Costume Construction and Tailoring	Level 4	Self Management	Intermediate
	Fabric and Material Design	Level 4	Communication	Intermediate
			Adaptability	Intermediate
			Collaboration	Intermediate

Production Technical Services

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Studio Management	Vision Mixer / Switcher	152
	Floor Manager	153
	Technical Support Engineer	155
	Studio Technical Producer	157
	Studio Director/ Outside Broadcast Director	159
Camera	Camera Operator - News Gathering (Electronic News Gathering)	161
	Director of Photography (Specialty Camera Operation)	163
	Director of Photography (Virtual Production Specialist / ICVFX)	166
	2nd Assistant Camera / Clapper Loader	168
	1st Assistant Camera / Focus Puller	169
	Camera Operator	171
	Data Wrangler	173
	Digital Imaging Technician	174
	Stabiliser Assistant / Technician	177
	Steadicam / Gimbal Operator	178
	Jib Arm / Crane Operator	179
	Drone Operator	180
	Underwater Camera Operator	182
Electric / Lighting	Lighting Technician	183
	Best Boy (Electric / Lighting)	184
	DMX Lighting Board Programmer	186
	Gaffer	188

Words in **red** denote additions made indicate changes made to the existing published SFw for Media.

Production Technical Services

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Grip	Grip (Lighting)	191
	Best Boy Grip	193
	Dolly Grip	195
	Rigging Grip	196
	Key Grip	197
Sound	Boom Operator	199
	Location Sound Recordist / Production Sound Mixer	201
Photography	Production Photographer	203

NOTE: *Denotes job roles with specialisations
Words in **red** denote additions made indicate changes made to the existing published SFw for Media.

Vision Mixer / Switcher

JOB ROLE DESCRIPTION

The Vision Mixer /Switcher edits programmes "live" using a variety of transition methods in physical studio operations. The Vision Mixer /Switcher performs live digital effects by selecting and transitioning images, and inserting pre-recorded materials according to the director's instructions to create the master output. The Vision Mixer /Switcher has operational knowledge of physical cameras and selects the appropriate use in production.

The Vision Mixer /Switcher should be detail-oriented and be able to multi-task with concentration to deliver a smooth production. The Vision Mixer /Switcher needs to have strong visual and aural awareness and excellent colour vision.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Prepare for studio and/or outdoor broadcast (OB) production operations	- Plan the required transitions and digital effects during rehearsals, providing feedback for improvements to the creative leadership - Stay updated on evolving technologies in vision mixing - Determine shot-to-shot transition and digital effects needs based on the production requirements - Perform functionality checks on vision mixing devices - Collaborate with Studio Director / OB Director to understand the cameras to be used in the physical studio productions to achieve the creative vision.		
	Execute vision mixing operations during production	- View different types of images from a variety of sources - Operate the vision mixing console in accordance with creative requirements - Switch between cameras and various other visual sources based on instructions provided - Apply digital effects during broadcast - Manage colours and contrast balance of the master outputs - Combine relevant images while on-air to ensure smooth transitions between shots		
	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Vision Mixing (Creative)	Level 3	Collaboration	Intermediate
	Vision Mixing (Technical)	Level 3	Communication	Intermediate
			Digital Fluency	Intermediate
			Problem Solving	Advanced
			Sense Making	Intermediate



Floor Manager

JOB ROLE DESCRIPTION

The Floor Manager executes the studio floor operations in the television or broadcast industry. The Floor Manager coordinates all set or studio activities and operation of on-set crew and talent. The Floor Manager organises studio production schedule, prepares the programme, supervises equipment set up and sound checks, and assists with set changes to ensure smooth running of production and studio operations. The Floor Manager is required to work shifts to accommodate the production requirements.

The Floor Manager should be able to multi-task and have high level of coordination and collaboration to convey information with the director and solve issues that disrupt studio operations. The Floor Manager should be familiar with the operation requirements and roles of technical positions in the studio to be able to perform the Floor Manager role effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for studio and/or outdoor broadcast (OB) production operations	• Manage the audience by assisting them with seating, explaining safety requirements, show timings and production sequence • Provide technical advice to the creative leadership on studio equipment required • Audit functionality for all equipment before commencement of production • Establish a comprehensive set of technical studio requirements for the production by collaboration with the creative leadership • Oversee the readiness of the set and talent for filming • Conduct briefings to the presenters, talents, cast and audience in preparation for the production • Coordinate rehearsals for the production
Manage studio production operations	• Inform the direction team of any relevant off-camera action • Coordinate the re-configuration of the studio to its default state after close of production • Oversee routine maintenance and storage of studio equipment • Handle technical issues encountered during production • Maintain control of the audience and ensure their well-being • Monitor adherence to workplace safety and health requirements and regulations • Relay information between the creative leadership, floor crew and talent

Floor Manager

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Contract and Vendor Management	Level 3	Customer Orientation	Intermediate
	Emergency Response Management	Level 2	Communication	Intermediate
	Media Law and Compliance	Level 3	Collaboration	Intermediate
	Procurement for Production Operations	Level 3	Problem Solving	Advanced
	Production Budget Management	Level 3	Sense Making	Intermediate
	Production Operations	Level 2		
	Production Planning and Scheduling	Level 3		
	Studio Technical Production	Level 3		
	Workplace Safety and Health	Level 3		



Technical Support Engineer

JOB ROLE DESCRIPTION

The Technical Support Engineer operates recording equipment to record videos from various sources to fulfil the requirements of production for video tape and/or technical (VT) operations. The Technical Support Engineer controls the quality of video output from cameras in terms of colour balance and lighting for camera-control unit (CCU) operations. The Technical Support Engineer prepares and displays on-screen graphics for live productions or outside broadcasting events using on-air graphics devices for studio graphics operations.

The Technical Support Engineer should be detail-oriented and be able to multi-task with high levels of concentration to deliver a smooth production. The Technical Support Engineer should be comfortable in the technical aspects of the areas the Technical Support Engineer is responsible for. The Technical Support Engineer should also be an effective communicator to be able to coordinate with multiple stakeholders under a fast-paced environment.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for studio and/or outdoor broadcast (OB) production operations	• Prepare a comprehensive set of requirements for technical support operations by collaborating with camera and direction teams • Perform functionality checks on all equipment before commencement of production • Confirm specific technical instructions for special production requirements by coordinating with creative and technical leadership
Execute CCU operations	• Control and balance lighting levels using appropriate equipment • Monitor cameras' video level via a waveform monitor for quality control in terms of luminance and chrominance levels • Perform camera line-ups-matching camera parameters for colour and exposure • Perform routine maintenance of CCU equipment • Maintain output of camera parameters as per set standards and settings • Prepare reports regarding CCU equipment, troubleshooting issues, failures and any other relevant CCU issues

Technical Support Engineer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute graphics operations	• Coordinate availability of any new templates required for graphics operations from external vendors or internal teams • Stay updated on the rapidly changing on-air graphics technologies • Prepare for production by formatting graphic templates, organising data and preparing effects as per the production requirements • Update data in graphics templates as required to produce relevant studio graphics • Conduct quality checks to ensure accuracy of content and consistency in layout and composition of the content • Ensure the graphics guidelines are adhered to across the programme • Execute playout of graphics in conjunction with the playout of the programme • Operate on-air graphics systems to produce suitable accurate graphics • Ensure 3D digital asset creations are ready for projection in broadcast production
Execute VT operations	• Retrieve digital files for playout as per broadcast requirement • Digitise physical tapes as required for the purpose of archival on digital platforms • Record videos from various sources as instructed by the production teams • Convert recorded video to required format and technical parameters as required • Manage storage of digital files for recorded content as well as digitised archive materials • Set-up recording equipment for recording from various sources as required • Prepare reports regarding equipment failures and any other relevant VT issues

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Colour Grading	Level 3	Creative Thinking	Intermediate
	Media File Formats Conformation	Level 3	Communication	Intermediate
	Studio Graphics Operations	Level 3	Collaboration	Intermediate
	Vision Mixing	Level 2	Problem Solving	Intermediate
			Digital Fluency	Advanced

Studio Technical Producer

JOB ROLE DESCRIPTION

The Studio Technical Producer establishes and maintains smooth technical production processes to achieve the production objectives. The Studio Technical Producer is responsible for the technical aspects of design, management and execution of live productions. The Studio Technical Producer ensures that the technical equipment in the studio is functional and well-maintained and oversees the technical quality of all video sources. The Studio Technical Producer troubleshoots issues efficiently and promptly. In smaller productions, the Studio Technical Producer may perform vision control duties as well.

The Studio Technical Producer should be able to provide technical guidance to the Studio Technical Producer's team and liaise with multiple stakeholders to align the planning of media operations. The Studio Technical Producer is also required to be effective at coordinating and stakeholder management in a fast-paced dynamic environment.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for studio and/or outdoor broadcast (OB) production operations	• Coordinate the technical operations of the production team in the studio • Establish a comprehensive set of technical requirements for the production based on inputs from the creative leadership • Provide training to the technical crew as necessary • Advise the creative leadership on crew assignments and equipment deployment based on the production requirements • Oversee the resourcing and deployment for technical positions and functional readiness of all equipment and facilities • Develop the budget and schedule for studio production based on requirements provided by creative leadership
Manage studio production operations	• Establish standard operating procedures (SOPs) for the studio crew • Provide studio blueprint to the technical production studio crew • Monitor production to ensure compliance with the relevant regulations • Provide technical guidance on the use of the studio's equipment and automation systems • Organise the strike and clean-up for the production • Oversee adherence to workplace safety and health requirements and regulations • Supervise all technical production crew on their studio production responsibilities • Oversee the technical quality of all video sources
Manage projects	• Manage the design, art and technical teams to define requirements and iteratively build solutions • Manage project to meet schedules, budget, manpower and technical quality targets • Conduct regular project reviews to recommend schedule changes, cost or resource adjustments • Collaborate with users, technical staff and management to determine and resolve issues associated with project implementation

Studio Technical Producer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Contract and Vendor Management	Level 4	Communication	Intermediate
	Emergency Response Management	Level 3	Collaboration	Intermediate
	Media Law and Compliance	Level 4	Digital Fluency	Advanced
	Procurement for Production Operations	Level 4		
	Production Budget Management	Level 4		
	Production Operations	Level 3		
	Production Planning and Scheduling	Level 4		
	Studio Technical Production	Level 4		
	Workplace Safety and Health	Level 4		

Studio Director / Outside Broadcast Director

JOB ROLE DESCRIPTION

The Studio Director / Outside Broadcast Director oversees the floor and the technical operations of the studio. The Studio Director / Outside Broadcast Director communicates the director's creative vision and instructs the crew on delivery of outputs for broadcast. The Studio Director / Outside Broadcast Director provides inputs on the positioning of cameras, guides the production crew and talent on the shot requirements. During the broadcast of live events, the Studio Director / Outside Broadcast Director decides on scenes to be broadcasted to viewers.

The Studio Director / Outside Broadcast Director should be proficient in planning, organising and communicating to collaborate with production cast and crew. The Studio Director / Outside Broadcast Director is also required to have an eye for detail and ability to make decisions under pressure.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for studio and/or outdoor broadcast (OB) production operations	• Communicate the vision and requirements of the visual setting of each shot with respect to sets and props • Oversee rehearsals for the production to provide inputs on equipment set-up or other changes • Guide the talent in understanding the shot requirements and the specific camera to face for specific parts of production • Ensure alignment with the visual requirements by collaborating with the casting, stylists and art department • Establish project requirements based on inputs from creative leadership and other relevant teams • Develop a shooting plan including lighting and camera operations and camera movements
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Direct multiple camera filming	• Oversee takes of the continuous rolling shot using the production monitors • Provide guidance to the studio and production crew on the last minute changes and issues that may happen on set based • Provide cues to various production teams on the sequence of movements needed on set • Oversee adherence to workplace safety and health requirements and regulations • Guide the switching of cameras for the capturing of the event or show • Guide the production team on the position for multiple camera set-up in alignment with the shot requirements



Studio Director / Outside Broadcast Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Communication	Advanced
	Creative Storytelling	Level 4	Creative Thinking	Advanced
	Direction	Level 4	Decision Making	Advanced
	Media File Formats Conformation	Level 4	Problem Solving	Advanced
	Production Team and Crew Selection	Level 4		
	Scriptwriting	Level 4		
	Storyboarding	Level 4		
	Studio Graphics Operations	Level 4		
	Talent Casting	Level 3		
	Video Editing	Level 4		
	Vision Mixing	Level 4		
	Workplace Safety and Health	Level 4		



Camera Operator (Electronic News Gathering)

JOB ROLE DESCRIPTION

The Camera Operator (Electronic News Gathering) operates video cameras and related equipment to record news, live events, live broadcasts for efficient, time-sensitive delivery. The Camera Operator (Electronic News Gathering) must have a good grasp of visual coverage needed to relay the news points. The Camera Operator (Electronic News Gathering) controls and marks the camera movements and positions. The Camera Operator (Electronic News Gathering) may operate special-purpose cameras to capture visuals and shots desired for the production.

The Camera Operator (Electronic News Gathering) should have strong technical knowledge of physical camera equipment and camera operations. The Camera Operator (Electronic News Gathering) would also have some training for live broadcasting, whether with an OBS truck or using mobile streaming. The Camera Operator (Electronic News Gathering) must be quick on their feet in order to film on the fly and capture unplanned moments. The Camera Operator (Electronic News Gathering) should have a calm and steady attitude in order to handle field situations beyond their control and have a keen sense for safety for the Camera Operator (Electronic News Gathering) and the Camera Operator (Electronic News Gathering)'s team.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for the shoot	• Work with Field Director on shot list / sequences to film • Plan the framing of shots for all scenes in outdoor and studio settings to adapt for the confirm locations after location recce with DoP • Plan the positioning of cameras for specific shots as per guidance provided in outdoor and studio settings • Conduct functionality, camera settings and safety checks on equipment before starting the shoot • Oversee the preparation, installation and testing of cameras and camera equipment prior to shooting • Decide technical parameters such as focal distances for key shots, to achieve desired visual output • Allocate specific responsibilities to camera crew who are working on the same camera to prevent any overlapping of job responsibilities • Provide guidance in the mounting of the cameras in outdoor and studio settings to achieve the desired range of motion and manoeuvrability • Decide the movement paths and focus length paths of the camera for motion sequences
Perform shoot operations	• Adjust technical parameters and monitor settings of the camera to achieve desired visual output • Operate camera equipment during the shoot to capture required shots in outdoor and studio settings • Review the technical quality of captured shots to check if desired output has been achieved • Execute camera choreography in coordination with the camera team and special camera rig grip • Decide on the frame for shots based on agreed visual parameters



Camera Operator (Electronic News Gathering)

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Electronic News Gathering and Electronic Field Production Operation	- Compress and digitise audio and video data - Assemble equipment and test for production and broadcast in outdoor and studio settings - Operate cameras to record scenes for television broadcasts in outdoor and studio settings - Oversee maintenance and ensure proper storage of all audio and video equipment as well as livestreaming field kits - Edit raw footage on outdoor and studio locations and communicate with broadcast studio to deliver news footage - Monitor audio and visual feeds to ensure quality - Determine production and broadcast requirements based on outdoor and studio sets and locations - Duplicate audio or video content and distribute as needed			
	Manage specialty camera operations	- Determine positioning, lighting and technical parameters of the camera for shots in outdoor and studio settings - Operate special-purpose camera and related equipment to capture special shots - Review captured shots to check if desired visuals have been captured - Analyse weather conditions to determine the best way to capture outdoor shots		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations (Technical)	Level 3	Collaboration	Advanced
			Creative Thinking	Intermediate
			Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate

Director of Photography (Specialty Camera Operation)

JOB ROLE DESCRIPTION

The Director of Photography establishes and captures the overall visual language of the production by crafting the creative vision of the physical and virtual production. The Director of Photography uses cinematic storytelling techniques of guiding the lighting, colour, shot composition and choice of lenses to achieve the shot required. The Director of Photography directs the operation and movement of these cameras and their systems during the shoot. The Director of Photography works very closely with key creatives and direct the camera, grip and lighting department to create each artistic shot.

In the pre-production & principal photography stages, the Director of Photography must collaborate closely with various film production HODs such as: e.g. 1st AD (scheduling), Location Manager (scouting/selection), Production Designer (look of film - mood & tone), Producer (budgeting & equipment procurement), Production Manager (logistics where it affects technical equipment), Director (creative vision), Post-Production Producer (workflow test, development of looks for image acquisition, VFX matters), etc.

During post-production, the Director of Photography works closely with the colorist to ensure the standards of colour rendition & image quality are maintained in accordance with the technical delivery of the project and creative vision of the director.

The Director of Photography should have excellent technical knowledge of camera operations, lighting techniques, shooting equipment, digital processes to translate the Director of Photography's artistic vision to each shot. The Director of Photography should have good leadership and collaborative skills with a problem-solving mindset. The Director of Photography should continually refresh and upgrade their skills with further specialists training, such as in Virtual Production techniques, and be updated in AI advancements in camera and post-production technologies.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define the visual appearance of the content	• Develop an understanding of the creative vision for the production by communicating with the creative leadership team • Analyse the production script to understand the theme and kind of visual setting that would suit the show or film • Provide key creative and camera inputs to the visual styling, mood and feel of the production by conducting a discussion with the creative leadership team • Attend pre-shoot production meetings and recces to discuss filming schedule and identify shooting issues and camera / lighting requirements • Finalise key locations for shoot in collaboration with the creative and production team • Plan the framing for each shot to understand the camera equipment, camera movements and angles and specific lighting required for each shot • Conduct pre-shoot technical, lighting, artistic or actors' film tests • Experiment with special lenses, filters or film stocks to select those that fit with the director's vision for the film • Determine camera, grip and lighting equipment required for the production along with the gaffer in consideration of the allocated budget • Discuss the effect of camera selection, frame rate and resolution options on camera memory and post-production workflow with post-production house • Contribute creative and camera inputs to creating and refining the storyboards for the production

Director of Photography (Specialty Camera Operation)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for the shoot	- Supervise camera, grip and lighting crew throughout shoots, passing on required instructions, feedback and information - Oversee that lights are rigged and positioned safely and select filters and accessories that give the required colour temperature - Guide the relevant teams in positioning of cameras and movement required of the cameras for each shot - Frame each shot to establish technical parameters such as focal distances to achieve the desired visual impact from the shot - Conduct blocking to guide cast and crew and to identify and resolve any technical issues - Refine camera placement and focus length paths requirements based on shots taken during blocking
Perform shoot operations	- Guide the framing and focus and lighting of shots during the shoot - Monitor the shoot of all major scenes on the viewing monitor to advise on camera and lighting adjustment, resolving technical issues as they arise - View rushes to discuss on-screen results with director and the creative leadership team to check shooting progress and determine if any shots need to be re-taken or if any improvised shots need to be taken - Communicate with actors and crew concerning variations in position or movement at appropriate times
Oversee colour grading	- Collaborate with director and colorist to finalise the moods, palettes and tones of the film - Work with colorist to correct and adjust errors in the footage that has to do with exposure and colour
Manage specialty camera operations	- Understand the creative vision for the multiple camera production - Develop the shot plan for the multiple and/or specialty camera set-up - Plan the lighting of the set that would suit all positioned cameras for multi-cam set-ups, by leading collaborations with production teams - Direct the shots using multiple camera set-ups by instructing the production teams to switch cameras for shots as required - Direct the positioning of the cameras to meet all shot requirements

Director of Photography (Specialty Camera Operation)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations	Level 4	Communication	Advanced
	Camera Operations for Live Shows	Level 4	Creative Thinking	Advanced
	Cranes, Remote Heads and Jibs Operations	Level 4	Adaptability	Advanced
	High Dynamic Range (HDR) Video	Level 4	Decision Making	Advanced
	High-Speed Camera Operations	Level 4	Problem Solving	Advanced
	Lighting Conceptualisation and Design	Level 4		
	Multi-Camera Operations	Level 4		
	Stabilised Camera Operations	Level 4		
	Vehicle Camera Operations	Level 4		
	Cinematography for hybrid productions	Level 4		
	Visual Style Development for Cinematography	Level 4		

Director of Photography (Virtual Production Specialist / ICVFX)

JOB ROLE DESCRIPTION

The Director of Photography (Virtual Production Specialist / ICVFX) for specialist Virtual Production projects, executes their cinematographer duties, by complementing their conventional live-action cinematography skills, with the utilisation of Virtual Production technical knowledge and/or other ICVFX (In-camera VFX) knowledge.

The Director of Photography (Virtual Production Specialist / ICVFX) works with the director, the production designer and the virtual art director to establish the overall cinematic creative vision of the production by crafting the visual language to be captured on both the physical and virtual production set.

The Director of Photography (Virtual Production Specialist / ICVFX) uses cinematic storytelling techniques of guiding the lighting, colour, shot composition and choice of lenses to achieve the shot required. The Director of Photography (Virtual Production Specialist / ICVFX) plans and establishes in pre-production is replicated in the design, virtual lensing and lighting of the virtual set created by the Virtual Production Art team and used for previz and techviz, before the actual physical shoot in the LED Volume or chroma-key screen soundstage.

The Director of Photography (Virtual Production Specialist / ICVFX) must be familiar with the Virtual Production workflow to translate the requirements of a VP set to the technical crew (camera, lighting, grip). During the shoot, the Director of Photography (Virtual Production Specialist / ICVFX) directs the camera, grip and lighting department including the DMX lighting programmer, to create each artistic shot to be filmed, with considerations towards the range and limitations of the LED wall, or chroma-key screen, with regards to lighting.

The Director of Photography (Virtual Production Specialist / ICVFX) also works with the Camera Tracking Technician and the Virtual Production Supervisor to make sure that the camera motion tracking system would sync and interact with the frustum of the virtual camera, so that the 3D real-time render of the virtual set shown in the inner frustum, matches the physical camera's perspective based on the current lens focal length and tracks in sync with its movement, always displaying what the virtual equivalent of the camera should be seeing in the virtual environment. The Director of Photography (Virtual Production Specialist / ICVFX) also works together to spot and eliminate or minimise more effect on the LED wall, and be aware of the pixel pitch and monitor the performance quality and render rate of the onscreen real-time content.

The Director of Photography (Virtual Production Specialist / ICVFX) should have excellent technical knowledge of virtual production operations, camera operations, lighting techniques, shooting equipment, digital processes to translate their artistic vision to each shot. The Director of Photography (Virtual Production Specialist / ICVFX) should have good leadership and collaborative skills with a problem-solving mindset.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define the visual appearance of the content	Understand and weigh the benefits of using Virtual Production filming techniques such as LED Wall, other ICVFX such as green-screen live-compositing etc, XR, and, to decide which best to create the visual approach planned for whole production

Director of Photography (Virtual Production Specialist / ICVFX)

CRITICAL WORK FUNCTIONS AND KEY TASKS					
CRITICAL WORK FUNCTIONS		KEY TASKS			
Prepare for the shoot for Virtual Production		• Work closely with Director, Production Designer, Virtual Art Director, VP Supervisor, Physical Art Department and VFX teams to align vision and output of real-time virtual scene output, physical set dressing, and traditional and virtual on-set camera / lens / lighting • To work with the Virtual Art Department in refining selected virtual locations for virtual camera placements • Along with the on-set Gaffer, the DoP works with the Virtual Art team in the placement, design and detailing of lighting units and fixtures/sources in the virtual world during the pre-production of a VP workflow • Be present for the virtual location scouting with the director in the assessment of suitable virtual location settings and angles during previz / techviz • With the VP Supervisor and Virtual Systems Technical Director, the DoP must ensure that the colors are rendered correctly in both the virtual environment and image acquisition (camera), as well as with the VFX Supervisor for the ICVFX assets to be composited over shots • Collaborate & advise the 1st AD in the scheduling of scenes/shots in a VP workflow to ensure an efficient and smooth principal photography. during pre-production in a VP workflow			
Perform shoot operations		• Work closely with the VP supervisor in ensuring the requirements between the Virtual Art team, Virtual Art technicians, Camera Tracking technician, Virtual Systems Operator, LED Systems Engineer and technical film crew are communicated and executed smoothly • Direct the camera, grip and lighting department to light and frame physical set against the LED wall, or chroma-key screen • Work together to spot and eliminate or minimise moiré effect on the LED wall, and be aware of the pixel pitch and monitor the performance quality and render rate of the onscreen real-time content. • Oversee DMX lighting programmer and work with VP Supervisor and Virtual Systems Operator to sync DMX lighting programme with Virtual environment			
Oversee colour grading		• Collaborate with colorist to finalise the moods, palettes and tones of the film • Work with colorist to match the colour visual continuity between the physical live-action shots and virtual production shots			
SKILLS AND COMPETENCIES		TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
		Production Technical Services	Level 4	Communication	Advanced
				Creative Thinking	Advanced
				Adaptability	Advanced
				Decision Making	Advanced
				Problem Solving	Advanced

2nd Assistant Camera / Clapper Loader

JOB ROLE DESCRIPTION

The 2nd Assistant Camera / Clapper Loader supports the 1st Assistant Camera. The 2nd Assistant Camera / Clapper Loader is responsible for maintaining an adequate supply of loaded film magazines or digital media cards, maintaining batteries, setting up monitors, assisting with mark-up requirements, operating clapperboards / digi-slates, cleaning and packing equipment for transport. The 2nd Assistant Camera / Clapper Loader also collaborates with others from the camera department, as well as with the script supervisor.

The 2nd Assistant Camera / Clapper Loader should have knowledge of camera equipment and camera operations. The 2nd Assistant Camera / Clapper Loader should be technically-oriented and are highly adaptable and versatile in a production setting.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Prepare for shoot	• Assist 1st Assistant Camera to check, test & prep camera equipment prior to principal photography • Maintain adequate supply of loaded film magazines or digital media cards • Assist in the unpacking and packing of camera equipment and camera preparation at the beginning of the day's shoot and at the close of production • Maintains batteries		
	Perform shoot operations	• Set up recording equipment & monitors in video village and monitor live feed from the cameras in outdoor and studio settings • Participate in outdoor and studio rehearsals to understand the scene-wise visual requirements • Anticipate and plan camera movements and positions by collaborating with the production team • Assists 1st AC for focus marks, labeling actors' blocking • Supports the 1st Assistant Camera on set at all times with duties such as e.g. lens/filter change, orderly maintenance of camera gear, batteries support • Perform the loading and replacing of film magazines / digital media cards during shoot, and monitor inventory supply • Prepare camera reports by completing all the necessary administrative paperwork • Operate clapperboards / digi-slates • Pass on recorded digital media / film and supporting information to the digital imaging technician (DIT) • Log relevant information displayed on clapperboards and transfer it to camera report sheets • Assist in troubleshooting issues with camera equipment		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations	Level 1	Communication	Basic
			Problem Solving	Intermediate
			Collaboration	Basic

1st Assistant Camera / Focus Puller

JOB ROLE DESCRIPTION

The 1st Assistant Camera / Focus Puller ensures that every frame is kept in focus for various types of camera equipment in outdoor and studio settings, and in physical production sets in outdoor or studio environments. The 1st Assistant Camera / Focus Puller builds and maintains camera systems, filters and its accessories for various shots. The 1st Assistant Camera / Focus Puller sets up and assist in the operation of specialty camera equipment such as 360 cameras, underwater cameras and aerial cameras during the shoot. The 1st Assistant Camera / Focus Puller resolves issues with the 'rushes' and communicate with other production departments.

The 1st Assistant Camera / Focus Puller needs to have strong knowledge of camera equipment and lenses, a strong affinity with technology, knowledge of the relevant electronics and an in-depth knowledge of the principles of camera work. The 1st Assistant Camera / Focus Puller should be technically-oriented, a visual and creative thinker and have strong interpersonal and communication skills.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for shoot	• Check, test & prep camera equipment and lenses prior to principal photography • Test camera parameters in accordance with natural and artificial light to determine optimal parameters • Contribute inputs to the scene-wise visual requirements during outdoor and studio rehearsals • Supervise the unpacking and packing of camera equipment and camera preparation at the beginning of the day's shoot and at the close of production respectively
Perform shoot operations	• Manage the camera set-up and changes required throughout the production process in outdoor and studio settings • Install lenses and filters on camera equipment to achieve desired effects • Plot and adjust focus length path, positioning and movement of cameras to capture sequence of scenes and enhance the visual quality of shoots • Control focus distances to pull-focus shots according to composition requirements, remotely where needed • Assist in the camera choreography in coordination with production teams to move camera setup in outdoor and studio settings as per shot requirements • Administer the marking on the set for the purpose of determining focal distances • Troubleshoot issues with camera equipment or motion in collaboration with production teams
Manage specialty camera operations	• Derive the requirements for special shots from relevant storyboards • Assist in the set-up of specialty cameras based on instructions from production teams • Mount specialty equipment by collaborating with production teams



1st Assistant Camera / Focus Puller

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations	Level 2	Communication	Intermediate
			Problem Solving	Intermediate
			Collaboration	Intermediate



Camera Operator

JOB ROLE DESCRIPTION

The Camera Operator executes the development of the visual look and style of the production in outdoor and studio production sets to achieve the Director of Photography's (DoP) vision. The Camera Operator controls and marks the camera movements and positions through communicating with others in the Camera department. To capture visuals and shots desired for the production, the Camera Operator works closely with other cast and production departments to effectively use the crew, equipment and time. In some cases, the DoP might operate the camera on their own. The Camera Operator should have strong technical knowledge of physical camera equipment, camera operations. The Camera Operator should be a visual and creative thinker with an artistic vision of each shot, and a strong collaborator with a problem-solving mindset.

The Camera Operator has to continuously take courses and train up to master new camera models and new technology. With further advanced training, a Camera Operator can also specialise as a Steadicam Operator, a Gimbal Operator, a Drone Operator, Underwater Camera Operator and more

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for the shoot	- Analyse storyboard to understand the visual storytelling method planned by the DoP and Director, in order to execute the shots - Plan the framing of shots for all scene in outdoor and studio settings to adapt for the confirm locations after location recce with DoP - Plan the positioning of cameras for specific shots as per guidance provided in outdoor and studio settings - Conduct functionality, camera settings and safety checks on equipment before starting the shoot - Oversee the preparation, installation and testing of cameras and camera equipment prior to shooting - Decide technical parameters such as focal distances for key shots, to achieve desired visual output - Allocate specific responsibilities to camera crew who are working on the same camera to prevent any overlapping of job responsibilities - Provide guidance in the mounting of the cameras in outdoor and studio settings to achieve the desired range of motion and manoeuvrability - Decide the movement paths and focus length paths of the camera for motion sequences
Perform shoot operations	- Adjust technical parameters and monitor settings of the camera to achieve desired visual output - Operate camera equipment during the shoot to capture required shots in outdoor and studio settings - Review the technical quality of captured shots to check if desired output has been achieved - Execute camera choreography in coordination with the camera team and special camera rig grip - Decide on the frame for shots based on agreed visual parameters

Camera Operator

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage specialty camera operations	• Determine positioning, lighting and technical parameters of the camera for shots in outdoor and studio settings • Operate special-purpose camera and related equipment to capture special shots • Review captured shots to check if desired visuals have been captured • Analyse weather conditions to determine the best way to capture outdoor shots

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	360 Degree Camera Operations	Level 4	Collaboration	Advanced
	Camera Operations	Level 4	Creative Thinking	Intermediate
	Camera Operations for Live Shows	Level 3	Problem Solving	Advanced
	High-Speed Camera Operations	Level 3	Communication	Intermediate
	Holographic Camera Operations	Level 3	Decision Making	Intermediate
	High Dynamic Range (HDR) Video	Level 4		
	Image Capture for Spatial Computing	Level 4		
	Multi-Camera Operations	Level 3		
	Vehicle Camera Operations	Level 4		



Data Wrangler

JOB ROLE DESCRIPTION

The Data Wrangler transfers raw audio-visual files and backs up data onto memory drives before transferring to the post-production department. The Data Wrangler ensures data integrity and security while keeping a log of individuals who have received the production footage and number of copies of data left remaining. The Data Wrangler ensures that there is no data loss or corruption in the process of transferring data from a camera to a computer and/or hard drive.

The Data Wrangler should have a strong knowledge in technical and data storage, and detail-oriented to organise and transfer the data files.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage digital format for video storage	• Prepare secure storage of visual recordings and back-up visual recordings • Conduct checks of all visual recordings to ensure adherence copyright clearances for visual materials • Judge the visual footage to maintain detailed records on quality and acceptability of raw video footage • Transfer visual sources to appropriate format for digital storage and safekeeping • Organise visual footage based on labelling structure
Manage digital format for sound storage	• Prepare secure storage of audio recordings and back-up audio recordings • Judge the quality of sound from raw audio source to maintain detailed records on quality and acceptability of sound production • Transfer sound sources to appropriate format for digital storage • Organise sound footage based on labelling structure
Organise digital storage of video and audio assets	• Develop file structures and naming conventions to organise digital storage • Conduct checks to video and audio sources to adhere to data security and compliance clearances before sharing with post-production teams • Maintain the digital storage and keep track of footage movement in and out of the storage

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Data Wrangling	Level 3	Collaboration	Advanced
			Creative Thinking	Intermediate
			Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate

Digital Imaging Technician

JOB ROLE DESCRIPTION

The Digital Imaging Technician (DIT) works closely with the DOP/Cinematographer on insuring the image quality and artistic look of the movie throughout the shooting process. This role is considered part of the camera department, not post-production (though very much the bridge between the two). It's a job that very much came into being during the digital age and should not be mistaken with what essentially a Data Wrangler does. Now, while the DIT will of course also be handling media management, storage, and backup, it is important to understand the DIT plays a much bigger artistic role alongside the DOP/Cinematographer than what a Data Wrangler does.

The DIT also does work with the Head of Camera Department (1st AC) to ensure that cameras are set up correctly for optimal image quality and consistency throughout the shoot, Camera Operators, Producers and Post Producers (Post Production) and Virtual Production (VP) team. The Digital Imaging Technician (DIT) can work with the Series Producer in pre-production in certain types of projects. The DIT also communicates with the team in Post Production, making sure Post has what they need. And along side VP team too. The DIT and VP Technician/Team are 2 separate roles and have separate responsibilities. The DIT and VP Technician/Team can work hand in hand to determine the best workflow on set. In all the key tasks of the DIT, VP Technician/Team should not be included in it. VP Technician/Team is another department by itself.

The DIT would need to have some basic understanding of Virtual Production and its settings but it is not the DITs responsibility to understand the full technical ins and outs of the VP Team settings, as that is not part of the DITs responsibilities. Virtual Production camera settings is a collaboration with the DOP and VP Technician/Team. The DIT manages and upholds the digital image capture, image manipulation and oversees meticulous data management, conducts thorough quality checks on data received, applies a certain basic level of colour correction and basic grading techniques to ensure optimal image capture. The DIT should possess a strong technical background in digital imaging, demonstrate expertise in operating industry standard DIT hardware and software systems. The DIT should have effective communication skills, be able to troubleshoot related technical issues and showcase a discerning eye for colour and image aesthetics.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for shoot	• Camera Setup: The DIT works closely with the DOP and 1st Assistant Camera or Head of Camera Department to ensure that cameras are set up correctly for optimal image quality and consistency throughout the shoot. • Monitor Calibration: The DIT works along with the Camera Department to calibrate and monitor on-set displays to ensure that the images being captured accurately reflect the intended look of the project. The DIT will monitor live, physical and production view video feeds for technical issues and provide immediate feedback

Digital Imaging Technician

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Perform shoot operations	• Data Management:** One of the primary responsibilities of a DIT is to manage the data coming from the all cameras and any sound recording devices for the shoot. This includes offloading, organising and backing up all data and footage received to ensure error-free transmission of digital media files between different devices and systems and that no data is lost during the shoot. • Quality Control: The DIT is responsible for checking the quality of the footage as it is being captured, making sure that there are no technical issues that could impact the final product. The DIT shall implement robust backup procedures to safeguard all the valuable digital assets received, including regularly scheduled backups and redundant storage solutions. • LUTs and Color Correction: The DIT may also apply Look-Up Tables (LUTs) or basic colour correction to the footage on set to provide a rough idea of how the final images will look to achieve desired aesthetics, in alignment of the vision of the DOP. • Collaboration: The DIT often works closely with the Director of Photography (DOP) and other members of the camera department to ensure certain technical aspects of the shoot are running smoothly and consistently. The DIT will also collaborate with the Post Producer or Post Production team to ensure seamless integration of digital media files. • Playback: The DIT, may at certain times, may also be asked for providing playback of footage for the director or other key crew members to review during the shoot. • Playback/VTR: In other country industries, there is a person or a team in charge of playback. This means that they are in charge of the monitoring and playback systems. In a more complex or bigger scale set ups, there could be a Q-Take system or something similar which does playbacks when the director calls for it. In this case, it would be non disruptive to whatever is happening on set as the camera can continue it's set up or even be able to continue shooting first, saving time and money on set. Having a video playback would also not affect Data Wranglers or DITs who have to swap out the cards from the camera to wrangle. Video playback would also have all footages from the start of shoot and can playback any shot the director or anyone else who needs to check back previous footages. Having someone in charge of this would allow us to have a more efficient workflow on set. • Documentation: Keeping detailed records of camera and audio settings, shot information, ensuring proper naming conventions and metadata, and other relevant data is another important task for a DIT to ensure that all footage/data received is properly organised and can be easily accessed during post-production. • Overall, the DIT's role is essential in helping to maintain the technical integrity of the footage being captured on set and ensuring a smooth transition of the material into post-production for editing and finishing

Digital Imaging Technician

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations	Level 1	Collaboration	Advanced
	High Dynamic Range (HDR) Video	Level 4	Creative Thinking	Intermediate
	Colour Grading	Level 3	Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate

Stabiliser Assistant / Technician

JOB ROLE DESCRIPTION

The Stabiliser Assistant / Technician (in Singapore’s context) is a role specialising in stabilisers and gimbals. The Stabiliser Assistant / Technician works closely and directly with the Steadicam/Gimbal operator and 1st Assistant camera to setup the steadicam/gimbal optimal and as best the Stabiliser Assistant / Technician can for shooting. The Stabiliser Assistant / Technician oversees the setup/balancing and maintenance of the stabiliser equipment. The Stabiliser Assistant / Technician needs to have strong knowledge of camera equipment and lenses, a strong affinity with technology, knowledge of the relevant electronics with regards to the stabiliser/gimbal.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Prepare for shoot	• Understanding the setup and planning the equipment required for shoot • Coordinate with the operator and 1st AC & key grip to prep any equipment necessary for the setup of the stabilizer during principal photography • Advising DoP on limitations and suitability of the equipment to achieve the shot.		
	Perform shoot operations	• Ensuring stabiliser is setup properly with safety precautions and the necessary kit for achieving the shot. • Troubleshooting any on-set issue in relation to the stabiliser/gimbal • Assist operators/dops to come up with solutions to achieve technical shot requirements on-set • Assisting operators/Dops physically when more than one person is required to operate the stabiliser/gimbal		
TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)		
SKILLS AND COMPETENCIES	Stabilised Camera Operations	Level 2	Communication	Intermediate
			Problem Solving	Intermediate
			Collaboration	Intermediate

Steadicam / Gimbal Operator

JOB ROLE DESCRIPTION

The Steadicam / Gimbal Operator is responsible for capturing smooth and stabilised footage in various environments and conditions, using Steadicam and Gimbal systems. The Steadicam / Gimbal Operator works closely with directors, producers, and cinematographers to interpret and execute their creative vision.

The Steadicam / Gimbal Operator has a keen eye for detail and a deep understanding of camera movement and composition, and is skilled in operating Steadicam and Gimbal systems to capture high-quality footage. The Steadicam / Gimbal Operator has adequate knowledge in camera placement, lenses and framing/composition to achieve the desired shot design.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for production	• Receive brief about motion sequences, decide on, and prepare for allocated equipment • Check, test, and prep Steadicam and Gimbal equipment prior to principal photography • Troubleshoot issues: Resolve any technical issues with Steadicam and Gimbal equipment ahead of and during the shoot • Maintain equipment: Build and maintain Steadicam and Gimbal equipment, lenses, and accessories • To be involved in pre-shoot location technical recce and work with necessary departments for shot execution and planning
Execute operations	• Perform shoot operations: Manage Steadicam and Gimbal set-up and changes required throughout the production process • Collaborate with production teams: Work closely with directors, producers, and cinematographers to interpret and execute their creative vision • Refine camera positioning and movement during rehearsals to achieve the exact framing requirements by collaborating with the camera team and per approval of the director and the cinematographer • Capture smooth and stabilized footage: Operate Steadicam and Gimbal systems to capture high-quality footage in various environments and conditions • Oversee adherence of outdoor and studio safety and health norms on-set during production

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations (Creative)	Level 3	Collaboration	Advanced
	Camera Operations (Technical)	Level 3	Creative Thinking	Intermediate
	Stabilised Camera Operations	Level 3	Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate



Jib Arm / Crane Operator

JOB ROLE DESCRIPTION

The Jib Arm / Crane Operator is in charge of operating the jib or heavier cranes which have a camera attached at one end of its arm. The Jib Arm / Crane Operator captures smooth and dynamic shots including overhead and sweeping moves, by providing a wide range of vertical and horizontal camera movements, for films, live productions and multi-camera productions.

The Jib Arm / Crane Operator maintains, sets up and operates the jib or crane according to the Director or Cinematographer's instructions and works closely with the camera team to ensure that the desired shots are achieved while maintaining safety standards on set. The Jib Arm / Crane Operator must have a keen eye for framing and composition to capture shots effectively.

The Jib Arm / Crane Operator is expected to have a good eye and understanding of composition, light, colour, focus and framing for photography, and good knowledge of cameras and supports to understand how cameras and jib/crane arms work, and how to operate the dollies or pedestals to which they're attached. The Jib Arm / Crane Operator should be a good communicator with the ability to listen and do what is asked, and inform others of progress of work / set-up. The Jib Arm / Crane Operator should know how to operate the jib/crane safely; awareness of others on set and the environment, and have strength and stamina to know how to move heavy kit safely, be physically fit and resilient.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Prepare for shoot		• Check that the cameras and jib/crane arms work, and attach securely to the dollies or pedestals • Test and set-up of the equipment prior to shoot in ensuring they are in good working order. • Communicate with the 1st Assistant Camera regarding the payload of the camera or supporting devices. • Discuss with the Director of Photography regarding the desired camera movement.		
Perform shoot operations		• Supervise grips in facilitating the set-up of the jib / crane movement equipment. • Ensure safety on set for the equipment and all personnel on set • Rehearse with all talent performing near and under crane set-up, as well as crew members. • Observe and understand the required movement of the camera and actors with the Director of Photography. • Operate with instructions from Director of Photography and the Director • Maintain the safety operation and integrity of the equipment.		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations (Technical)	Level 3	Communication	Intermediate
	Cranes, Remote Heads and Jibs Operations	Level 3	Problem Solving	Intermediate
	Workplace Safety and Health	Level 3	Collaboration	Intermediate

Drone Operator

JOB ROLE DESCRIPTION

The Drone Operator operates a remote aircraft camera professionally and safely during production. The Drone Operator oversees and decides one the shot to be achieved with a Drone camera based on weather and physical filming limitations. The Drone Operator works with the Director of Photography and Director to maintain the camera settings and framing of each shot.

The Drone Operator should have strong technical knowledge of camera operations, and shooting equipment. The Drone Operator should have good communication skills to collaborate with various departments such as the production team, Director and DoP, and have great attention to detail.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Understand the creative vision and requirements for aerial shot through discussions with the production crew • Participate in pre-production meetings to discuss shot lists, camera movements, and outdoor and studio safety protocols • Select outdoor and studio locations and the specific drone shooting requirements to approve based on budgetary and project considerations • Maintain proper licensing and registration with Civil Aviation Authority of Singapore (CAAS), and keep up-to-date on CAAS airspace regulations • Advise the production team how to apply for permits and operate within the restrictions of CAAS • Work closely with CAAS & the production team to facilitate the drone shoot permits
Manage production operations	• Review outdoor and studio workplace safety and health compliance on the production sites when utilising drone • Review outdoor and studio workplace safety on physical drone shooting components of virtual production, such as motion capture studios, green screen setups, or LED volume stages • Identify and resolve potential issues faced when operating drone that may impact production progress • Maneuver drone smoothly through different flight paths, and adjust camera angles and settings to achieve the desired visuals in alignment with the creative vision set by creative leadership
Process digital files captured for post-production	• Review aerial shots taken during production in outdoor and studio settings with production crew before wrapping up drone filming • Provide recorded footage to the video editing team using data transfer or over network storage for post-production work



Drone Operator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Aerial Camera Operations	Level 3	Collaboration	Advanced
	Workplace Safety and Health	Level 3	Creative Thinking	Intermediate
			Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate

Underwater Camera Operator

JOB ROLE DESCRIPTION

The Underwater Camera Operator operates the underwater camera rig and executes the underwater shots needed for a production, whether shooting shallow or deep, in a studio tank or on the reef. The Underwater Camera Operator takes instruction from the Director of Photography and the Director to capture the shots in the visual style needed. In addition to the skillset needed as a camera operator, the Underwater Camera Operator has to be skilled both in underwater imaging, with technical understanding of underwater optics, and also be certified for specialist diving for working underwater with equipment.

For wildlife cinematography, the Underwater Camera Operator should have an understanding of marine life, in order to anticipate movement and behaviour, to capture the right angle at the right moment and use the correct camera moves and lighting to create richly dynamic, emotive wide angle shots. The Underwater Camera Operator should also master underwater lighting to portray emotion, create mood and achieve outstanding cinematic footage.

Safety techniques and awareness is paramount for the Underwater Camera Operator’s own safety and to ensure the safety of the talent and other crew the Underwater Camera Operator is working with underwater.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Prepare for the shoot	- Analyse storyboard to understand the visual storytelling method planned by the DoP and Director, in order to execute the underwater cinematography scenes - Conduct location recce dives to prepare for production planning and equipment prep and underwater camera framing - Run and rehearse underwater test shots - Prepare appropriate underwater camera gear and plan settings and safety checks - Prepare appropriate diving gear and plan settings and safety checks on diving equipment - Create Safety plans with production team, dive masters, safety officers and water craft navigation team - Work with production team to secure relevant permits		
	Perform shoot operations	- Check water conditions and advise on safety conditions - Prepare diving equipment and camera equipment and rehearse - Operate underwater camera equipment during the shoot to capture required shots - Review the technical quality of captured shots to check if desired output has been achieved - Maintain safety checks at all times		
TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)		
SKILLS AND COMPETENCIES	Underwater Camera Operations	Level 3 - 4	Collaboration	Advanced
	Workplace Safety and Health	Level 3	Creative Thinking	Intermediate
			Problem Solving	Advanced
			Communication	Intermediate
			Decision Making	Intermediate

Lighting Technician

JOB ROLE DESCRIPTION

The Lighting Technician executes the lighting operations by handling all of the electrical needs on set, such as running cables, and the setting up, positioning and focusing of lights.

Under the instruction of the Gaffer (chief lighting technician) and the Best Boy, the Lighting Technician sets up lighting equipment, carries out tests, positions lights, and manages all light bulbs and traces or filters fitted over lights to create effects. The Lighting Technician is also responsible for the safe installation and operation of lighting. The Lighting Technician accesses and monitor power supply systems and install wiring.

The Lighting Technician should have knowledge of lighting equipment and electrical circuits and power supply. The Lighting Technician ought to be detail-oriented and prioritise safety.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for production	• Test the functionality and safety aspects of the lighting equipment before commencement of production
Execute lighting technician operations	• Assist in the coordination of the transporting, loading and unloading of all lighting and filter equipment • Set up power management systems and wirings in outdoor and studio settings, ensuring all cables and wires are safely secured • Execute the set-up of lights, lighting fixtures and supporting infrastructure • Assist in the operation of lights, lighting consoles and related equipment • Operate and focus lights, basic lighting consoles and related equipment • Identify the lighting balance for outdoor and studio settings • Uphold outdoor and studio workplace safety and health standards during work
Manage wrap-up phase	• Dismantle power management systems and wirings • Execute the dismantling, wrap-up and storage of the lighting equipment • Undertake return of lighting equipment to vendors

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Lighting Operations	Level 2	Communication	Basic
			Creative Thinking	Basic
			Adaptability	Advanced
			Collaboration	Intermediate
			Problem Solving	Basic



Best Boy (Electric / Lighting)

JOB ROLE DESCRIPTION

The Best Boy (Electric / Lighting) - a gender-neutral term- is the deputy to the Gaffer, and is responsible for the day-to-day operation of the lighting department. The Best Boy (Electric / Lighting)'s key role is in logistics and that covers the hiring, scheduling, and management of crew; the renting, ordering, inventory, and returning of equipment; workplace safety / risk assessment and maintaining discipline within their department, coordinating with rigging crews and working with the other production departments. The Best Boy (Electric / Lighting) sets the initial groundwork in lighting planning after receiving the Gaffer's lighting plan and also prep ahead in lighting set-ups, such as the next scene or location.

Apart from having good coordination skills, the Best Boy (Electric / Lighting) must be good at delegating the workload to other crew members, while also being attentive to identifying the needs of the crew in relation to the production. The Best Boy (Electric / Lighting) must have good Communications skills with all parties, and be a good problem-solver. The Best Boy (Electric / Lighting) must have understanding of light and can execute the techniques required to achieve different lighting effects. The Best Boy (Electric / Lighting) must have extensive electrical and safety knowledge.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define production requirements	• Study and break down Gaffer's lighting plan to understand job brief • Understand production schedule, budget and the detailed list of requirements for production • Identify / hire / manage the crew of lighting technicians / electricians and lighting assistants • Complete administration requirements and paperwork for the procurement of equipment and hiring crew required for the departments • Create work schedules • Book and Tracking inventory, like the lighting equipment, rigging equipment, and the trucks that transport the equipment
Prepare for production	• Inventory check and stocking of expendables • Assess rental equipment quality and noting if any gear is broken or damaged, and replacing it with working materials • Coordinate with rigging crews and working with the other production departments ahead of production
Execute Best Boy Lighting operations	• Coordinate and supervise the transporting, loading and unloading of all lighting equipment • Oversee team executing power management systems and wirings in outdoor and studio settings • Oversee the team setting-up of lights, lighting fixtures and supporting infrastructure • Uphold outdoor and studio workplace safety and health standards during work • Escalate reports of breaches in outdoor and studio workplace safety and health standards to relevant authorities
Manage wrap-up phase	• Execute the dismantling, wrap-up and storage of the lighting equipment • Oversee team dismantling of power management systems and wirings • Supervise/ coordinate the return of lighting equipment to vendors

Best Boy (Electric / Lighting)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Lighting Operations	Level 3	Communication	Intermediate
			Problem Solving	Intermediate
			Collaboration	Intermediate
			Adaptability	Intermediate



DMX Lighting Board Programmer

JOB ROLE DESCRIPTION

The DMX Lighting Board Programmer operates the dimmers and intelligent lighting (computerised lighting that reacts to a lighting desk). (DMX = Digital Multiplex). The DMX Lighting Board Programmer sets up the dimmer board and control cables, programme and remotely control it to mix the lighting effects during filming and achieve the Director of Photography's desired look with the right levels of colour, shade and texture.

From the controller desk, the DMX Lighting Board Programmer sets-up "Intelligent lighting fixtures" covering from basic LED fixtures with colour control right through to the more complicated fixtures with movement and a large array of effects such as prism, gobo's, colour mixing and more. The DMX Lighting Board Programmer ensures that the rig is always in optimal function before, during and after production. The DMX Lighting Board Programmer communicates closely with the Gaffer and Lighting Technicians to operate the DMX systems for automated and LED fixtures.

The DMX Lighting Board Programmer should have a keen eye for colour intensity and adaptable to the creative vision, to create appropriate lighting designs on command. Within a Virtual Production shoot, the DMX Lighting Board Programmer will be additionally required to work with the Virtual Systems Operator in linking and syncing the programmed fixtures on the film set with the virtual environment on the LED Wall.

The DMX Lighting Board Programmer also ensures that the colors of the light fixtures matches the virtual environment and corrects any mis-matched units during the principle photography of a VP project. The DMX Lighting Board Programmer must be good with taking direction, and communicate well with other crew members and be able to produce the required effects. The DMX Lighting Board Programmer must work well under pressure and be able to concentrate in a live environment as the DMX Lighting Board Programmer needs to be precise and exact with the cueing of all lighting.

The DMX Lighting Board Programmer must have thorough knowledge of equipment, and understand how to operate, clean and repair the relevant equipment and be able to troubleshoot any issues. The DMX Lighting Board Programmer should also be knowledgeable about and able to abide by relevant health and safety laws when using electrical equipment. The DMX Lighting Board Programmer should stay up-to-date with DMX technology and recommend upgrades or enhancements to improve the lighting capabilities.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define production requirements	• Write and edit DMX system protocols using specialised software or lighting consoles • Collaborate closely with DoP and Gaffer and production team to create cues, scenes and sequences which control the intensity, colour and movement, and effects of the lighting fixture • Create pre-programmed lighting states that will be triggered during the production to achieve the desired lighting effects and moods • Monitor and maintain the DMX equipment, software and control systems to ensure they are in proper working condition • Test and troubleshoot the DMX fixtures to ensure they are at optimal functions

DMX Lighting Board Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for production	• Set up and configure the DMX fixtures, which include lighting fixtures, LED panels, moving heads and other lighting equipment, according to lighting design requirement • Understand and interpret the lighting design plans and concepts provided by the DoP and Director and Gaffer • Assign DMX addresses and channels to each lighting fixture to ensure proper communication and control over each fixture • Sequence multiple cues with the Director to create dynamic lighting transitions to serve the Director's vision • Collaborate with Gaffer, Director and other production departments during rehearsals to fine-tune lighting cues and effects
Execute lighting operations	• Operate the lighting console to execute the lighting cues and sequences in real-time • Keep in communication with the Director and the DoP to make sure the effects are per their creative vision, or require changes and execute there in a timely manner • Create documentation of DMX programming, cue lists, backup files and fixture patch sheets to ensure consistency in future productions or troubleshooting

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Lighting Operations	Level 3	Communication	Intermediate
	Lighting Operations (Digital Lighting Control)	Level 3	Creative Thinking	Basic
			Adaptability	Intermediate
			Decision Making	Intermediate
			Problem Solving	Intermediate

Gaffer

JOB ROLE DESCRIPTION

The Gaffer works closely with the director of photography (DoP) to bring to life the overall look of a film by understanding the desired light effects and figuring out how to achieve them technically and creatively.

The Gaffer attends the technical location reces to understand the possibilities and limitations presented by the locations, and then pitches to the line producer to procure the right lighting equipment within the budget to achieve the artistic cinematic vision of the DoP and the Director.

The Gaffer also works with other HODs such as Production Designer / Art Director as well as the Production Manager and the 1st AD to execute set-ups, support and logistics with matters relating to the lighting equipment. The Gaffer bridges between the DoP and the rest of the lighting crew. The Gaffer's second-in-command is the Best Boy who is in charge of hiring the crew and ordering the gear that the Gaffer has secured budget for.

In a Virtual Production setting, the Gaffer works closely with the DoP, DMX Console Programmer in the planning and execution of physical lighting in the studio to integrate with the virtual set on the LED wall. The Gaffer must also be familiar with the requirements and limitations of the virtual lighting.

The Gaffer should communicate well with the director of photography and the lighting crew. The Gaffer should be able to draw up lighting plans and explain them to the crew, and always be clear and approachable even when making quick decisions under pressure. The Gaffer has an artistic eye, balanced with expertise on electrical circuits and power supply. The Gaffer must be responsible for power usage and electrical safety as well as for health and safety of their department.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Define production requirements	• Work with DoP to understand the cinematic vision and interpret the DoP's creative vision into the lighting design • Determine special lighting requirements needed during the shoot by attending pre-production meetings with the creative team • Attend the technical location reces with DoP and then draw up lighting plan & procure the right lighting equipment • Analyse production schedule to understand day-wise lighting operations and special equipment requirements in outdoor and studio settings • Work with Best Boy to identify and prepare a detailed list of requirements by each day for lighting equipment and crew • Work with HODs such as Production Manager, 1st AD and Producer to execute set-ups, support and logistics with matters relating to the lighting equipment. • Provide the special mounting requirements for lighting apparatus for specific shots that may not be part of standard equipment by collaborating with production teams • Have deep electrical knowledge, such as an in-depth understanding of circuits, power supplies, motors, cables, fuses, thermal relays, fault current protection switches, heating, lighting, air conditioning and more

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute lighting operations	• Supervise and delegate through their second-in-command, the Best Boy Electric on the set-up of lights and power supply / cabling on set by the team of lighting technicians. • Guide the team in the operations of lights and lighting consoles to enhance the visual appeal of the content • Monitor the set-up of power management systems and wirings in outdoor and studio settings • Investigate root cause of breaches in outdoor and studio workplace safety and health • Anticipate issues faced by talent or props or light rigs in the outdoor and studio environments, with regards to lighting • Monitor the filming along with the Director of Photography and the Director and make changes to set-ups for better lighting artistic outcome • Enforce compliance to outdoor and studio workplace safety and health standards during production • Perform safety inspections in outdoor and studio settings to ensure that set is cleared and safe
Manage wrap-up	• Oversee the dismantling of power management systems and wirings, in compliance with outdoor and studio workplace safety and health standards • Oversee the wrap-up for all lighting equipment • Ensure proper handling and storage of equipment for minimal damage and breakage
For virtual production shoots: Plan lighting operations in pre-production	• Design the lighting plan for various shots based on the script and brief from the production team by collaborating with the creative leadership team • Design the lighting plan for various shots which match the lighting in the virtual world to ensure that the actor blends seamlessly between real and digital world in virtual production • Recommend equipment specifications for the procurement of lighting equipment • Estimate realistic lighting requirements based on logistical and budgetary considerations • Provide inputs for creative plans by estimating lighting costs, logistical requirements and location-based considerations • Plan cable runs for light to connect all different vehicles around outdoor and studio settings after location recce
For virtual production shoots: Execute virtual lighting operations	• Manage the operation of physical lights, lighting consoles and related equipment to allow seamless continuity between physical and virtual lighting in virtual production • Design the lighting plan for various shots which match the lighting in the virtual world to ensure that the actor blends seamlessly between real and digital world in virtual production

Gaffer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Lighting Conceptualisation and Design	Level 3	Communication	Intermediate
	Lighting Operations	Level 3	Collaboration	Intermediate
	Cinematography for hybrid productions	Level 4	Creative Thinking	Intermediate
	Workplace Safety and Health	Level 3	Decision Making	Intermediate
			Problem Solving	Intermediate

Grip (Lighting)

JOB ROLE DESCRIPTION

The Grip (Lighting) executes the setting up of the lighting grip rigs and the camera support equipment in outdoor and studio production settings. With the Key Grip's instructions, the Grip (Lighting) handles all the non-electrical equipment that modifies the light. This involves setting up stands that hold flags, nets, diffusing materials or other gobos that control the quality, intensity, or shape of the light. The Grip (Lighting) can also assist the Dolly Grip or Crane Operator in the setting of these specialised camera structure equipment such as dollies, sliders, jibs or cranes, or special static camera rigs.

The Grip (Lighting) also works on the rigging for production equipment (props, effects equipment), in cooperation with various departments (Art Dept, Production Dept). The Grip (Lighting) carries out the installation and dismantling of rigging and lighting support equipment before and after each shoot. The Grip (Lighting) should possess knowledge of camera movements and positioning, and how lights can be shaped with lighting support gear. The Grip (Lighting) ought to be a detail-oriented team player and be able to deliver within tight production schedules and deadlines.

The Grip (Lighting) can further specialise to become a Dolly Grip, Crane Operator etc with further advanced training.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for production	• Understand camera motion equipment and lighting grip requirements for the scene • Support in the preparation of a detailed list of requirements for each day of production including special equipment and crew • Test the functionality and safety aspects of the camera rig, lighting grip equipment before commencement of production in outdoor and studio settings • Assist in assembling the components needed to support camera rig and lighting rig equipment • Assist in the achievement of optimal camera positioning and movement during rehearsals in outdoor and studio settings • Build non-standard apparatus and contraptions to meet special mounting requirements • Coordinate the transporting, loading and unloading of all grip equipment
Execute grip operations	• Execute the set-up of lighting grip support infrastructure as per Key Grip and DoP's instructions • Assist the Dolly Grip or Crane Operator in setup of camera structure and equipment needed to achieve camera motions and manoeuvres as per the outdoor and studio settings, and shot requirements • Support the installation of set components to ensure alignment with the cameras and equipment positions • Secure equipment using appropriate materials, accessories and knots • Uphold outdoor and studio workplace safety and health standards during work • Escalate reports of breaches in outdoor and studio workplace safety and health standards to relevant authorities
Manage wrap-up phase	• Execute the dismantling, wrap-up and storage of the lighting grip rig equipment

Grip (Lighting)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Rigging Equipment Maintenance	Level 1	Communication	Intermediate
	Rigging Operations	Level 1	Problem Solving	Basic
			Collaboration	Basic
			Adaptability	Basic

Best Boy Grip

JOB ROLE DESCRIPTION

The Best Boy Grip - a gender-neutral term- is the deputy to the Key Grip and is responsible for the day-to-day operation of the grip department. As the Key Grip's second in command, the Best Boy Grip bridges between the production office, the shooting floor and the rental companies. The Best Boy Grip steps in for the Key Grip when the Key Grip is required elsewhere.

The Best Boy Grip's key role is in logistics and that covers the hiring, scheduling, and management of grip crew such as the renting, ordering, inventory, and returning of equipment; workplace safety / risk assessment and maintaining discipline within their department; stocking of expendables; loading and unloading production trucks; planning and implementing the lighting-support and camera-support at locations and/or sound stages; coordinating with rigging crews and working with the other production departments.

The Best Boy Grip helps the Key Grip oversee the Grip Department that provides, builds and maintains all the equipment which supports the cameras during filming - tripods, dollies (four-wheel contraptions which hold camera and operator for moving & tracking shots), jibs, cranes and static rigs, ropes and pulleys. The Best Boy Grip also helps supervise the Grip team in working with the Lighting team with lighting supports and rigs such as flagging, gels, Bluescreens and Green Screens. The Best Boy Grip sets the initial groundwork in grip planning after receiving the Key Grip's instructions and also prepare ahead in lighting-support and camera-support set-ups, such as the next scene or location.

Apart from having good coordination skills, the Best Boy Grip must be good at delegating the workload to other crew members, while also being attentive to identifying the needs of the crew in relation to the production. The Best Boy Grip must have good communications skills with all parties in the other departments, and be a good problem-solver.

The Best Boy Grip must have understanding of lighting supports and camera rigs and can execute the techniques required to achieve different lighting effects and camera movements. The Best Boy Grip must have extensive safety knowledge.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define production requirements	- Identify the equipment and crew support required based on Key Grip's rigging plan - Understand production schedule, budget and the detailed list of requirements for production - Complete administration requirements and paperwork for the procurement of equipment and hiring crew required for the departments - Identify the crew required and hire and manage the grips and other specialists grips such as dolly grip, crane operator etc - Create work schedules - Book and track inventory of grip support equipment, rigging equipment, and the trucks that transport the equipment. - Check equipment quality and noting if any gear is broken or damaged, and replacing it with working materials
Prepare for production	- Inventory check and stocking of expendables - Assess rental equipment quality and noting if any gear is broken or damaged, and replacing it with working materials - Coordinate with the lighting / electrical team and the camera team, and working with the other production departments ahead of production

Best Boy Grip

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute Best Boy Grip operations	• Oversee progress of camera grip team in set-up and functionality of cameras mounted on cranes, dollies, tracks, tripods, static rigs and other specialist apparatus • Assign and monitor progress of the grip team positioning scrims, reflectors, cutters and flags that diffuse light, create shadow and other lighting effects in outdoor and studio settings, in collaboration with the lighting and camera team leaders on-set • Provide the Key Grip with ongoing feedback about the camera support and lighting rig set-up, including whether their setup has achieved the desired “look” for the production • Maintain the shoot’s schedule by making sure the teams are progressing in good time • Troubleshoot and swiftly resolve any technical difficulties related to grip gear • Uphold outdoor and studio workplace safety and health standards during work • Escalate reports of breaches in outdoor and studio workplace safety and health standards to relevant authorities
Manage wrap-up phase	• Oversee the dismantling, wrap-up and storage of the lighting support and camera rig equipment • Supervise / coordinate the return of rigging equipment to vendors

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Rigging Equipment Maintenance	Level 3	Communication	Intermediate
	Rigging Operations	Level 3	Problem Solving	Intermediate
			Collaboration	Intermediate
			Adaptability	Intermediate

Dolly Grip

JOB ROLE DESCRIPTION

The Dolly Grip is in charge of deploying camera movement on specific equipment such as dollies, sliders, cranes or jibs. The Dolly Grip oversees the setting up of tracks, pipes, bases and platforms in a safe manner for mounting of specialised equipment. The Dolly Grip then ensures that the camera can be mounted safely with ease of camera movement and safety for the camera operator.

The Dolly Grip will supervise grips in the assistance of setting up the equipment and works as a team leader. The Dolly Grip must have the necessary experience as a Grip, possessing the required knowledge of leveling bases, tracks and platforms that will safely support the specialised equipment. The camera movement can range from manual mechanics, hydraulic systems and/or a combination of electronically driven devices.

The task is physically demanding, requiring them to be technically oriented and trouble shoot on set if necessary. The Dolly Grip must provide alternative solutions when the circumstances do not facilitate the desired camera movement. The Dolly Grip also has an understanding of camera movement to advise and support the Director of Photography.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for shoot	• Prepare a list of supporting gear needed to set up the camera movement equipment • Ensure all base equipment such as tracks, pipes, stands, apple boxes, pancakes are in good order for support of the equipment. • Test and set-up of the equipment prior to shoot in ensuring they are in good working order • Communicate with the 1st Assistant Camera regarding the payload of the camera or supporting devices • Discuss with the Director of Photography regarding the desired camera movement
Perform shoot operations	• Supervise grips in facilitating the set-up of the camera movement equipment • Ensure safety on set for the equipment and operator • Observe and understand the required movement of the camera and actors with the Director of Photography • Maintain the safety operation and integrity of the equipment

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Rigging for Camera Supports	Level 3	Communication	Intermediate
	Rigging Operations	Level 3	Problem Solving	Intermediate
			Collaboration	Intermediate
			Decision Making	Intermediate

Rigging Grip

JOB ROLE DESCRIPTION

The Rigging Grip is in charge of mounting lighting units/lighting control devices in inaccessible locations where lighting stands cannot be deployed. The Rigging Grip is also required to mount cameras on vehicles, low beds and specialised devices. At times, the Rigging Grip also provides support to production in the rigging of props or platforms for on set usage.

The Rigging Grip progresses from having an experience as a Grip. The Rigging Grip has a complete understanding of rigging gears, advanced rope/knots usage and ratchet strap systems to safely secure any camera devices, props and lighting equipment. The Rigging Grip will be familiar with the limitation and range of platforms for rigging of film equipment such as scissors lifts, boom lifts, cranes, scaffolding equipment, platforms, low beds, tracking vehicles, etc.

The Rigging Grip is technically oriented and have a flair for solving problems on set creatively with the tools the Rigging Grip possesses. The Rigging Grip works closely with the key grip and gaffer in the deployment of their knowledge on set.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Prepare for shoot	• Be aware of the load, prepare a list of supporting gear, including equipment from other vendors needed for any rigging purposes • Ensure all rigging equipment are in working order • Test and set-up of the equipment prior to shoot in ensuring they are in good working order • Communicate and discuss with the key grip and gaffer regarding the required rigging position		
	Perform shoot operations	• Communicate effectively with the gaffer and key grip on set to support their required rigging • Communicate effectively with the operators/drivers that manage the platforms for rigging (scissors lifts, boom lifts, cranes, scaffolding equipment, platforms, low beds, tracking vehicles) • Ensure that all rigs are safe for operation • Monitor and correct, if necessary, the safety rigs on set		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Rigging Equipment Maintenance	Level 2	Communication	Intermediate
	Rigging Operations	Level 2	Problem Solving	Intermediate
			Collaboration	Intermediate
			Decision Making	Intermediate

Key Grip

JOB ROLE DESCRIPTION

The Key Grip (in Singapore's context) is a one of the Head of Departments on a film set. The Key Grip is a senior that is of a supervisory role.

The Key Grip works closely with the Director of Photography (DOP)/Cinematographer and Gaffer to determine what grip equipment is needed and necessary for each shooting location. The Key Grip oversees camera positioning, mounting and movements of all cameras. The Key Grip guides and oversees the installation of structures and equipment that will help achieve special camera movements. The Key Grip will, during recce and/or rehearsals, monitor camera movements and propose changes that will improve the shoot quality, safety and help streamline setup time for detailed setup shots which involve the movements of cameras mounted on cranes, dollies and other specialist camera movement and/or rigging support gear. The Key Grip needs to have a certain amount of resourcefulness and creative thought process and communication skills to manage equipment for difficult shots, while maintaining the safety of their rigs and equipment, and crew and casts involved. Hence, it is necessary for the Key Grip to have knowledge of camera gear, rigging gear, mounting equipment and safety awareness.

The Key Grip has team player qualities. The Key Grip is to have strong people management and communication skills to lead and coach the Grip team. The Key Grip carries out physically demanding tasks, especially the handling of heavy equipment used to construct structures.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Prepare for shoot

- Depending on the scale of the shoot, attend pre-production meetings and/or recce to understand the special equipment needed for the shot and shoot location
- Discuss and coordinate with the DOP/Cinematographer and Gaffer on the general setup plan of lighting, rigging and mounting of equipment
- Prepare list of key grip equipment as well as crew requirements needed for each shooting day, after technical recce is done with DOP and Gaffer
- Coordinate with the Production team so that logistics of equipment is settled and ideally anticipate and address any problems (including on set safety) that may arise when tasks on set needs to be completed



Key Grip

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Perform shoot operations	• Brief grip crew regarding duties as well as motion sequences for equipment • Devise specialised equipment for special camera shots • Ensure safety on set when tasks are being done and completed • Explain camera choreography to production crew who are directly involved in shoot • Guide the positioning of equipment to create light and shadow effects by working with the Lighting team • Guide the positioning of reflectors that diffuse light and create shadows by working with team leaders • Oversee grip operations by monitoring movements of cameras mounted on cranes, dollies and other specialist apparatus • Oversee the installation of structures required for grip operations • Prepare motion sequences for dollies and cranes involved in camera motion • Refine camera positioning and movement during rehearsals to achieve the exact framing requirements for the scene by working with the Camera team • Understand the special apparatus required for mounting cameras for specific shots by working with Production teams

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Rigging Equipment Maintenance	Level 3	Communication	Intermediate
	Rigging Operations	Level 4	Problem Solving	Intermediate
	Workplace Safety and Health	Level 3	Collaboration	Intermediate
			Decision Making	Intermediate

Boom Operator

JOB ROLE DESCRIPTION

The Boom Operator, sometimes known as the Sound Assistant, is a key crew member of the sound department and their key responsibility is to assist the Location Sound Recordist. The Boom Operator’s responsibilities include operating the boom microphone during filming to capture high-quality dialogue and other sounds, and mounting and hiding the lavalier microphones and wireless transmitters on talents securely, without being visible on camera. The Boom Operator moves the boom microphone smoothly and accurately to follow the movements of the actors to capture dialogue and sounds from the desired direction and the Boom Operator adjusts microphone positioning and levels as directed by the Location Sound Recordist to achieve the desired sound quality. The Boom Operator may achieve this by rehearsing the movements along with the actors during rehearsals.

The Boom Operator is required to have proficiency with audio equipment, including microphones, cables and recording devices, and understand audio recording techniques and best practices in order to determine the appropriate distance and angle to capture clear and balanced audio. The Boom Operator needs to be able to hold and operate the boom microphone for extended periods, and move quickly and smoothly to follow the movements of actors during filming.

As the key sound crew member closest to set, the Boom Operator updates the Location Sound Recordist of any changes on set and give recommendations on the best recording method. The Boom Operator maintains effective communication with the Location Sound Recordist, which could include non-verbal means or through wireless communication systems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Record sound on location	• Operate the boom microphone to capture high-quality audio of dialogue and ambient sounds during filming • Identify camera safe zones against the shot frame to position boom microphone optimally to capture the best possible audio without being visible on camera. • Move the boom microphone smoothly and accurately to follow the movements of the actors and capture dialogue and sounds from the desired direction • Mount and conceal lavalier microphones and wireless transmitters on talents securely • Maintain clear and effective communication with the Location Sound Recordist and other crew members and provide immediate feedback on any sound issues • Adjust microphone positioning and levels as directed by the sound mixer to achieve the desired sound quality. • Resolve workplace safety and health hazards to maintain a safe working environment
Maintain sound equipment	• Assist with the setup and test runs on related equipment before filming begins • Assist with the maintenance and troubleshooting of sound equipment to ensure optimal performance • Assist with inventory of equipment, transportation and setup

Boom Operator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Sound Design and Creation	Level 3	Communication	Intermediate
	Sound Recording Operations	Level 3 - 4	Problem Solving	Intermediate
	Workplace Safety and Health	Level 1	Collaboration	Intermediate
			Decision Making	Intermediate



Location Sound Recordist / Production Sound Mixer

JOB ROLE DESCRIPTION

The Location Sound Recordist, often referred to as Production Sound Mixer in other regions, is the Head of Department for the sound department on set. The Location Sound Recordist's primary responsibility is to capture high-quality audio recordings in synchronisation with the camera during on-location and studio filming. The Location Sound Recordist may work alone or in a team that includes a Boom Operator and/or Sound Utility. In smaller productions, the Location Sound Recordist often performs a combination of these roles, sometimes single-handedly.

The Location Sound Recordist collaborates with the director, producer and cinematographer to ensure that the audio technical requirements and overall creative vision of the project are met. Before the shoot, the Location Sound Recordist assesses the sound recording requirements for each scene and select and prepare the appropriate sound personnel and equipment (including microphones, boom poles, cables and recorders). The Location Sound Recordist may attend or conduct location reccees to do so.

On set, the Location Sound Recordist sets up and test all audio equipment to ensure proper function and optimal sound quality. The Location Sound Recordist works with the cinematographer, costume designer and talents to identify potential sound challenges and opportunities in terms of microphone positioning while avoiding visibility on screen. If Visual Effects is involved, the Location Sound Recordist may also work with the VFX Supervisor to identify the potential for an on-screen boom mic to be removed later during the VFX process.

During recording, the Location Sound Recordist monitors the audio levels and operate the mixing console or field mixer recorder to maintain consistently optimal audio quality. The Location Sound Recordist may operate a boom mic to capture dialogue and ambient sounds without appearing in frame. The Location Sound Recordist mitigates any environmental sound challenges such as wind, traffic or background noise. The Location Sound Recordist maintains clear and effective communication with the director, camera operator and other crew members and provide immediate feedback on any sound concerns, troubleshooting and implementing solutions as needed. The Location Sound Recordist is in charge of making sure that the audio recordings' meta data are accurate and appropriately labelled.

After the shoot, the Location Sound Recordist organises and transfers the audio recordings to the post-production team. The Location Sound Recordist cleans, maintains and troubleshoots sound equipment to ensure optimal performance.

The Location Sound Recordist is required to have proficiency with professional sound equipment, including mixers, recorders, microphones and accessories. The Location Sound Recordist needs to have a strong understanding of the principles of sound, audio recording techniques and best practices. The Location Sound Recordist needs to have excellent communication and interpersonal skills, strong attention to detail and problem solving abilities. The Location Sound Recordist needs to work collaboratively as part of a creative team and require flexibility to work long hours, weekends and travel to various locations as required. The knowledge of post-production audio processes is a plus. The Location Sound Recordist should stay informed about the advancements in AI technology and its applications in sound to adapt and evolve with the changing landscape of the post sound industry.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-production planning	- Identify sound challenges and potential on location - Assess and prepare the appropriate equipment and personnel for each shoot

Location Sound Recordist / Production Sound Mixer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Record sound on location	• Monitor audio levels and operate the mixing console or field mixer to maintain consistent audio quality that meet the required specifications • Collaborate closely with the camera team to ensure synchronisation workflow between sound and camera equipment • Collaborate closely with the camera and lighting team to ensure that sound equipment does not interfere with the visual aspects of the production • Operate boom mic to capture dialogue and ambient sounds, avoiding visibility on screen • Mount and conceal lavalier microphones and wireless transmitters on talents • Mitigate environmental sound challenges such as wind, traffic or background noise • Provide reference mixes and listening devices if required to relevant crew members • Manage audio recording storage and naming conventions • Maintain clear and effective communication with other crew members and provide immediate feedback on any sound issues • Resolve workplace safety and health hazards to maintain a safe working environment
Maintain sound equipment	• Set up and run tests on related equipment before filming begins • Clean, maintain and troubleshoot sound equipment to ensure optimal performance • Manage inventory of equipment, transportation and setup

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Sound Design and Creation	Level 3 - 4	Communication	Intermediate
	Sound Editing	Level 3	Problem Solving	Advanced
	Sound Mixing	Level 3 - 5	Collaboration	Intermediate
	Sound Recording Operations	Level 4 - 5	Decision Making	Advanced
	Workplace Safety and Health	Level 3		

Production Photographer

JOB ROLE DESCRIPTION

The Production Photographer operates cameras to photograph people, events, scenes, materials, products and other subjects. The Production Photographer is primarily required to have deep understanding of imaging equipment like cameras and lenses, graphic editing software, along with good visual communication skills, to create high quality, high resolution images that are visually engaging according to the project requirements.

The Production Photographer is employed by photographic studios, film production studios, newspapers, magazines, museums and government, or the Production Photographer may be self-employed.

The Production Photographer uses various techniques, such as enhancing lighting or using specialised filters or lenses, to set the scene for film or digital photographs. The Production Photographer shoots digital images then upload them to a computer, while those who use film cameras outsource their film for processing or develop it themselves. The Production Photographer also uses computer software to modify images, such as cropping them or correcting their colour. The Production Photographer may focus the Production Photographer's work on a particular specialty, such as photography for film and TV industry.

The Production Photographer performs some or all of the following duties: study requirements of a particular assignment and decide on type of camera, film, lighting and background accessories to be used; determined picture composition, make technical adjustments to equipment and photograph subject; the Production Photographer may operate scanners to transfer photographic images to computers; the Production Photographer may operate computers to manipulate photographic images; the Production Photographer may adapt existing photographic images and create new digitised images to be included in multimedia/new media products; the Production Photographer may use delicate instruments, such as optical microscopes attached to cameras; the Production Photographer may process exposed film; the Production Photographer may use airbrush, computer or other techniques to retouch negatives.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise and plan photoshoot according to project requirement	• Establish a good and detailed understanding of what the project or client needs • Prepare draft of key visuals (KV) required, and also secondary visuals that might add value to the project • Assess technical viability of the photoshoot according to resources available for the project (indoor/outdoor, set building, local/overseas, manpower (production crew, specialists, support) • Prepare the necessary releases and permits required for the photoshoot • Do budgeting for the project, taking in considerations for time (pre-production, production and post-production), equipment rental, labour, permits, insurances, tax, overrun buffer, etc • Cast models/talents in accordance to confirmed KV and get client's approval • Communicate and get full approval from client on every detail, especially when it concerns contractual clauses, Key visuals (both concept and quantity), art direction, model/talent choice, locations, production date/timings, payment (deposit and milestone schedules)



Production Photographer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Produce and perform the photoshoot if there is no additional Producer involvement	• Procure equipment, manpower, logistics, studio, permits, welfare (tentage, food, etc) required for the production • Establish primary location and angles required for key visuals and also backup plans in the event that weather or other factors obstruct the production in primary location • Communicate styling and makeup directions to stylists and hair & makeup artists • Confirm the styling, positions and safety of props used in the set • Ensure required qualifications (crew are certified to work at heights) and insurances (professional indemnity, public liability, accident, etc) are in place
Produce and perform the photoshoot	• Establish optimal camera positions and angles required for each KV, and communicate this to everyone involved (1st assistant, grip, driver, helicopter pilot, etc) • Ensure camera settings and lens usage are correct, and have sufficient power for the production • Direct or setup the lighting (position, power, modifiers and colour temperature) in accordance to the visual effect required. Taking note that consistent lightings across all elements are needed for composite imagery • Direct models/talents/subject in positioning, positing, and facial expressions • Ensure the image files are secure throughout and after the production phase, utilising redundancy workflow (multiple copies across different memory cards or computers) to prevent loss of data • Give clear communication/instructions to facilitate smooth production • Make digital or mental notes of the shortlisted images for each KV to facilitate smooth transition to post-production and delivery
Post-production and delivery of products	• Organise images created from photoshoot with appropriate folder/catalogue/session naming and data/metadata tagging • Ensure post-production / editing suite is colour calibrated and have proper colour management workflows in place in accordance to the output required (ISO3664, ISO12646, BT709/1886, etc) • Use lossless Raw editing software (Adobe Lightroom, DXO PureRaw, etc) to do selection, draft edits of colours, tonality and cropping • Direct photo retouchers to edit the images, or use colour managed raster graphics editing software (adobe Photoshop) to do final detail edits and composites • Deliver final images encoded in the correct file format, resolution, dimensions, and colourspace as required by project/client

Production Photographer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Photography	Level 3 - 5	Communication	Intermediate
			Problem Solving	Intermediate
			Creative Thinking	Intermediate
			Collaboration	Intermediate
			Decision Making	Intermediate



Content Post-Production

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Music Composition	Composer	207
Audio Post-Production	Sound Editor / Sound Designer	209
	Supervising Sound Editor	211
Visual Post-Production	Colourist	214
	Assistant Video Editor (Offline and Online)	217
	Video Editor (Offline)	220
	Video Editor (Online)	223
Across Audio Post-Production and Visual Post-Production sub-tracks	Post-Production Supervisor	225
	Post-Production Producer	228

Composer

JOB ROLE DESCRIPTION

The Composer is a creative professional responsible for crafting, arranging, and producing musical compositions across various genres and mediums. The Composer collaborates closely with directors, producers, and other stakeholders to compose original music that enhances the storytelling on screen, creating atmosphere and an emotional connection with the audience. This may involve adapting existing compositions or creating new ones to fit the mood, pacing, and theme of the project. The Composer must be able to interpret scripts, understand character development, and translate visual cues into musical cues effectively. The Composer may manage a team of assistants, arrangers and orchestrators, although in smaller productions, the Composer may perform a combination of the roles, sometimes single-handedly. The Composer may use a combination of traditional instruments, electronic tools, and music notation software to produce melodies, harmonies, rhythmic patterns and arrangements. The Composer must be able to compose, arrange and orchestrate music to fit specific projects or client requirements, adapting their style and technique to suit the mood, theme and visual cues of the project.

The Composer works with the director to determine the score’s tone and style and the placement of music cues. The Composer provides creative input to ensure that the music aligns with the overall vision of the project. While the primary responsibility of a Composer is to create original musical compositions, the Composer may be tasked to curate, select and edit music, integrating it to fit the production. The Composer oversees recording sessions, if required, ensuring the quality and consistency of the final product. The Composer works closely with recording engineers, producers, musicians, vocalists, arrangers and other key crew members during the production process to capture the desired sound and performance. After recording, the Composer should be involved in the mixing and mastering of their compositions, to achieve the desired sound quality and balance. The Composer may also be involved in conducting live performances of their original compositions. This could involve directing orchestras, bands, or ensembles during recording sessions or live performances. Such Composers must have a strong understanding of conducting techniques, musical phrasing, and performance dynamics to effectively bring their compositions to life. The Composer is often responsible for negotiating contracts and licensing agreements with clients, producers, and distributors. This involves understanding the legal aspects of music production, including copyright laws, royalties, and intellectual property rights. The Composer often is required to provide music stems as deliverables, which are pre mixes of their composition split by type of instrumentation and timbre.

The Composer should demonstrate strong proficiency in music notation software and digital audio workstations (DAWs), industry standards, formats and best practices. The Composer must have a strong understanding of music composition and recording techniques. The Composer should be adaptable, flexible, and able to work under pressure to meet tight deadlines. A strong work ethic, dedication to their craft, and the ability to think critically and solve problems creatively are also important qualities for a Composer. The Composer should stay informed about the advancements in AI technology and its applications in music to adapt and evolve with the changing landscape of the music industry.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Collaboration	• Work with directors, producers, music supervisors, and other stakeholders to understand their vision and requirements • Collaborate with musicians, vocalists, and recording engineers during the production process

Composer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Composition and Arrangement	• Create original musical compositions using a variety of instruments and electronic tools to enhance storytelling and evoke emotions • Arrange and orchestrate music to fit specific projects or client requirements • If required, adapt existing compositions to fit the mood and theme of the project
Recording and Production	• Oversee the recording sessions and ensure the quality and consistency of the final product • Mix and master compositions to achieve the desired sound quality • Direct orchestras, bands, or ensembles during recording sessions and conduct if applicable
Contract Negotiation and Licensing	• Negotiate contracts and licensing agreements with clients, producers, and distributors • Ensure compliance with copyright laws and intellectual property rights
Manage teams and/or departments	• Engage with directors, producers, and stakeholders to interpret creative vision and requirements • Lead and manage a team of composers and assistants as required • Assign tasks, provide guidance, and review the work of the composing team to ensure quality and consistency • Develop and manage the music department's budget • Create and maintain a production schedule, ensuring that music milestones are met on time • Identify and resolve unexpected issues and challenges in the production process

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Compositional Flexibility	Level 3 - 5	Creative Thinking	Intermediate
	Music Arrangement and Orchestration	Level 3 - 5	Transdisciplinary Thinking	Basic
	Sound Recording Operations	Level 3 - 5	Collaboration	Intermediate
			Communication	Intermediate
			Customer Orientation	Intermediate



Sound Editor / Sound Designer

JOB ROLE DESCRIPTION

The Sound Editor / Sound Designer is responsible for manipulating and designing audio elements (including dialogue, sound effects and music) to create the desired sound design for a film, television show, video game, or other media projects. The Sound Editor / Sound Designer works under the Supervising Sound Editor, and in smaller productions, the Sound Editor / Sound Designer may perform a combination of the roles, sometimes single-handedly, and interchangeably under the job role name of Audio Engineer. The Sound Editor / Sound Designer may further specialise in these other work areas: Dialogue Editing, Automatic Dialogue Replacement (ADR) / Looping, Foley Creation, Re-Recording Mixing. The Sound Editor / Sound Designer edits and processes dialogue to ensure clarity and consistency in the production sound and replaces them if necessary with additional recordings (Automated Dialogue Replacement). The Sound Editor / Sound Designer edits and designs sound effects and ambiences to complement the visuals to add depth, realism and impact to scenes. The Sound Editor / Sound Designer records and edits foley, a process where the Sound Editor / Sound Designer creates and performs live sound effects using a variety of props and materials to match the actions seen on screen (footsteps, clothes rustling, object handling, etc), ensuring that the timing and intensity of the performance is matched to the visuals. The Sound Editor / Sound Designer edits music to synchronise with the visual content and emotional tone of the scene. The Sound Editor / Sound Designer performs audio mixing to adjust and balances all sound elements, setting appropriate volume levels and processing to ensure clarity and consistency in a cohesive and immersive soundtrack. The Sound Editor / Sound Designer may also utilise panning techniques to position sound elements in a stereo, surround or immersive sound field.

The Sound Editor / Sound Designer is required to have strong technical proficiency in sound editing software, recording equipment, sound design techniques and industry standards, formats and best practices. The Sound Editor / Sound Designer needs to have excellent communication and interpersonal skills and the ability to interpret and execute creative vision through sound. The Sound Editor / Sound Designer needs to be able to identify and solve technical and creative challenges that arise during post-production. The Sound Editor / Sound Designer should stay informed about the advancements in AI technology and its applications in sound to adapt and evolve with the changing landscape of the post sound industry.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Dialogue Editing	- Edit and assemble dialogue tracks to ensure clarity, continuity, and smooth transitions - Remove unwanted sounds, clicks, pops, and other audio imperfections from dialogue recordings - Sync dialogue with on-screen action and ensure lip-sync accuracy - Identify dialogue that needs to be re-recorded and oversee ADR recordings to ensure performance and clarity
Sound Editing / Design	- Edit, assemble and conform all audio elements, including dialogue, received from the picture editor - Ensure all audio elements are in sync with the visual elements - Edit and combine different audio elements, including dialogue, sound effects, ambiences and music, to create a cohesive audio track that matches the project brief - Balance audio levels and adjust equalisation and dynamics to enhance clarity and quality - Create and design original sound effects to enhance the storytelling and atmosphere of a project - Use sound libraries and foley recordings to add depth and realism to the audio - Performing and recording foley if necessary

Sound Editor / Sound Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Music Editing	• Collaborate with composers to integrate the musical score seamlessly into the final mix • Sync music cues with on-screen events and transitions. • Edit and mix music tracks to fit the mood and pacing of the project
Sound Mixing	• Adjust and balance audio levels, equalisation, and dynamics to produce perspective, acoustics and dynamic range appropriate to production requirements, and to enhance clarity and quality • Convert final mix to audio specifications required for production • Create fully filled audio stems for the required categories of sounds from the final mix session to produce the necessary audio deliverables for the production
Media File Management	• Organise and manage dialogue files, session recordings, and other audio assets efficiently • Maintain a database of materials for potential revisions • Reconform all audio elements when changes are made to picture after initial conforming. Update the sync for all audio elements to new visual elements.
Manage teams and/or departments	• Engage with stakeholders to interpret creative vision and requirements • Identify and resolve unexpected issues and challenges in the production process

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Digital Audio Workstation Sound Editing	Level 3 - 4	Creative Thinking	Intermediate
	Sound Design and Creation	Level 3 - 4	Decision Making	Basic
	Sound Editing	Level 3 - 4	Problem Solving	Intermediate
	Sound Mixing	Level 3 - 4	Communication	Intermediate
	Sound Recording Operations	Level 4	Adaptability	Basic
	Talent Casting	Level 3		

Supervising Sound Editor

JOB ROLE DESCRIPTION

The Supervising Sound Editor is a key role in the sound post-production phase of film, television, and other media productions. The Supervising Sound Editor is responsible for overseeing and coordinating all aspects of the post sound department to ensure that the final product is cohesive, immersive and aligns with the creative vision of the director and producers. The Supervising Sound Editor leads and manages a team in these work areas: Dialogue Editing, Automatic Dialogue Replacement (ADR) / Looping, Foley Creation, Re-Recording Mixing..

The Supervising Sound Editor works closely with the director, producers, and other key creatives to understand their vision and objectives and provide creative input and suggestions. After picture lock, the Supervising Sound Editor attends a "spotting session" with the director to discuss any creative concepts for the overall feel of the sound (naturalistic or stylised), check every sound effect and line of dialogue to see what's needed. The Supervising Sound Editor advises on the required deliverables and workflow for the respective mediums. The Supervising Sound Editor assigns tasks to the rest of the post-production sound team to create a soundscape that enhances the overall audio, storytelling and emotional experience of the project, while meeting technical requirements.

The Supervising Sound Editor supervises the Supervising Sound Editor's team in cleaning up dialogue tracks to ensure clarity and consistency in the production sound and replace them if necessary with additional recording (Automated Dialogue Replacement). The Supervising Sound Editor oversees the Supervising Sound Editor's team in the editing and integrating of sound effects and ambiences to complement the visuals and/or create custom sound effects to add depth, realism and impact to scenes. The Supervising Sound Editor works with the Supervising Sound Editor's team in the creation and performing of live sound effects using a variety of props and materials to match the actions seen on screen, ensuring that the timing and intensity of the performance is matched to the visuals. The Supervising Sound Editor works with the Supervising Sound Editor's team and Composers to mix music tracks to synchronise with the visual content and emotional tone of the scene. The Supervising Sound Editor works with the Supervising Sound Editor's team in audio mixing to adjust and balance all sound elements, setting appropriate volume levels and processing to ensure clarity and consistency in a cohesive and immersive soundtrack. The Supervising Sound Editor may also utilise panning techniques to position sound elements in a stereo, surround or immersive sound field. The Supervising Sound Editor provides guidance and review the work of the rest of the sound team.

For television commercials, animation and corporate videos, the Supervising Sound Editor may recommend voice-over talents to fit the client brief/ script. The Supervising Sound Editor works with the Supervising Sound Editor's team to compile voice talent samples and run auditions. The Supervising Sound Editor may supervise the selection of choices of library music to fit the brief, and fit the licensing and budget needs.

The Supervising Sound Editor develops and manages the post sound department's budget and schedule. The Supervising Sound Editor also collaborates with other departments (such as picture editing, visual effects, and production) to ensure a cohesive and integrated workflow from pre-production through to deliverables.

The Supervising Sound Editor operates professional audio mixing consoles, digital audio workstations (DAWs) and other specialised audio equipment. The Supervising Sound Editor troubleshoots and resolves issues related to audio equipment, software and workflows.

Supervising Sound Editor

JOB ROLE DESCRIPTION

The Supervising Sound Editor is required to have strong technical proficiency in sound editing software, recording equipment, sound design techniques and industry standards, formats and best practices. The Supervising Sound Editor needs to have excellent communication and interpersonal skills and the ability to interpret and execute the director's and producer's creative vision through sound. The Supervising Sound Editor needs to be able to identify and solve technical and creative challenges that arise during post-production. The Supervising Sound Editor needs to have strong organisation and multitasking abilities to manage multiple processes, deadlines and team members. The Supervising Sound Editor should stay informed about the advancements in AI technology and its applications in sound to adapt and evolve with the changing landscape of the post sound industry.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Dialogue Editing	• Edit and assemble dialogue tracks to ensure clarity, continuity, and smooth transitions • Remove unwanted sounds, clicks, pops, and other audio imperfections from dialogue recordings • Sync dialogue with on-screen action and ensure lip-sync accuracy • Identify dialogue that needs to be re-recorded and oversee ADR recordings to ensure performance and clarity
Sound Editing/Design	• Edit, assemble and conform all audio elements, including dialogue, received from the picture editor • Ensure all audio elements are in sync with the visual elements • Edit and combine different audio elements, including dialogue, sound effects, ambiences and music, to create a cohesive audio track that matches the project brief. • Create and design original sound effects to enhance the storytelling and atmosphere of a project. • Use sound libraries and Foley recordings to add depth and realism to the audio, recording Foley if necessary
Music Editing	• Collaborate with composers to integrate the musical score seamlessly into the final mix • Sync music cues with on-screen events and transitions. • Edit and mix music tracks to fit the mood and pacing of the project • Generate music cue sheets
Sound Mixing	• Adjust and balance audio levels, EQ, and dynamics to produce perspective, acoustics and dynamic range appropriate to production requirements, and to enhance clarity and quality • Convert final mix to audio specifications required for production • Create fully filled audio stems for the required categories of sounds from the final mix session to produce the necessary audio deliverables for the production
Media File Management	• Organise and manage dialogue files, session recordings, and other audio assets efficiently. • Maintain a database of materials for potential revisions. • Conduct checks to adhere to copyright clearances for sound materials used • Reconform all audio elements when changes are made to picture after initial conforming • Update the sync for all audio elements to new visual elements

Supervising Sound Editor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	- Engage with directors, producers, and stakeholders to interpret creative vision and requirements. - Lead and manage a team of sound editors, designers, mixers, and assistants. - Assign tasks, provide guidance, and review the work of the sound team to ensure quality and consistency - Develop and manage the sound department's budget. - Create and maintain a production schedule, ensuring that sound post-production milestones are met on time. - Explain technical details clearly to both technical and non-technical team members. - Identify and resolve unexpected issues and challenges in the production process.
Quality Control	- Conduct quality control checks to identify and address any issues or inconsistencies in the sound design, editing, and mixing. - Ensure that the final sound mix meets industry standards and specifications.

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Digital Audio Workstation Sound Editing	Level 4 - 5	Creative Thinking	Intermediate
	Sound Design and Creation	Level 4 - 5	Decision Making	Intermediate
	Sound Editing	Level 4 - 5	Problem Solving	Intermediate
	Sound Mixing	Level 4 - 5	Communication	Intermediate
	Talent Casting	Level 3 - 4	Influence	Intermediate

Colourist

JOB ROLE DESCRIPTION

The Colourist collaborates with filmmakers to build the colour palette and visual styles for film, television, and/or commercials. Ideally, the Colourist should be involved from the beginning of the project, during the pre-production stage. The Colourist performs colour grading which involves using specialised software to adjust contrast, brightness, saturation, etc. The Colourist also uses grading to create consistency throughout the film. This involves making sure that the shots match, and that scenes are visually seamless. The Colourist would also creatively use grading to enhance the storytelling and emotional impact of the film. The Colourist helps craft the mood and visually distinguish events such as flashbacks, dream sequences, etc.

The Colourist also corrects and adjusts errors in the footage that have to do with colour. The Colourist is responsible for ensuring that shots are properly balanced in terms of colour and light. This may involve fixing issues such as underexposure, lighting or white balance discrepancies. The Colourist should have a deep understanding of colour theory, grading and editorial tools. The Colourist will use the Colourist's skills, experience and creative eye to bring the film's creative vision to life, transforming raw footage into a finished film with powerful visual impact. Knowing basic colour science and image science is a bonus to the job. The Colourist must of course, not be colour-blind or colour deficient in any way. On smaller productions, prior to starting the grade, the Colourist may have to prepare and perform the conform themselves.

The Colourist is responsible for overseeing the accurate handover from offline to grading, which also includes relinking to raw/full resolution media, VFX and motion graphics. This process may be repeated mid-grade should the project require edit changes, or if VFX/GFX are to be updated/replaced. Because the role is primarily focused on building the creative aesthetics of the film, a lot of the conform, preparation and update work should be performed by assistant editors or assistant colourists, freeing up the chief colourist to focus on the more creative aspects and to head the department.

The Colourist should also be a skilled communicator so the Colourist can translate a filmmaker's internal vision into tangible visual language, all within the confines of deadlines, budgets and technical feasibility. The grading department should always keep updated with the latest imaging technology and follow new camera formats and capabilities, as well as be highly educated about the newest tools and updates available in grading hardware and software. Care should also be given to learn more about related post processes, such as VFX and editorial, so as to assist and integrate well into the umbrella workflow that is post-production.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Collaborate during pre-production	• Meet with production team to discuss and understand the requirements of the project • Read scripts / screenplays and flag relevant visual cues • Discuss and understand the technical aspects of the capture workflow, that is: camera format(s), sourced materials, created computer imagery, etc. • Work out the required equipment and time required with production and post-production teams. • Evaluate and assist in solving and contributing to pre-production workflow and imaging tests • Create customised on-set LUTs (Look Up Tables) that can be used in-camera during shoots to simulate the desired palette • Understand and gather information about brand/corporate palettes and colours, if applicable

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Setup Pre-Grading Stages

- Prepare the hardware and software needed in the colour grading suite ahead of the sessions
- Set up project colour space(s) according to deliverables in accordance to capture sources and delivery formats
- Evaluate the best workflow based on deliverables, deadlines and technical limitations with the team
- Import and annotate information and notes from producers, directors, cinematographers & clients etc
- Watch and annotate the final picture lock in preparation for the colour grading session
- Continue communication with the team to get aligned on the creative visual direction before starting on the grading process
- Prepare and discuss any special needs that the filmmakers may notate during the filming process, such as day-for-night etc.
- Prepare and discuss any special requirements and deliverables that VFX and motion graphics may require from the colourist
- Review and check the files and edits prepped for grading
- Integrate grade or looks set up during the test shoot
- Prepare and showcase sample grades and proposed references
- Keep post supervisors and producers updated on the grading workflow and changes to it, if any
- Ensure working conditions and hours are ideal to maintain perfect viewing circumstances and vision accuracy

Perform conform, colour correction and colour grading

- Ingest files (footage, VFX etc) required for colour grading
- Prepare and check offline edits required for grading
- Ingest the offline edit files and lay them out in accordance to the grading workflow
- Conform offline edit with online/raw/full resolution media within the grading software
- Conform and separate out materials needed for VFX, motion graphics that also require grading
- Ingest and keep the film updated should there be new files due to editorial changes
- Import and conform new or updated VFX shots
- Review and check graded materials prior to output
- Walk through the film with key decision makers to lock down and align on the palette
- Use contrast, brightness, lightness, hue and saturation to create the visual palette and visual language desired
- Use tools to also maintain consistency across the film and according to creative intent
- Fix and correct where possible any errors in the source materials to create visual consistency & quality
- Perform final visual check for colour fidelity on the final deliverables and displays
- Receive and grade VFX and composites
- Adjust colour grades for additional outputs that require a trim pass (e.g. HDR to SDR)
- Grade any additional outputs that is required due to versioning (such as social media vertical versions, trailers etc)



Colourist

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Manage teams and/or Departments		• Maintain open and consistent communication to partners and colleagues throughout the grading process to keep on time and on target • Work with post supervisor and assistant editors to incorporate the most updated files in the project • Manage the workflow pipeline to minimise or avoid down-stream loss		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	High Dynamic Range (HDR) Video	Level 4	Creative Thinking	Intermediate
	Colour Grading	Level 3 - 5	Transdisciplinary Thinking	Intermediate
			Collaboration	Intermediate
			Communication	Intermediate
			Customer Orientation	Intermediate

Assistant Video Editor (Offline and Online)

JOB ROLE DESCRIPTION

The Assistant Video Editor (Offline and Online) plays a critical technical support role in almost every step of the post process and workflow, thereby leaving the Creative Operators (Offline Editor / Online Editor / Colourist) to focus on their jobs. The Assistant Video Editor (Offline and Online)'s primary task is to ingest video, audio and VFX/GFX assets (draft and final) from various parties, and to organise and manage them so that it is easily accessible by the creative operators. Part of this remit of organising material involves the following - tracking and receiving materials from production via the DIT and/or Data Wrangler; receiving and organising materials from archives, cross-referencing camera sheets and sound reports from set and noting technical problems; ingesting, backing up and transcoding footage for the Offline Editors and/or Transcribers; organise footage in a predetermined manner (by the Post Supervisor) so that the post-production team can locate them at all times; manage, import and enter additional metadata - digital notes covering the shot number, take number, lens and colour information, and where necessary, details of the other image settings for VFX use (e.g aperture & shutter settings); sound sync the shot footage to the location sound; recordings, and creating a linked file with labelled tracks; assemble an edit as per the request of the Offline Editor; adding preliminary subtitles for editing and preview purposes (e.g. in the case of a foreign language project).

The Assistant Video Editor (Offline and Online) is involved in the conforming process - where the approved offline edit goes into colour grading, VFX, sound editing and finishing. The Assistant Video Editor (Offline and Online) is responsible for re-linking the proxy files used in playouts (final edit sequences) to the raw/high resolution footage in preparation for the grading process.

The Assistant Video Editor (Offline and Online) would also prepare the files required to handover to audio post. The Assistant Video Editor (Offline and Online) may also be called to help prepare the files for finishing once the grade and audio post has completed. The Assistant Video Editor (Offline and Online) also has to liaise with the VFX team and prepare required files (such as hi-resolution plates, etc.) to the team once picture locks. Completed VFX shots will also be prepped by the assistant editor and sent on to grading or the online editor. The Assistant Video Editor (Offline and Online) also supports the Online Editor in the mastering and QC process. The Assistant Video Editor (Offline and Online) helps maintain up-to-date backups and archives of the project files and final materials at the close of the project. As it is a fairly technical role, the Assistant Video Editor (Offline and Online) need to have a good knowledge of IT and computer skills. The Assistant Video Editor (Offline and Online) should be adept with non-linear editing software and proficient with the technicalities of the post-production workflow.

As the Assistant Video Editor (Offline and Online) primarily work in teams (usually reporting to the Post Supervisor), task prioritisation, teamwork and communication skills are essential. The Assistant Video Editor (Offline and Online) should also be collaborative as the Assistant Video Editor (Offline and Online) intersects and supports the various stages within post-production. Most importantly, the Assistant Video Editor (Offline and Online) must be responsible, organised and meticulous as the contributions lay the foundations of the success of the project.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate Pre-Editing Operations	• Be responsible for technical tests between production and post before principal photography • Collaborate with the Offline Editor/Post Supervisor to understand the workflow direction of the project • Consolidate reports from production, including: Camera, Sound, Script Continuity etc. • Coordinate with the Digital Imaging Technician or Data Wrangler to receive the files from set

Assistant Video Editor (Offline and Online)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare and Organise	• Receive and organise daily footage (rushes), location sound, and other media, including any other external sources, such as archives • Logging and metadata entry • Sort through files for proper naming convention and categorise them, fixing any errors that may have occurred on set • Shortlist takes
Execute Technical Editorial Tasks	• Perform basic quality checks on the footage to ensure there are no corrupted files or missing elements • Be well-versed in non-linear editing (NLE) software and efficiently perform tasks like trimming clips, adding markers, and applying basic effects • Sync sound and picture (dailies), and upload them for preview and transcribing • Create daily backups of the project and prepare edited sections for sharing • Troubleshoot technical issues that may arise during the editing process
Assembly & Research	• Perform preliminary edits (assembly / rough cuts) to help the editor get started • Build a collection of temporary sound effects and music for the editor to consider • Help research and find technical resources or materials required for the editing process • Convert and optimise archival and stock footage to be incorporated into the edit
Collaboration & communication	• Liaise with various departments like camera, sound, and script supervisors to gather filming details and notes • Assist the editor in completing editorial tasks and anticipating their needs • Note and track changes and information as dictated during the edit review process
Editor Support	• Prepare edit exports for review with directors, producers, or other stakeholders • Generating reports on edit decisions or logging changes made • Apply preliminary subtitles to edit exports
Tasks after Picture Lock	• Preparing the edit for final online editing, sound post and grading • Consolidate and organise all media files used in the final edit, ensuring they are properly named and accessible for online editor • Prepare specific deliverables for other post-production departments like sound design, colour grading, and/ or visual effects. • Export file formats (EDL, XML, OMF, Reference Videos and etc) • Create and update audio cue sheets as part of final deliverables

NOTE:*Text in brackets refer to specialisations included in the job role

Assistant Video Editor (Offline and Online)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media File Formats Conformation	Level 3	Problem Solving	Basic
	Immersive Video Editing	Level 3	Sense Making	Basic
	Video Editing	Level 2	Transdisciplinary Thinking	Basic
			Communication	Intermediate
			Collaboration	Intermediate

Video Editor (Offline)

JOB ROLE DESCRIPTION

The Video Editor (Offline), also known as the Picture Editor, is responsible for shaping the narrative structure of a film. The Video Editor (Offline) plays a crucial role in selecting, assembling and refining raw footage into a compelling narrative that captures the Director's vision, and captivates the audience's attention. Using rhythm and pacing to create tension, the Video Editor (Offline) selects the best performances of the cast to structure the film to form a coherent narrative.

The Video Editor (Offline) builds the edit by organising, structuring and sequencing the story while making preliminary colour and audio tweaks and using graphics and visual effects drafts that go towards enhancing the narrative. This is a creative storytelling role that makes use of visuals and audio to make the story come alive. The Video Editor (Offline) must have a deep understanding of story logic and the ability to structure narratives, a keen sense of rhythm and pacing, an ability to apply visual symbolism and a great sense of judgement. The Video Editor (Offline) is a critical thinker, good at improvising and developing new story approaches. The Video Editor (Offline) typically works during the post-production stage, but may join a project during filming to provide feedback and make assemblies on set to advise the creative team. The Video Editor (Offline) may specialise in one or more of the many different genres and formats present in media; and the Video Editor (Offline)'s involvement greatly influences the successes of TV programmes, commercials and films.

The Video Editor (Offline) works closely with the Director and Producer for direction and feedback, further refining edits to ensure smooth transition to the next post-production phases. The Video Editor (Offline) also works with the other post-production teams to facilitate the online and audio post-production stages-by properly preparing the locked edit, sometimes with assistance from the Assistant Editor. As such, the Video Editor (Offline) must have the necessary technical skills to deal with all media, post-production platforms and other digital assets. Effective communication, keen attention to detail, and adaptability are also vital soft skills for success in this role.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Define the editing approach and style	• Understand the creative vision for the production by communicating with the creative leadership team • Read and analyse the production script / shot lists to understand the storyline and themes, and explore the kind of editing styles that would suit the show or film • Discuss ideas and approach with the Director and provide creative input • Suggest to the Director and the DoP for special coverage or other specific shots needed that is part of visual stylistic design that is required for certain editing techniques to be executed
Prepare during the shoot	• Check dailies when possible to evaluate the emerging sense of story and performance • Creating the assembly edits personally, or with the help of the Assistant Editor • Advise and discuss with Director on improvements or changes for the subsequent days of principal photography, or if any pick-up shots or re-shoots need to be ordered • Check technical standards of dailies (sometimes with the help of the Assistant Editor, and inform the Creative Team if any technical issue needs to be resolved)

Video Editor (Offline)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Oversee media preparation for offline editing (Often in collaboration with the Assistant Editor)	• Ensure correct setup of project at start of prep for editing; taking into account the technical specifications and workflow processes that have been laid out by the Post Supervisor • Check that the Assistant Editor has completed the ingesting, transcoding, and organising of raw footage, ensuring sync of multi camera sequences and audio, and integration of diverse media formats. • Check that Assistant Editor has ingested camera reports and applied accompanying LUTs (Look-Up Tables) if that is the preference • Guide the Assistant Editor in putting together Assembly Cut • Check sound reports so as to be aware of audio issues that will need to be attended to, and be mindful while making choices for edits • Check notes from Script Supervisor • Liaise with director and post-production supervisor on preliminary colour corrections if necessary, incorporating VFX drafts, and introduce preliminary graphics for story structuring
Execute Assembly, Rough cut, Director's Cut, Final Cut, Picture Lock stages	• Watch through rushes with the Director to understand approach of the storytelling now that principal photography is over • View assembly prepared by Assistant Editor and start to plan for main editing and improving the structure of the film • Work closely with Director to massage the assembly edit into a rough Cut, which is further refined to the Director's Cut • Experiment with appropriate styles and cutting techniques for the project • Suggest and incorporate new ideas for music, draft sound effects, draft dialogue pick-ups, draft GFX and VFX to build up the storytelling • Work with Director on each version to receive feedback and approval by the Producer, until they achieve Picture Lock (also known as the Final Cut) • Update the Post-Production Supervisor on progress, schedule and any additional information or prep-work needed for the downstream phases by the other post-production teams (e.g: VFX or sound design) • Instruct Assistant Editors to prepare elements, video references, layouts and conforms for grading, VFX and sound post teams



Video Editor (Offline)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Video Editing (Creative)	Level 3 - 4	Creative Thinking	Intermediate
	Video Editing (Technical)	Level 3 - 4	Decision Making	Intermediate
	High Dynamic Range (HDR) Video	Level 4	Global Perspective	Intermediate
	Video Editing for Formats and Genres - Documentary (Creative)	Level 4	Communication	Intermediate
	Video Editing for Formats and Genres - Fiction Narrative (Creative)	Level 4	Collaboration	Intermediate
	Video Editing for Formats and Genres - non-scripted formats (Creative)	Level 4		

Video Editor (Online)

JOB ROLE DESCRIPTION

The Video Editor (Online), sometimes called Finishing Editor, is the person responsible for taking the film through the final stages of post-production. The Video Editor (Online) work is crucial to getting the film polished and ready for distribution. The Video Editor (Online) will receive finished sequences from all post departments and marry all elements needed to create the final versions of the film. This involves ensuring that all end-stage transition effects, filters, audio-video sync, subtitles and closed-captions are applied accurately and finalised.

The Video Editor (Online) would also stripe in the final audio mix and stems. Versions would also be created at this stage, ensuring that all elements and framing are prepared and laid out in accordance with each delivery spec. The Video Editor (Online) then meticulously quality checks (QC) these final compilations to ensure that each export strictly adheres to the technical delivery specifications and standards. The Video Editor (Online) may also work with the assistant editors in the final archival of the delivered files and perform other media management tasks prior to wrapping up the project. The Video Editor (Online) is expected to showcase knowledge in general post-production workflows, and expertise with editorial and finishing tools.

The Video Editor (Online) should have a keen eye for detail, and adept collaborative and communication skills. The Video Editor (Online) should have a deep technical knowledge of post-production workflows and processes. Ideally, the Video Editor (Online) should have experience in the editorial departments.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Oversee media preparation for online editing	• Works with Assistant Editor to conform colour graded high resolution files • Troubleshoot and rectify inconsistencies in frame-rate, format, resolution, and aspect ratio, ensuring synchronisation and alignment with project
Incorporate creative elements, final components and fixes	• Apply final transitions, effects, or filters to finish and polish the edit • Perform technical fixes, such as removing unwanted elements, stabilising footage, etc. • Integration of final VFX and GFX into the edit with the final sound mix
Versioning and subtitling	• Create and place subtitles of different language versions for various outputs • Create deliverables - various combinations of video and audio, subtitles, including clean versions, vertical versions etc • Maintain and archive versions for any future mastering needs
Quality control and output	• Review and check received materials from various departments for missing files, errors or glitches • Render and export final outputs to meet broadcast / streamer / distributor format requirements • Review and perform quality checks (QC) of outputs to identify and rectify any glitches, synchronisation issues or visual imperfections • Ensure compliance with technical specifications for broadcast, streamers or specific platforms etc • Review final deliverables to ensure there are no export glitches or errors • Review and rectify errors identified by external QC houses (if applicable)



Video Editor (Online)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Image Processing for Spatial Computing	Level 4	Creative Thinking	Intermediate
	Immersive Video Editing	Level 4	Decision Making	Intermediate
	High Dynamic Range (HDR) Video	Level 4	Global Perspective	Intermediate
	Media File Formats Conformation	Level 3 - 4	Communication	Intermediate
	Video Editing (Creative)	Level 3	Collaboration	Intermediate
	Video Editing (Technical)	Level 3		



Post-Production Supervisor

JOB ROLE DESCRIPTION

The Post-Production Supervisor oversees all the technical aspects of the post process, and is involved from the pre-production stage. The Post-Production Supervisor works closely with the Post Producer (whenever possible) and other Heads of Departments, and acts as the main point of contact within post departments to sort out any technical and operational issues. The roles of the Post-Production Supervisor and the Post-Production Producer often intersect, with the Post-Production Supervisor typically handling the technical and operational functions of the post-production teams, and the Post-Production Producer handling the finance and administrative tasks. The Post-Production Supervisor will divvy up segments of each project to each department and identify and state the amount and degree of work required. This would then be communicated to the management team when discussing staffing, budget and schedules.

The Post-Production Supervisor also plans and designs the post-production workflows, and discusses and plans the schedule with the Post-Production Producer, ensuring that the post work planned is within allocated project budgets. A good schedule and workflow would therefore require the Post-production Supervisor to have deep knowledge of the work within each department in the post-production chain. The Post-Production Supervisor must also have an effective understanding of the entire filmmaking process, including pre-production and production workflows. This will help in facilitating discussions, planning and helpful advice that can be utilised well before the post-production stage commences.

As this is a managerial role, the Post-Production Supervisor has to manage both the projects and post teams effectively. The Post-Production Supervisor also needs to communicate with all levels of stakeholders. The Post-Production Supervisor is also detail-oriented, and gives the final approval and handoff for deliverables. In short, the Post-Production Supervisor plays a critical role in a project's success with the Post-Production Supervisor's involvement from start to finish.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Pre-Production & Production Planning

- Breakdown scripts and highlight elements that impact post production
- Communicate and collaborate with other Heads of Departments (HoDs) to determine elements and timescale needed
- Review and digest deliverables list in order to design and detail suitable post workflow(s)
- Manage and plan clear timelines and effective use of resources, which may include editorial revisions, sound mixing, VFX deadlines, and final approvals
- Create contingency plans in the case of delays or issues that may arise
- Present the workflow and plan to all HoDs and key stakeholders
- Answer queries about technical specifications and deliverables from HoDs and facilities involved
- Be the main point of contact between client(s) and the post Teams



Post-Production Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Communication & Management	• The Post Supervisor needs to be adept at translating technical jargon into clear language for non-technical stakeholders • Tests should be conducted by the Post Supervisor at various points to ensure that the designed workflow pipelines work • Maintain open communication with editors, sound designers, VFX artists, and colorists. This will help translate the filmmaker's vision into clear instructions for each department, ensuring that everyone works towards the same goal. • Act as a liaison with external vendors, managing expectations and ensuring timely delivery of VFX elements, graded assets and audio files
Management of Workflow	• General familiarity with various post-production software used for editing, colour grading, sound design, and VFX • Allocate suitable and efficient hardware required for data management of the entire post project • Arrange for storage and networking solutions for media files required to all departments • Be knowledgeable of different file formats, codecs and tech specs used throughout the post-production pipeline. This is needed in verifying and checking all assets flowing through the post-production team
Implement Technical Specifications	• Enforce house rules for subtitle and closed caption styles as per each delivery (e.g. for Amazon vs AppleTV) • Review and ensure that files created are in accordance to tech specs laid out • Ensure that tech specs for each separate delivery format is met (e.g. theatrical release, streaming platforms, blu-ray discs, etc) • Ensure that frame rates, resolutions, and colour spaces used in various delivery formats correlate to each of the delivery platforms and territories • Ensure that each deliverable version is formatted accurately according to the requirements of the delivery platforms and territories
Oversee Post-Production	• Have overarching knowledge of various stages of post-production, including editing, sound design, colour grading, VFX, and final delivery • Able to troubleshoot technical issues that may arise during post-production • Attend edit, VFX, grading and audio meetings to ensure that each team has adequate technical direction and information • Oversee and approve final exports from editorial, grading, sound and VFX • Oversee and participate in quality control for final deliverables

Post-Production Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

Grow and maintain post-production knowledge and standards

KEY TASKS

- Familiar with emerging technologies in post-production, such as virtual production, cloud-based workflows, etc
- Continually researching and reading on new or updated software used in post production
- Organise post-mortems to gather information that will help improve future workflows and efficiency
- Keep updated with latest delivery standards within broadcast, streaming and web platforms (e.g. HDR, Dolby Vision, etc.)
- Keep updated with the latest capture technology and formats

SKILLS AND COMPETENCIES

TECHNICAL SKILLS AND COMPETENCIES

Colour Grading	Level 4
High Dynamic Range (HDR) Video	Level 4
Media File Formats Conformation	Level 4
Video Editing (Technical)	Level 4

CRITICAL CORE SKILLS (TOP 5)

Problem Solving	Advanced
Adaptability	Intermediate
Decision Making	Advanced
Collaboration	Advanced
Communication	Advanced



Post-Production Producer

JOB ROLE DESCRIPTION

The Post-Production Producer is in charge of all non-technical aspects of the post process, which include administrative tasks, staffing, scheduling, budgeting and cost-reporting. The Post-Production Producer works closely with the Post-Production Supervisor (whenever possible) and is the point of contact in post-production for the studio and production. The Post-Production Producer will also be responsible for collating and managing paperwork arising from shoot that is required in post-production. This may include: camera reports, log sheets, DIT reports, marked-up scripts, etc. This role is a managerial one, and puts the Post-Production Producer in the position to make decisions for the post teams, including editorial, audio and finishing. If there are decisions to be made, the Post-Production Producer is the one to make them in order to achieve the finished project.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Pre-Production & Production Planning	• Digest delivery requirements list and allocate sufficient time to each stage of the post-production process • Allocate sufficient resources to each stage of post production • Highlight potential post-production challenges, such as complex visual effects or sound design needs in order to help budget and resource allocation • Present timeline and schedules to key stakeholders • Collaborate with other departments to determine the main elements and timescales required to meet creative briefs • Strategise budgets with the producer to create a realistic post-production budget that considers factors such as staffing costs, editing software licences, sound mixing studio fees, and VFX costs • Identify potential costs overruns early on and propose solutions, such as scaling back on VFX shots, etc.
Communication & Management	• Interview and recruit skilled post-production talent and vendors which include editors, colourists, sound designers, VFX artists etc • Negotiate rates and schedules with all hired post personnel • Establish a communication flow and method for all post departments • Post Producers keep producers, directors, and all post-production departments informed of progress, potential roadblocks, and creative decisions.
Producing	• Act as main point of contact in post for studio and production teams • Evaluate projected costings for accuracy • Create a variety of schedules for a range of scenarios to help producers and production / studios / broadcasters come to a decision on the best plan for the show • Evaluate different options for post and work out how to get the best results both creatively, and within deadlines • Monitor the post-production budget closely and make adjustments to keep things on track • Authorise and monitor expenditure that is in line with post-production, identifying any variations that may occur • Ensure that all costs have been recorded accurately, and that the final budget reconciliation can be done by the accounts department

Post-Production Producer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Post-Producing	• Ensure the high quality of work across all departments by reviewing edits, sound design, VFX and grading sessions • Identify any issues that may arise from reviews and communicate with HoDs • Schedule and attend spotting and review sessions for every department, including editorial, VFX, grading and sound • Ensure sign-off on every stage of the project so that the next stage may begin
Delivery of final Project	• Deliver the final outputs on time and on budget • Manage and/or create paperwork that is to accompany the final deliverables • Track deliverables throughout all stages of QC to ensure that they eventually pass all checks • Supervise the delivery of all assets to their required destinations • Manage and/or supervise archival assets and paperwork

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 4-5	Problem Solving	Advanced
	Contract and Vendor Management	Level 4-5	Adaptability	Advanced
	Procurement for Production Operations	Level 4-5	Decision Making	Advanced
	Production Budget Management	Level 4-5	Collaboration	Advanced
	Media Law and Compliance	Level 4-5	Communication	Advanced
	Production Planning and Scheduling	Level 4-5		



VFX, Animation and Design

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
VFX and Animation Production Management	Production Coordinator (VFX and Animation)	232
	Producer (VFX and Animation)	233
Concept Art	Storyboard Artist	235
	Concept Artist	237
	Character Designer	238
Virtual Camera/ Layout	Camera / Motion Matchmove Artist	240
	Layout Artist	241
	Department Supervisor	243
Assets	3D Modeller	244
	Texture Artist	246
	Groom Artist	247
	Look Development Artist	248
Animation	Rigging Technical Director	249
	3D Animator	251
	Crowd Artist	253
Lighting and Rendering	Environment Artist	255
	3D Generalist	257
	Lighting Artist	259
	Effects Technical Director	261
Compositing and Painting	Compositor	263
	Roto / Paint Artist	265
Motion Capture	Motion Capture Technician	266
	Motion Capture Supervisor	268

NOTE:*Denotes job roles with specialisations
 Words in **red** denote additions made indicate changes made to the existing published SFw for Media.

VFX, Animation and Design

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Motion Graphics	Motion Graphic Designer	270
	Motion Graphic Art Director	271
Overall VFX, Animation and Design	Pipeline Technical Director	272
	Editor (VFX and Animation)	273
	Real-Time 3D Artist (Virtual Production and Games)	274
All VFX, Animation and Design sub-tracks (Except VFX, Animation Production Management)	Computer Graphics Supervisor	277
	Visual Effects Supervisor	279

Production Coordinator (VFX and Animation)

JOB ROLE DESCRIPTION

The Production Coordinator (VFX and Animation) is someone that understands all the different parts of making a VFX film and the amount of time and effort required to do each part. Using that knowledge, the Production Coordinator (VFX and Animation) schedules work amongst the different teams and ensure that there are no impediments to the schedule. The Production Coordinator's (VFX and Animation) entire day is spent communicating with the team(s) the Production Coordinator (VFX and Animation) manage and across different teams to keep everyone updated with the latest information and schedules.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish requirements for the project	- Digest the breakdowns of the shots from the Department Supervisors and work out the different departments needed to accomplish the work - Understand the work to be done to identify potential issues
Execute production	- Keep a schedule of work to be done - Communicate with their peers and groups they manage - Keep spreadsheets and databases updated - Schedule meetings and keeping them running smoothly - Track costs and alerting others if costs are overrunning. - Understand common file formats and components of the different department - Track support and tool development schedules to coordinate work amongst the artists

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Procurement for Production Operations	Level 2	Communication	Intermediate
	Production Budget Management	Level 3	Self Management	Basic
	Production Planning and Scheduling	Level 3	Problem Solving	Intermediate
			Adaptability	Basic
			Collaboration	Intermediate



Producer (VFX and Animation)

JOB ROLE DESCRIPTION

The Producer (VFX and Animation) leads the end-to-end management of animation content from a creative and operational perspective. The Producer (VFX and Animation) oversees and manages the entire lifecycle from the ideation of the animation content to pre-production, production, post-production to finally reaching the audience by distribution. The Producer (VFX and Animation) performs creative as well as management responsibilities and leads a team responsible for the creative coordination and logistical management of production to ensure smooth production operations.

The Producer (VFX and Animation) manages the overall production operations, resolving issues and recommending solutions to improve the operations. The Producer (VFX and Animation) is responsible for ensuring the script readiness for production by collaborating with scriptwriters.

The Producer (VFX and Animation) should have a flair for translating an idea or story into the desired end product. The Producer (VFX and Animation) also needs to be an expert project manager to deliver a project on time and within budget. The work involves leading projects or teams and provision of guidance to the production department in identifying projects with high customer and/or audience appeal and monetisation potential. The Producer (VFX and Animation) is also required to liaise with multiple internal and external stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish requirements for the project	Identifying Project market potential and potential commissioning and funding sources
Lead development of concepts	- Acquire rights to suitable scripts and literary content for the purpose of developing into animation feature films or series - Research opportunities in literary works, stories, ideas and concepts for production potential - Guide development team to prepare pitch / treatment / sizzle reel - Guide the scriptwriting teams to convert ideas into screenplays - Commission concept art and storyboards after review in collaboration with the creative leadership - Oversee preparation of Pitch project to secure funding or secure full commission - Put together rough budget for pitching - Propose and secure possible talent names to attach to project
Secure funding and sponsorships	- Structure funding model and Pitch project to secure funding or secure full commission from broadcaster / financiers - Lead negotiations with the financiers and provide options for on-screen branding and/or profit-sharing models - Secure funds for approved production projects - Develop the overall budget estimates for suitable ideas or proposals

Producer (VFX and Animation)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Oversee creative Team and HODs during pre-production	• Hire Key above-the-line creatives and line producer • Review the production schedules based on budgetary and time considerations • Approve the production schedule after review based on budgetary and time considerations • Oversee hiring of talent for key roles by collaborating with production teams • Conduct script readings and rehearsals for key voice talent cast members by collaborating with production teams
Manage animation production operations	• Maintain constant communication to guide creative leads, Animation Director, VFX Supervisor, CG Supervisor • Drive quality control of content to meet industry and market specifications • Provide creative inputs during the animation production phase

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Communication	Intermediate
	Fundraising and Sponsorships	Level 4	Self Management	Intermediate
	Media Law and Compliance	Level 4 - 5	Problem Solving	Intermediate
	Narrative Design	Level 3	Developing People	Advanced
	Procurement for Production Operations	Level 4	Sense Making	Intermediate
	Production Budget Management	Level 4 - 5		
	Production Operations	Level 4		
	Production Team and Crew Selection	Level 3 - 5		
	Talent Casting	Level 4 - 5		
	Introduction to Visual Effects for Creators Directors and Producers	Level 3		

Storyboard Artist

JOB ROLE DESCRIPTION

The Storyboard Artist creates the visual representation of an animation script. The Storyboard Artist collaborates closely with the head of story. The Storyboard Artist creates a series of panels of images to plan the shots and ensure continuity is maintained. These image panels would form the foundation for the animation in the next stage of production.

The role may require the Storyboard Artist to refine the storyboard panels, so that the drawings are more accurate. The Storyboard Artist may also need to fill in background details. The Storyboard Artist should have excellent drawing skills and be able to produce artwork in a range of styles, as well as have a good sense in layout / perspectives, composition, sequential drawing and editing as well as a strong understanding of framing. The Storyboard Artist should be a strong visual storyteller to communicate a narrative well.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Contribute creative storyboarding ideas based on script
Create storyboards to guide production	• Work with Head of Story for animation project to list shots/ angles • Support the process of storyboarding by creating sketches for allocated shots • Draw scenes for action visualisation and maintain continuity between scenes • Utilise digital storyboarding tools to storyboard panels • Perform clean-up of rough storyboard sketches
Develop skills and portfolio	• Draw ideas from imagination and research to develop skills for developing production art • Develop better understanding of depicting mood and emotion by utilising visual styles for the purpose of enhancing breadth and depth of own portfolio by exploring lighting, shading and colouring themes • Build own portfolio with assets created from research as well as work done on previous projects to showcase own suitability for specific project requirements • Explore various available asset creation techniques to diversify skillsets and deliver across a variety of projects • Explore different artistic themes and visual styles to enhance breadth and depth of own portfolio

Storyboard Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Art Creation	Level 3	Communication	Intermediate
	Storyboarding	Level 3	Sense Making	Intermediate
	Creative Storytelling	Level 3	Problem Solving	Intermediate
			Creative Thinking	Intermediate
			Collaboration	Advanced



Concept Artist

JOB ROLE DESCRIPTION

The Concept Artist takes ideas, sketches and storyboards, and develops them further to give clearer direction for all the artists involved on how to proceed, or takes existing production artwork or shots and rework it using a combination of tools of their choice to speed up the creative process.

The Concept Artist should possess advanced understanding of colour, composition and the interplay of lighting and shadow. The Concept Artist should also have understanding of photography, anatomy and zoology, architecture and botany to facilitate creative process. Communication skills are essential to collaborate with the Compositors, CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	- Follow the visual style of a project to maintain consistency across shots - Work with the director, VFX supervisor, producer, showrunner or department supervisors to help explore concepts and to flesh out ideas - Research the subjects needed for the project - Build up a library of ideas and images related to the project - Break down the scripts and storyboards to plan what needs to be created and designed for the project
Execute production assets	- Follow the creative brief to create artwork for the project - Use the tools of their choice to create this artwork. (2d, 3d, combination) - Problem solve how new creatures could move or transform - Problem solve how the mechanisms for their creations can operate - Present their media for review - Interpret written or verbal feedback to adjust and enhance their scenes

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Environment Creation	Level 3	Communication	Intermediate
	3D Modelling	Level 3 - 4	Sense Making	Intermediate
	Character Design	Level 3	Problem Solving	Intermediate
	Concept Art Creation	Level 3	Creative Thinking	Intermediate
	Digital Lighting	Level 2	Collaboration	Advanced
	Surfacing and Texturing	Level 2		
	Compositing Visuals	Level 3		



Character Designer

JOB ROLE DESCRIPTION

The Character Design is an expert in translating the creative vision of the Writer or Director regarding characters into visual illustrations. The Character Design collaborates closely with the Director to conceptualise the prominent physical traits of the characters, capturing their movements in significant poses and actions. The Character Design also takes inspiration from the script and concept art to design characters. The Character Design performs research into the anatomy of characters and relevant fashion styles and the role relies heavily on drawing ability, which can be performed either on paper or digitally.

Once approved, the Character Design crafts 'model sheets' which exhibit the character from various perspectives and angles. These sheets are crucial in 3D animation projects as they guide modellers in shaping the characters. Similarly, in 2D animation projects, animators will reference these model sheets.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Assess the research sources for potential suitability to inform development of visual concept • Carry out additional research for future development of the character including costumes, accessories and overall style • Conduct primary and secondary research to support the development of character design
Develop the visual concept	• Create sketches of character's appearance including costume, accessories and facial features • Employ 3D software to create 3D models of character concept and manipulate models from different angles to aid in design process • Create model sheets to show character from different angles and expressions • Present the final character design to the directors and producers to discuss breakdown of the requirements of the design elements including sets, locations, make-up, computer-generated imagery and other visual elements
Develop concept art	• Create character boards to guide the modelling, texturing and colouring of 3D character concept design • Draw multiple character concept design options to guide the process of character design • Provide creative inputs on anatomical correctness, distortion, surfaces and colours to the iterative refinement, finalisation and approval of character design • Refine character designs based on feedback received from creative team



Character Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop skills and portfolio	• Draw ideas from imagination and research to develop skills for developing production art • Develop better understanding of depicting mood and emotion by utilising visual styles for the purpose of enhancing breadth and depth of own portfolio by exploring lighting, shading and colouring themes • Build own portfolio with assets created from research as well as work done on previous projects to showcase own suitability for specific project requirements • Explore various available asset creation techniques to diversify skillsets and deliver across a variety of projects • Explore different artistic themes and visual styles to enhance breadth and depth of own portfolio

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 2	Communication	Intermediate
	Character Design	Level 3	Decision Making	Intermediate
	Concept Art Creation	Level 3	Problem Solving	Intermediate
	Creative Storytelling	Level 3	Creative Thinking	Intermediate
			Collaboration	Intermediate

Camera / Motion Matchmove Artist

JOB ROLE DESCRIPTION

The Camera / Motion Matchmove Artist recreates a digital version of the camera and lens kit used to shoot the plate used in the shot or recreates the movement of something that was shot in the plate, be it an actor or other object.

This is the foundation of all visual effects work that uses actual photography. The Camera / Motion Matchmove Artist needs deep knowledge of cameras and the placement of the things within the image in order to successfully add computer graphics on top. Understanding of cameras and lenses and how they interact with each other is essential for this role.

The Camera / Motion Matchmove Artist should be able to express themselves to Rigging Technical Directors to get the controls needed to achieve the look and motion required. Strong knowledge and experience with software like 3DEqualizer or SynthEyes is essential. Communication skills are essential to collaborate with department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Establish technical requirements for the project		• Conduct research to establish the location of the camera within the scene • Conduct research to understand and catalogue all the camera and lens combinations used on a project to help derive a common format for the project • Create a catalogue of all the combinations of cameras and lenses that can then be passed to animation for all CG shots • Split up Lidar and other scans into useable geometry to assist with solving of scenes.		
	Execute matchmove of production assets	• Analyse the camera used to create the image and recreate it • Locate and create the positions of objects within the scene to establish positions and scale for other departments • Position a digital double or object to match the movement of the object within the scene • Solve the lens used for the shoot and create a lens distortion package to invert and revert the distortion • Photo model objects in the scene to help solve the cameras and to give accurate locations of objects within the image • Present their solves for review and refine their solves based on feedback • Give feedback to their peers to make sure their work is accurate		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Tracking / Matchmove	Level 3	Communication	Intermediate
	Rotoscoping, Paint and Matte Work	Level 3	Self management	Intermediate
	3D Animation	Level 3	Problem Solving	Advanced
	Data Cleaning and Retargeting	Level 3	Sense Making	Intermediate
			Collaboration	Intermediate



Layout Artist

JOB ROLE DESCRIPTION

The Layout Artist establishes the camera and its movement within a scene. The Layout Artist may block out the placement of objects and characters and the major movements in a scene, be it the camera or an object within the field of view.

The Layout Artist may be tasked with the interpretation of sketches, animatics, previs and the like and recreate those into a scene. The Layout Artist would need to understand cameras and lenses and how the Layout Artist interacts with each other, as well as the perspective, framing, and proportion, composition, and other camera and cinema language to best tell the story. The Layout Artist needs to understand the possible movements of real world camera rigs to be able to emulate them.

The Layout Artist should be able to express themselves to Rigging Technical Directors to get the controls needed to achieve the look and motion required. Strong knowledge and experience with software like is essential. Communication skills are essential to collaborate with department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the assignment	• Interpret storyboards, written or verbal descriptions of a scene and recreate these in a environment • Follow the visual style of a project to maintain consistency within the project • Understand the framing and movement needed for the shot • Research different projects to better understand how different camera rigs and motions were used to create those shots.
Develop creative assets for production	• Establish a camera for a scene • Establish the camera path for a scene • Translate storyboards, sketches and previs to shots • Blocking of characters and environments for downstream departments • Ensure continuity of action and camera and camera language across a sequence and film • Present their animations for review and refine their animations based on feedback • Give feedback to their peers to make sure their styles match • Execute composition

Layout Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Environment Creation	Level 3	Communication	Intermediate
	3D Modelling	Level 2	Adaptability	Intermediate
	Camera Tracking / Matchmove	Level 3	Problem Solving	Intermediate
	Creative Storytelling	Level 3	Self Management	Intermediate
	Layout	Level 3	Collaboration	Intermediate
	Real-Time Production	Level 3		
	Storyboarding	Level 3		
	Digital Lighting	Level 3		
	Photography	Level 3		



Department Supervisor

JOB ROLE DESCRIPTION

The Department Supervisor is a high-level performing artist able to perform all required tasks for that department role. In addition to this, the Department Supervisor understands the amount of time and effort required to do that role. Using that knowledge, the Department Supervisor schedules work in collaboration with Production amongst the artists in the department and ensure that there are no impediments to the schedule.

The Department Supervisor day is split between communicating with the team managed and across different teams to keep everyone updated with the latest information and reviewing work for approval as well as producing work if required. The Department Supervisor should be well versed in all skills required for the department role, have a high EQ to manage different people within the team, office related software, entering information into databases, ability to multitask and stay calm under pressure, and communicating across different mediums.

A Compositing Supervisor, in specific, should have department specific skills such as creative decision maker alongside the VFX Supervisor, colour pipeline management, ensure final output meets required specification, QC final frames for delivery, and assume role of VFX Supervisor if absent.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage Teams and/or Departments	• Mentor team members to ensure work is produced to the standard required • Attending high level meetings to make decisions • Communicating with their peers and groups they manage • Write performance reviews for team members • Working with Recruitment to filter out and interview potential candidates.
Establish creative requirements for the project	• Understanding the work to be done to identify potential issues • Allocate work to artists to ensure maximum efficiency • Working with Production to ensure the schedule of work to be done is achievable
Execute production	• Review work from their department and give technical and/or creative feedback • Working with Production to keep spreadsheets and databases updated • Working with Production to track time spent and alerting others if overrunning

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	[Dependent on the TSCs tagged to the relevant production team members]	+1 Level from production team level	Communication	Intermediate
	VFX Pipeline Development	Level 3	Adaptability	Intermediate
	Talent Casting	Level 4	Problem Solving	Intermediate
			Self Management	Intermediate
			Collaboration	Intermediate

3D Modeller

JOB ROLE DESCRIPTION

The 3D Modeller uses 3D software to create and sculpt geometry into different people, creatures, props and environments. The 3D Modeller needs to have a solid understanding of the anatomy of humans and zoology of animals. The 3D Modeller needs to have a good understanding of architecture, botany and how things move to add the necessary detail to enhance this movement. The 3D Modeller should also have a sense of industry design. The 3D Modeller also needs to have a good understanding of volume and depth.

The 3D Modeller should be able to communicate to Rigging Technical Directors, texture artists and animators to provide the details where needed. Understanding of how texture, groom and lookdev artists work is essential Communication skills are essential to collaborate with the Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Interpret storyboards, concept art, 3D scans, written or verbal descriptions of a model or scene and recreate these in a 3D environment • Follow the visual style of a character or project to maintain consistency within the project • Understand the motions and poses needed for their object to be able to position its vertices and flow lines • Research real world creatures and objects as reference • Build up a reference library for the project
Develop creative assets for production	• Interpret 2D images and turn them into 3D models • Interpret written or verbal feedback to adjust and enhance their models • Follow the visual style project to maintain consistency • Clean up digital scans of a sculpture or object to ensure it can work within the digital constraints of a project. • Layout polygons and edgeflow to allow an object to crease correctly once rigged by the Rigging Technical Director • Prepare models if it is to be destroyed by an FX artist • Retopologise and increase or decrease the resolution of models to fit within the budget of different use cases for these models • Create unseen geometry such as hold out geometry or matchmove geometry for purposes such as catching or casting shadows or helping to solve a camera • Employ basic rendering and lighting skills and tools to be able to present models in a turntable • Present models for review and refine models based on feedback • Give feedback to their peers to make sure their styles match
Optimise models	• Adjust object detail due to the needs of the project and the rendering budget of the asset • Retopologise object for different use cases while keeping its core visual essence for Offline Render, Realtime Virtual Production, Game, etc. • Retopologise object while making sure the object can bend and deform as needed for these other mediums including Offline Render, Realtime Virtual Production, Game • Possess basic understanding of animation and timing

3D Modeller

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 3	Communication	Intermediate
	Character Design	Level 3	Self Management	Intermediate
	Rigging for Animation	Level 2	Problem Solving	Intermediate
	Surfacing and Texturing	Level 2	Creative Thinking	Intermediate
			Collaboration	Advanced

Texture Artist

JOB ROLE DESCRIPTION

The Texture Artist uses 3D software to paint and colour a model. The Texture Artist also gives a model a surface finish such as pores and micro wrinkles on skin, or scratches on metal or the weave on fabric. The Texture Artist needs to have a solid understanding of the anatomy of humans and zoology of animals. The Texture Artist needs to have a good understanding of architecture and botany as well as understanding of photography to be able to take their own texture photos.

The Texture Artist should be able to observe the real world to be able to reference it in their own textures. Understanding of lighting and how it may affect the textures as well as how modellers and lookdev artists work is important so that the Texture Artist can collaborate with them on the digital models. Communication skills are essential to collaborate with the Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Interpret storyboards, written or verbal descriptions of a model • Follow the visual style of a character or project to maintain consistency within the project • Understand the lighting conditions the object will be under to create textures that work • Research real world creatures and objects as reference. • Build up a reference library for the project
Develop creative assets for production	• Interpret 2D images break them down into their texture components such as colour, bump, displacement • Interpret written or verbal feedback to adjust and enhance their textures • Follow the visual style project to maintain consistency • Manipulate different images to combine them into textures. • Employ basic rendering and lighting skills and tools to be able to present their models in a turntable • Employ UV Mapping
Optimise textures	• Optimise textures for different use cases including Offline Render, Realtime Virtual Production, Game, etc. • Optimise textures for LODs • Optimise Uvs • Ensures textures are closely linked to model surface detail • Ability to use procedural tools such as substance painter/ designer • Ability to work with and apply shaders/ materials on the 3D models to achieve desired outcome

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 2	Communication	Advanced
	Lookdev	Level 3	Self Management	Intermediate
	Real-Time Rendering Optimisation	Level 3	Problem Solving	Advanced
	Surfacing and Texturing	Level 3	Creative Thinking	Intermediate
			Collaboration	Intermediate



Groom Artist

JOB ROLE DESCRIPTION

The Groom Artist uses 3D software to add hair, feathers or fur to a model. The Groom Artist sets parameters and paint textures that determine criteria such as how long the hair and fur are, how stiff or soft it is, how dense it is, the direction it flows, amongst other criteria.

The Groom Artist should be able to observe the real world to be able to reference it in their own groom. Understanding of lighting and how it may affect the groom as well as how modellers and lookdev artists work is important so that the Groom Artist can collaborate with them on the digital models. Communication skills are essential to collaborate with the Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Interpret storyboards, written or verbal descriptions of a scene and recreate these in a 3D environment • Follow the visual style of a character or project to maintain consistency within the project • Understand the motions and poses needed and to plan out how to position the hair/fur to match the style • Research different productions and real world creatures and scenarios as reference
Develop creative assets for production	• Place guide-hair/feathers as needed according to the concept art or visual reference. • Interpret written or verbal feedback to adjust and enhance their groom • Follow the visual style of a project to maintain consistency across models • Paint textures to help drive the placement and movement of the hair • Employ basic rendering and lighting skills and tools to be able to present their models in a turntable
Optimise textures	• Optimise groom to be as efficient as possible

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 2	Communication	Advanced
	FX Simulation	Level 2	Self Management	Intermediate
	Groom / Character FX (CFX)	Level 3	Problem Solving	Advanced
	Surfacing and Texturing	Level 2	Creative Thinking	Intermediate
			Collaboration	Intermediate

Look Development Artist

JOB ROLE DESCRIPTION

The Look Development Artist combines the work of the modeller, texture and groom artists and surfaces the asset into a believable and cohesive object. The Look Development Artist uses shaders and special effects to control how the materials of the object react under different conditions (wet, dry, on fire, in daylight, at night, etc). The Look Development Artist needs to have a solid understanding of the anatomy of humans and zoology of animals. The Look Development Artist should be able to observe the real world to be able to reference it in their own textures.

Understanding of how modellers, texture, and groom artists work is essential so that the Look Development Artist can collaborate with them on the digital models. Communication skills are also important to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Conduct research to visualize how the object might react under different conditions such as Day/Night, Wet/Dry and Dirty/Clean as well as style of approach such as water colour or clay look • Collaborate with multiple departments, including model, texture, groom and lighting to ensure the object produces the expected result
Execute look development of production assets	• Apply and adjust shaders on objects according to the visual brief, storyboards or reference images/videos • Interpret written or verbal feedback to adjust and enhance their assets • Follow the visual style of a project to maintain consistency across models • Paint textures to help drive the effects on an object's surface • Employ advanced rendering and lighting skills and tools to be able to present their models in a turntable or within a shot • Create lighting setups for different scenarios to prove the plausibility of their assets • Understand how to optimise an asset to be as efficient as possible with its rendering budget • Present their shaders and materials for review and refine their shaders and materials based on feedback • Give feedback to their peers to make sure their styles match
Optimise production assets	• Optimise shaders and textures to be as efficient as possible for each use case needed for realtime, offline render, game, etc. • Be able to conduct procedural shaders • Be able to write shaders

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 2	Communication	Intermediate
	Digital Lighting	Level 3	Adaptability	Intermediate
	Lookdev	Level 3	Problem Solving	Advanced
	Render Management	Level 3	Creative Thinking	Intermediate
	Surfacing and Texturing	Level 3 - 4	Collaboration	Intermediate



Rigging Technical Director

JOB ROLE DESCRIPTION

The Rigging Technical Director takes the output of the modellers and adds skeletons and controls to these models for the animators and other departments to be able to position and pose them. The Rigging Technical Director also sets up deformation systems to create the appearance of muscles and bones beneath the skin of the characters once they are animated.

The Rigging Technical Director needs to have a solid understanding of the anatomy of humans and zoology of animals. The Rigging Technical Director needs to have an understanding of spatial volume and the conservation of it as well as muscle and skeletal systems. The Rigging Technical Director should be able to observe the real world in order to reference it in their own rigs. Basic scripting and tool creation to help work with the rigs is necessary as well as understanding of how modellers, animators, layout and groom artists work so that the Rigging Technical Director can collaborate with them on the digital models. Communication skills are essential to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors. The Rigging Technical Director needs to communicate to modelers about topology requirements.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the assignment	• Interpret animatic storyboards, written or verbal descriptions of a model or scene and plan how these poses and motions can be achieved. • Follow the visual style of a character or project to maintain consistency within the project • Research real world creatures and objects as reference. • Build up a reference library for the project
Develop creative assets for production	• Create skeletons and joints for assets • Create muscle and deformation systems for the assets • Develop, test and maintain these rigs as a project progresses • Maintain multiple versions of these rigs depending on the use case of each version. (Proxy version, blocking version, highres, realtime, etc.) • Maintain multiple versions of these rigs depending on the DCC used for each version. (Maya, Houdini, 3DSMax, etc.) • Develop tools and scripts to help animators. • Interpret written or verbal feedback to adjust and enhance their rigs • Follow the visual style of a project to maintain consistency across models • Paint light maps to help drive the effects on an object's movement • Employ basic rendering and lighting skills and tools to be able to present rigs in a turntable • Present rigs for review and refine their rigs based on feedback • Give feedback to their peers to make sure their styles match
Manage projects	• Document how each of the controllers work for the different artist groups • Train the different groups on how to use each of the controllers • Optimise assets to be as efficient as possible with its rendering budget



Rigging Technical Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Animation	Level 2	Communication	Advanced
	3D Modelling	Level 3	Sense Making	Intermediate
	Programming and Coding	Level 3	Problem Solving	Advanced
	Rigging for Animation	Level 4	Creative Thinking	Intermediate
			Collaboration	Advanced



3D Animator

JOB ROLE DESCRIPTION

The 3D Animator uses a computer to transform and pose digital people, creatures, props, cameras and environments to bring them to life. The 3D Animator animates these rigged assets to tell a story according to the information given to them from storyboards, written descriptions or verbal feedback. Animation is entered into 3D software as keyframes on joints, controls and splines and then rendered out into a sequence of images or a movie which is then reviewed by a supervisor or client.

The 3D Animator needs to have a good sense of timing, scale and motion. It is also important to have a strong understanding of acting techniques and visual storytelling, as well as a good technical understanding of the anatomy of humans and animals, and of how they move, so the characters can come alive with the animated motions, gestures, and expressions.

Understanding of perspective, framing, and proportion, composition, and other camera and cinema language is key to best tell the story. The 3D Animator should also understand basic editing principles to keep consistency of animation across a sequence.

The 3D Animator needs the ability to express themselves to Rigging Technical Directors to get the controls the 3D Animator needs to achieve the look and motion required. The 3D Animator should also have good communication skills to collaborate with the Animation Supervisors/ Animation Director/ CG Supervisor. The 3D Animator also communicates to modelers for adjusting models to be able to perform better and have shapes from facial animation.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the assignment	• Interpret animatic storyboards, written or verbal descriptions of a scene and recreate these in a 3D environment • Follow the visual style of a character or project to maintain consistency within the shot • Understand the motions and poses needed to achieve the style required for the project • Research different animations and real world creatures and scenarios as reference. • Build up a reference library for the project
Develop creative assets for production	• Clean up and enhance motion capture, facial capture or performance capture of an actor • Create blocking animation for animatics or previs • Create intermediate and final animation for characters or props for the finished products • Take audio dialogue and animate a face to match that dialogue • Create repeatable cycles of animation for use by crowd artistic • Create animations that can easily blend into and out of other animations for crowd artists • Animate Cameras • Present their animations for review • Give feedback to their peers to make sure their styles match • Refine their animations based on feedback

3D Animator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	2D Animation	Level 3	Communication	Advanced
	3D Animation	Level 3	Self Management	Intermediate
	3D Modelling	Level 2	Problem Solving	Advanced
	Rigging for Animation	Level 3	Creative Thinking	Intermediate
	Creative Storytelling	Level 3	Collaboration	Intermediate

Crowd Artist

JOB ROLE DESCRIPTION

The Crowd Artist uses simulation tools to populate scenes with crowds. Crowds can be anything that is animated and do things in large numbers such as people fighting, cheering in a stadium, running around at a theme park or ants flowing around a picnic table, a school of fish reacting to a boat, or a stampede of wildebeest.

The Crowd Artist needs to have a good sense of timing, scale and motion, understanding of acting techniques and cinematography, anatomy of humans and animals and how they may translate into alien creatures. The Crowd Artist also needs an understanding of perspective, framing, and proportion, composition, and other camera and cinema language to best tell the story, as well as basic editing principles to keep consistency of animation across a sequence.

The Crowd Artist should be able to express himself to Rigging Technical Directors to get the controls needed to achieve the look and motion required. Communication skills are necessary to collaborate with the CG Supervisors, Animation Supervisors and Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the assignment	- Follow the creative brief to create crowds elements to match the reference concept art, story boards, animatics or imagery. - Breakdown the script to create a list of all the motions and actions needed for the project - Conduct research to generate ideas on how their specific crowds would behave
Develop creative assets for production	- Problem solving how to create their crowds - Creating crowd systems/brains that dictate how the individual crowd agent would behave - Use basic scripting and math to create these brains - Work with animators to create motion cycles for their crowd agent - Work with Rigging Technical Directors to ensure that the crowd agents can move in the ways that are realistic - Work with Mocap teams to capture motion cycles that are needed for the crowd system - Work with Lighting Artists to ensure that the scenes are manageable and renderable. - Render out clips of how the brains will interpret certain situations using ablasts or offline renders - Render out clips of how the entire crowd system will behave in shots using ablasts or offline renders - Interpret written or verbal feedback to adjust and enhance their scenes - Follow the visual style of a project to maintain consistency across shots - Present their crowd clips for review and refine their crowds based on feedback - Give feedback to their peers to make sure their styles match

Crowd Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	FX Simulation	Level 3	Communication	Advanced
	Programming and Coding	Level 3	Self Management	Intermediate
	Rigging for Animation	Level 2	Problem Solving	Intermediate
			Creative Thinking	Intermediate
			Collaboration	Intermediate



Environment Artist

JOB ROLE DESCRIPTION

The Environment Artist brings together different models from the downstream departments and creates virtual sets and scenes with them. The Environment Artist may bring together buildings, streets, roads, signposts, sidewalks, etc to create a city block. The Environment Artist may bring together trees, cliffs, rocks and shrubbery to create a forest. The Environment Artist will also use tools to scatter and set dress extra items into a scene to make it more believable and realistic, (rocks, debris, etc). When called upon, the Environment Artist may do basic modelling, texturing and surfacing to enhance their scenes.

Understanding of Image Based Lighting, systems is important for this role. The Environment Artist should also understand modelling, texturing, groom and shading and how it might influence the rendering budget of a scene. Communication skills are necessary to collaborate with the CG Supervisors (for 3D animation), Art Director, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	- Follow the creative brief to create environments to match the reference concept art, story boards or imagery - Breakdown the script and or storyboards to create lists of objects to create for the environment and it's set dressing
Execute work of production assets	- Create set dressing objects per set - Set dress their environments - Ensure there is continuity of space and form across the entire environment - Work with the modelling, texturing, lighting and lookdev teams to sure everything is cohesive - Render scenes - Interpret written or verbal feedback to adjust and enhance their scenes - Follow the visual style of a project to maintain consistency across shots - Employ basic compositing skills and tools to be able to present their renders in a still or movie
Optimise scenes and outputs	- Understand how and when to break out their renders into smaller and more manageable components for performance reasons, to give control to compositors and/or for budgetary reasons - Manage render layers and outputs to be able to effectively hand off to compositors - Understand how to optimise a render to be as efficient as possible - Optimise geometry, shaders and textures to be as efficient as possible for each use case needed including Realtime, Offline Render, Game, etc. - Work within workflow templates and methods, documentation, suggesting improvements where appropriate - Ability to work with procedural scattering/ placement tools

Environment Artist

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

Execute matte painting

KEY TASKS

- Design and create realistic or stylised backgrounds that integrate seamlessly with live-action footage or CG
- Integrate 2D paintings with 3D geometry to allow for camera movements and parallax within the scene
- Employ software like Maya, Cinema 4D, or Blender for 3D integration
- Collect photos and other visual materials to ensure accuracy and realism (or to capture the desired style) in the painting
- Project 2D painting onto 3D models to create a more dynamic and dimensional scene, especially useful for camera moves
- Revise and adjust paintings based on feedback or changing needs of the scene

SKILLS AND COMPETENCIES

TECHNICAL SKILLS AND COMPETENCIES

3D Environment Creation	Level 3
3D Modelling	Level 2
Digital Lighting	Level 2
Lookdev	Level 3
Real-Time Production	Level 3
Surfacing and Texturing	Level 2
Render Management	Level 3
Real-Time Rendering Optimisation	Level 3

CRITICAL CORE SKILLS (TOP 5)

Communication	Intermediate
Self Management	Basic
Problem Solving	Advanced
Creative Thinking	Intermediate
Collaboration	Intermediate



3D Generalist

JOB ROLE DESCRIPTION

The 3D Generalist is a jack of all trades in the visual effects world. The 3D Generalist is usually tasked to take one-off shots from start to finish, typically establishing shots or ones that don't need to traverse through many departments. By not needing to hand off work to others, the 3D Generalist is able to take shortcuts that can save the project lots of time and money.

The 3D Generalist should have solid understanding of photography, and colour science and how its math relates to compositing. The 3D Generalist needs to have a solid understanding of lighting and how it relates to cinematography as well as colour, composition and the interplay of lighting and shadow.

Understanding of 3D rendering systems is important for this role. Communication skills are necessary to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	- Follow the creative brief to create their shots - Problem-solve how to do their shots
Develop creative assets for production	- Perform modelling, texturing, shading, layout and set dressing of scenes - Perform 2D painting of elements and photo bashing where applicable - Apply and match grain. - Perform tracking images - Place and create digital lights in a 3d scene - Render scenes - Interpret written or verbal feedback to adjust and enhance scenes - Perform lighting, rendering, and creating basic composites for their elements, managing render layers and outputs for efficient handoff to compositors. - Follow visual style of a project to maintain consistency across shots - Work with the compositor to supply them the work needed - Present assets for review and refine their assets based on feedback - Give feedback to their peers to make sure their styles match
Optimise scenes and outputs	- Understand how and when to break out their renders into smaller and more manageable components for performance reasons, to give control to compositors and/or for budgetary reasons - Manage render layers and outputs to be able to effectively hand off to compositors - Work within workflow templates and methods, documentation, suggesting improvements where appropriate

3D Generalist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute matte painting	• Design and create realistic or stylised backgrounds that integrate seamlessly with live-action footage or CG • Integrate 2D paintings with 3D geometry to allow for camera movements and parallax within the scene • Employ software like Maya, Cinema 4D, or Blender for 3D integration • Collect photos and other visual materials to ensure accuracy and realism (or to capture the desired style) in the painting • Project 2D painting onto 3D models to create a more dynamic and dimensional scene, especially useful for camera moves • Revise and adjust paintings based on feedback or changing needs of the scene
Execute matte painting	• Design and create realistic or stylised backgrounds that integrate seamlessly with live-action footage or CG • Integrate 2D paintings with 3D geometry to allow for camera movements and parallax within the scene • Employ software like Maya, Cinema 4D, or Blender for 3D integration • Collect photos and other visual materials to ensure accuracy and realism (or to capture the desired style) in the painting • Project 2D painting onto 3D models to create a more dynamic and dimensional scene, especially useful for camera moves • Revise and adjust paintings based on feedback or changing needs of the scene

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Modelling	Level 2	Communication	Intermediate
	Compositing Visuals	Level 2	Self Management	Basic
	Digital Lighting	Level 3	Problem Solving	Advanced
	Lookdev	Level 3	Creative Thinking	Intermediate
	Surfacing and Texturing	Level 2	Collaboration	Intermediate
	Render Management	Level 3		
	Real-Time Rendering Optimisation	Level 3		
	3D Animation	Level 3		
	Photography	Level 3		

Lighting Artist

JOB ROLE DESCRIPTION

The Lighting Artist adds the digital lights and HDRIs to a scene to properly and creatively illuminate it. For a live action project, the Lighting Artist has to match the lighting used within the photography. For a CG project, the Lighting Artist has to match the look used across a sequence and project and use creative lighting to help tell a visual story. The Lighting Artist is also responsible for bringing all the renderable elements together when creating their images (Characters, props, environments, Crowds, FX, etc.). The Lighting Artist needs to have a solid understanding of lighting and how it relates to cinematography as well as solid understanding of colour, composition and the interplay of lighting and shadow.

Understanding of Image Based Lighting, 3D rendering systems is important for this role. The Lighting Artist should also understand modelling, texturing, groom and shading and how it might influence the rendering budget of a scene. Communication skills are necessary to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the assignment	- Analyse an image and determine where, what type and what colour of lights were used - Conduct research to extract reference material to help visualize how the scene might be lit realistically. - Work with compositors, layout, animators and other departments to determine if holdout or blocking geometry is needed and to help light and render this geometry - Follow the visual style of a project to maintain consistency across shots
Execute lighting of production assets	- Place and create digital lights in a 3d scene - Create HDRIs from reference photography to relight a scene. - Create lighting rigs that may be used across a sequence or project - Bring together all the upstream components into a render scene. (characters, props, crowds, environments, etc) - Render scenes - Interpret written or verbal feedback to adjust and enhance their scenes - Paint textures to help drive the effects of a light. - Employ basic compositing skills and tools to be able to present renders in a still or movie - Present renders for review and refine their lighting based on feedback - Give feedback to their peers to make sure their styles match
Optimise scenes and outputs	- Understand how and when to break out their renders into smaller and more manageable components for performance reasons, to give control to compositors and/or for budgetary reasons - Manage render layers and outputs to be able to effectively hand this off to compositors - Understand how to optimise a render to be as efficient as possible - Work within workflow templates and methods, documentation, suggesting improvements where appropriate

Lighting Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Digital Lighting	Level 4	Communication	Intermediate
	Photography	Level 2	Sense Making	Intermediate
	Compositing Visuals	Level 3	Problem Solving	Intermediate
	LookDev	Level 3	Creative Thinking	Intermediate
	Surfacing and Texturing	Level 3	Collaboration	Intermediate
	Render Management	Level 3		
	Real-Time Rendering Optimisation	Level 3		
	Virtual Lighting Management	Level 3		



Effects Technical Director

JOB ROLE DESCRIPTION

The Effects Technical Director is tasked with crafting realistic physics-based digital effects, including natural phenomena such as fire, smoke, water, sparks, wind, sand, and electricity, as well as destruction effects like explosions, debris, and impact detritus. These effects are created through simulations that leverage mathematics, physics, and basic scripting to ensure they appear credible and align with the artistic style. The Effects Technical Director writes code and works in production software such as Houdini to generate these effects, providing problem-solving solutions tailored to the production's needs. Working closely with the VFX Supervisor, the Effects Technical Director ensures the seamless integration of effects with other visual elements and the smooth rendering of effects for the other departments.

The Effects Technical Director should have solid understanding of colour, composition and the interplay of lighting and shadow. The Effects Technical Director should also have understanding of photography (composition, lighting, framing, focus, aperture, etc), 3D rendering systems, and proceduralism and its pros and cons. Additionally, the Effects Technical Director requires understanding of modelling, texturing, and shading and how it might influence the rendering budget of a scene. Good understanding of scripting languages is also beneficial.

The Effects Technical Director should be able to observe natural phenomena and generate multiple examples of them. Communication skills are essential to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	- Plan, estimate, and prioritise time for content completion with designated production tools, and collaborating with leads, supervisors, and production teams - Interpret creative briefs or scripts to determine the technical resources required, maintaining technical and visual consistency across all effects
Execute FX work of production assets	- Track progress with designated production tools, and collaborating with leads, supervisors, and production teams. - Apply scripting and coding skills to develop FX elements that match reference concept art, storyboards, or imagery, ensuring cohesive work with modeling, texturing, lighting, and lookdev teams. - Perform lighting, rendering, and creating basic composites for FX elements, managing render layers and outputs for efficient handoff to compositors. - Design look development and establishing setups for procedural and dynamic simulations, including particle and fluid systems, as well as creating repeatable effects for use across sequences or films understanding how to optimise renders for maximum efficiency - Write code for custom software to handle complex effects, - Analyse, research and resolve technical challenges in collaboration with various departments and the VFX or CG supervisor, interpreting feedback to adjust and enhance. - Ensure adherence to the visual style of the project for consistency across shots - Present elements for review and refine their elements based on feedback - Give feedback to their peers to make sure their styles match

Effects Technical Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Optimise assets and output	• Understand how and when to break out their renders into smaller and more manageable components for performance reasons, to give control to compositors and/or for budgetary reasons • Manage render layers and outputs to be able to effectively hand off to compositors • Understand how to optimise a render to be as efficient as possible. • Work within workflow templates and methods, documentation, suggesting improvements where appropriate

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Animation	Level 2	Communication	Advanced
	FX Simulation	Level 3	Sense Making	Intermediate
	Programming and Coding	Level 3	Problem Solving	Advanced
	Compositing Visuals	Level 3	Creative Thinking	Intermediate
	LookDev	Level 3	Collaboration	Intermediate
	Render Management	Level 3		
	Real-Time Rendering Optimisation	Level 3		

Compositor

JOB ROLE DESCRIPTION

A Compositor integrates computer-generated (CG) assets, matte paintings, and live-action footage to create the final image of a frame, shot, or VFX sequence. Responsible for matching and combining each digital asset, a Compositor adjusts elements like light and shadow, colour and grading, perspective, and depth to appear as one cohesive image. This includes adjusting each element's colour, luminescence, focus, and placement to ensure seamless blending.

Conducting significant research on real-life examples, a Compositor generates creative concepts to achieve the vision, applying knowledge of the visual effects pipeline to utilise digital compositing tools and techniques. A Compositor is expected to be a team player, highly collaborative with other departments, and possess visual storytelling abilities to align deliverables with 2D and 3D elements within the timeline.

A Compositor should possess advanced understanding of colour, composition and the interplay of lighting and shadow. A Compositor should also have solid understanding of photography (composition, lighting, framing, focus, aperture, etc), stereo and anamorphic compositing, and colour science and how its math relates to compositing. Good understanding of math (Algebra, Geometry and Trigonometry) is also beneficial to assist with scripting. Basic understanding of scripting languages is also useful to assist with compositing. Communication skills are essential to collaborate with the CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Establish creative requirements for the project	• Conduct research to generate ideas to visualize how the elements might be combined creatively • Collaborate with multiple departments, including Layout, FX, Lighting, Environments, and Generalist teams, to ensure everything is cohesive and contribute creative ideas to achieve the vision of each shot.
Execute compositing of production assets	• Integrate 2D and 3D elements of the shot, balancing the creative and technical aspects of each frame, and follow the creative brief to match the reference concept art, storyboards, or imagery • Execute compositing of CG elements using digital compositing tools and techniques for simpler frames, including rotoscoping, painting, keying of images, and colour grading • Utilise match moving and 3D tracking tools for the integration of CG elements and stitching of plates into live-action shots, retiming and stitching multiple plates together as needed • Retrieve raw CG elements, live-action footage, blue or green screen footage, and motion capture data for the purpose of compositing, rotoscopy, and chroma keying techniques. • Apply rules of composition, lighting, image properties, and colour theory when integrating digital assets, matching lens distortions, chromatic aberration, focus, and grain to create a seamless cinematic shot • Manage intermediate outputs and stay organised so that work can be shared amongst others • Interpret written or verbal feedback to adjust and enhance scenes. • Follow the visual style of a project to maintain consistency across shots and understand how to optimise a render to be as efficient as possible.

Compositor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute matte painting	• Design and create realistic or stylised backgrounds that integrate seamlessly with live-action footage or CG • Integrate 2D paintings with 3D geometry to allow for camera movements and parallax within the scene • Collect photos and other visual materials to ensure accuracy and realism (or to capture the desired style) in the painting • Project 2D painting onto 3D models to create a more dynamic and dimensional scene, especially useful for camera moves • Revise and adjust paintings based on feedback or changing needs of the scene

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Compositing Visuals	Level 3	Communication	Advanced
	Photography	Level 2	Sense Making	Intermediate
	Rotoscoping, Paint and Matte Work	Level 3	Problem Solving	Advanced
	2D Animation	Level 3	Creative Thinking	Intermediate
	3D Animation	Level 3	Collaboration	Intermediate
	Render Management	Level 3		
	Real-Time Rendering Optimisation	Level 3		
	High Dynamic Range (HDR) Video	Level 4		



Roto / Paint Artist

JOB ROLE DESCRIPTION

The Roto / Paint Artist rotoscopes and separates different parts of an image in a consistent manner so that the image can be treated differently, for example, to colour-correct a person or object, or to place CG in between an actor on screen with the background. The Roto / Paint Artist also paints out portions of an image that aren't desired. These can include tracking markers, safety harnesses, cosmetic blemishes, logos amongst other items. The Roto / Paint Artist should possess advanced understanding of colour, composition and the interplay of lighting and shadow.

The Roto / Paint Artist also needs solid understanding of photography (composition, lighting, framing, focus, aperture, etc), stereo and anamorphic imagery, colour science and how its math relates to compositing. The Roto / Paint Artist should also have good understanding and ability to track to create accurate and steady tracks. Communication skills are essential to collaborate with the Compositors, CG Supervisors, Visual Effects Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Establish creative requirements for the project		- Follow the visual style of a project to maintain consistency across shots - Work with compositor to supply the work needed		
Execute roto / prep of production assets		- Follow the creative brief to perform rotoSCOPE/ paint the portions of an image that are needed - Problem-solve how to do their portion of the shots - Perform rotoSCOPEing, painting and keying of images, colour grading - Apply and match grain - Perform tracking of images - Present media for review - Interpret written or verbal feedback to adjust and enhance their scenes		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Compositing Visuals	Level 2	Communication	Advanced
	RotoSCOPEing, Paint and Matte Work	Level 3	Self Management	Intermediate
	2D Animation	Level 3	Problem Solving	Advanced
			Creative Thinking	Intermediate
			Collaboration	Advanced



Motion Capture Technician

JOB ROLE DESCRIPTION

The Motion Capture Technician performs the capture, cleanup and processing of high-quality 3D motion capture data for game animation, pre-rendered cinematics, and real-time Virtual Productions. The Motion Capture Technician receives instructions from the Motion Capture Supervisor.

Before, after and during motion capture sessions, the Motion Capture Technician sets up and maintains the motion capture studio. During shots, the Motion Capture Technician operates the capture station to ensure high-quality marker tracking and motion capture.

When appropriate, the Motion Capture Technician can also provide support to the performers on site. Post-capture, the Motion Capture Technician processes and cleans up the captured motion data. The Motion Capture Technician also collaborates with the Animation teams to design, refine and optimise the studio's motion capture method & pipelines.

The Motion Capture Technician should possess a unique blend of technical expertise and artistic vision. The Motion Capture Technician is meticulous in ensuring compliance with established workflows and operating procedures. The Motion Capture Technician should have good communication and collaboration skills to perform well as part of a team.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan for motion capture sessions	• Participate in meetings with the Motion Capture Supervisor and other Motion Capture team members to establish roles and standard operating procedures so as to ensure smooth operations before, during & after motion capture sessions
Prepare for motion capture sessions	• Perform maintenance on studio and motion capture equipment • Test motion capture equipment according to technical requirements prior to a motion capture session • Collaborate with Motion Capture Supervisor and other Motion Capture team members during rehearsals or pre-shoot meetings to ensure clear communication and understanding
Perform operations for motion capture sessions	• Set up motion capture equipment, including cameras, markers and bodysuits • Calibrate motion capture equipment, including cameras, markers and bodysuits • Perform the capture process while ensuring data accuracy and quality • Troubleshoot technical issues that may arise during the shoot and collaborate with the technical team for prompt resolutions • Maintain a safe and efficient working environment during motion capture sessions
Process data from motion capture sessions	• Process and validate motion capture data after the shoot • Review captured data for any errors, artefacts or inconsistencies • Clean up and refine motion capture data, removing any unwanted noise or aberrations • Ensure the accurate synchronisation and alignment of motion capture data with other elements of the production

Motion Capture Technician

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Data Cleaning and Retargeting	Level 3	Communication	Intermediate
	Motion Capture Pipeline Management	Level 3	Self Management	Intermediate
	Motion Capture Technology	Level 4	Problem Solving	Advanced
	Real-Time Production	Level 3	Creative Thinking	Basic
			Collaboration	Intermediate



Motion Capture Supervisor

JOB ROLE DESCRIPTION

The Motion Capture Supervisor is responsible for all matters regarding the motion capture process. The Motion Capture Supervisor establishes workflows together with other production departments to ensure quality data capture & processing for film, television, video games, animation and real-time on-set virtual productions. The Motion Capture Supervisor works closely with clients, actors, and other technical teams to allocate resources efficiently.

The Motion Capture Supervisor should possess a unique blend of technical expertise & artistic vision and is meticulous to oversee every aspect of the shoot. The Motion Capture Supervisor should have good leadership, communication skills and collaborative skills in order to convey concise, relevant & accurate information to the technical team and non-technical stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan for motion capture sessions	• Collaborate with Directors, Producers and Animators to understand project requirements and creative vision • Develop an overall plan for all the motion capture sessions, including scheduling and equipment setup • Coordinate with the Production team to ensure smooth integration of motion capture data into the overall production pipeline
Prepare for motion capture sessions	• Develop a comprehensive plan for each motion capture session, including shot lists, actor direction and technical setup • Coordinate with the Production team to schedule shoot sessions and allocate necessary resources • Conduct rehearsals or pre-shoot meetings to ensure clear communication and understanding among the team members • Work closely with actors to prepare for motion capture session requirements by helping them understand the technical aspects of motion capture so they can adapt their performances accordingly
Supervise motion capture sessions	• Check setup & calibration of motion capture equipment, ensuring cameras, markers and bodysuits all meet quality standards • Guide actors during motion capture sessions to capture desired performances • Supervise the capture process to ensure data accuracy and quality • Troubleshoot technical issues that may arise during the shoot and collaborate with the technical team for prompt resolutions • Ensure a safe and efficient working environment during motion capture sessions



Motion Capture Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Process data from motion capture sessions		- Supervise the processing and validation of motion capture data after the shoot - Review captured data and images to identify any errors, artefacts or inconsistencies - Collaborate with animators and technical artists to integrate motion capture data into the production pipeline - Supervise the cleaning up and refinement of motion capture data - Ensure the accurate synchronisation and alignment of motion capture data with other elements of the production		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Data Cleaning and Retargeting	Level 5	Communication	Advanced
	Motion Capture Pipeline Management	Level 4	Self Management	Intermediate
	Motion Capture Technology	Level 4 - 5	Problem Solving	Advanced
	Real-Time Production	Level 5	Creative Thinking	Intermediate
			Collaboration	Intermediate



Motion Graphic Designer

JOB ROLE DESCRIPTION

The Motion Graphic Designer is responsible for the planning, designing, and development of animated visual content for a variety of media including film, TV production, web, mobile applications and video games. The Motion Graphic Designer utilises a combination of static and animated elements such as information, text, pictures, video, and sound to create engaging and interactive content. The Motion Graphic Designer primary goal is to produce information and entertainment that is tailored to a specific audience and purpose. The Motion Graphic Designer may collaborate with other professionals, such as graphic designers, animators, writers, and developers, to crystallise ideas. The Motion Graphic Designer is proficient in graphic design, animation and visual effects techniques to convey information, enhance storytelling and captivate audiences.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
Design appealing visuals		• Create visually appealing designs using various graphic design tools and software • Develop design concepts and translating them into digital or print media • Apply design principles such as colour theory, typography, and layout to create effective visual communication		
	Conceptualise visuals to complement content	• Guide the use of innovative visual formats to continuously engage and appeal to target audience • Lead the conceptualisation of visual ideas that support produced content • Manage the visual development of the production to ensure alignment to creative and technical requirements • Present visual ideas to production teams • Review visuals to provide feedback to enhance the overall visual experience of target audience		
Develop visual concept		• Analyse the brief or concept to develop an overarching design concept • Develop the budget and schedule for the department by detailing time, material and resources required to complete the project • Direct the production of illustrative material to depict the design concept • Lay out a comprehensive set of requirements for the production by collaborating with production teams		
SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Motion Graphics	Level 3	Communication	Intermediate
	2D Animation	Level 3	Self Management	Intermediate
	Compositing Visuals	Level 3	Problem Solving	Intermediate
	Concept Art Creation	Level 3	Creative Thinking	Intermediate
			Collaboration	Advanced



Motion Graphic Art Director

JOB ROLE DESCRIPTION

The Motion Graphic Art Director leads and oversees the artistic and creative aspects of motion graphic projects. The Motion Graphic Art Director plays a crucial role in providing guidance relating to the visual direction and ensures that the motion graphics is aligned with the overall creative vision of a project. The Motion Graphic Art Director conceptualises and leads designers to produce high-quality outputs. The Motion Graphic Art Director also manages project timelines and budgets, ensuring that the motion graphic team stays on track and delivers work within specified deadlines. The Motion Graphic Art Director constantly seeks innovative approaches to motion graphics, exploring new techniques, technologies and design trends to push the boundaries of creativity.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Conceptualise ideas for content	• Discuss the narrative, visual requirements and other production requirements with the creative leadership teams • Evaluate concepts or ideas for suitability, marketability and potential audience appeal
Develop visual concept	• Analyse the brief or concept to develop an overarching design concept • Develop the budget and schedule for the department by detailing time, material and resources required to complete the project • Direct the production of illustrative material to depict the design concept • Lay out a comprehensive set of requirements for the production by collaborating with production teams • Create style frames
Manage teams and/or departments	• Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures • Define staff development strategies by coaching, mentoring and engaging in career discussions
Manage projects	• Collaborate with creative team and management to determine and resolve issues associated with project implementation • Lead project team to meet schedules, budget, manpower and technical quality targets • Maintain project discipline to document scope changes, issues and risks that affect implementation

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Motion Graphics	Level 4	Communication	Advanced
			Self Management	Advanced
			Problem Solving	Advanced
			Creative Thinking	Intermediate
			Collaboration	Advanced

Pipeline Technical Director

JOB ROLE DESCRIPTION

The Pipeline Technical Director supports the pipeline and the artists using it. The Pipeline Technical Director helps create tools and scripts that allow for data to flow in and out of applications and departments. The Pipeline Technical Director also optimises the processes for future shows and projects. The Pipeline Technical Director should be experienced in developing tools in one or more DCC applications. The Pipeline Technical Director should possess skills in coding languages such as Python.

The Pipeline Technical Director should also have good understanding of the entire visual effects process. General understanding of computer networking, file systems and other computer processes to help troubleshoot is required. The Pipeline Technical Director should also have solid understanding of Linux and Windows systems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Support artists and pipeline	• Gather requirements when a problem has been identified • Write tools for the different departments • Maintain and update existing tools within the company • Identify issues within the pipeline proactively • Document the problem, symptoms and the solution employed • Work with the CG Supervisor to prioritise the order of issues to resolve
Manage teams and/or departments	• Keep current with developments within the industry and different DCCs • Communicate with other Pipeline TDs and CG Supervisors on different projects and to share lessons learned or gaining insight on ways to improve the pipeline or processes • Mentor and guide team to maintain an overall high level of coverage and overlap of skills and knowledge

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Database Administration	Level 2	Communication	Intermediate
	Programming and Coding	Level 3	Self Management	Intermediate
	VFX Pipeline Development	Level 4	Problem Solving	Intermediate
	Media File Formats Conformation	Level 3	Creative Thinking	Intermediate
	Rigging for Animation	Level 3	Collaboration	Intermediate

Editor (VFX and Animation)

JOB ROLE DESCRIPTION

The Editor (VFX and Animation) maintains a running edit that is in sync with what the client editor has and maintains multiple running edits of what each department has as well. The Editor (VFX and Animation) checks that all the work that is being passed around has continuity and has all the necessary pieces. The Editor (VFX and Animation) will assist to propose new edits to the client when there are continuity, creative or technical issues. The Editor (VFX and Animation) should possess expertise in editing software and have solid understanding of timing and cinematography.

Communication skills are essential to collaborate with the client editor, Department Supervisors and Visual Effects Supervisor.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish requirements for the project	• Establish how the client and the VFX Studio will be working with regards to the edit • Go over countsheets and shoot notes and compare with what is being handed over to the VFX Studio to ensure everything is in place • Split up incoming plates shots • Match up different elements into single shots such as FG, BG, FX, etc. • Split up audio into the shots
Execute daily duties	• Communicate with the client editor and update the in house edit • Update the edit of each discipline's work based on what was submitted that day • Maintain an edit that has the latest VFX work inserted into the client work • Review outputs submitted by artists to ensure technical fit for length, colour, resolution and compression • Review outputs submitted by artists to ensure match with the edit creatively including framing, timing of the action and audio match • Review client deliverables to matches the notes given • Create alternate edits to propose to the client

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Media File Formats Conformation	Level 3	Communication	Intermediate
	Video Editing (Creative)	Level 3	Self Management	Intermediate
	High Dynamic Range (HDR) Video	Level 4	Problem Solving	Intermediate
	Video Editing (Technical)	Level 3	Creative Thinking	Intermediate
	Introduction to Visual Effects for Creators Directors and Producers	Level 3	Collaboration	Intermediate
	Creative Storytelling	Level 3		

Real-Time 3D Artist (Virtual Production and Games)

JOB ROLE DESCRIPTION

The Real-Time 3D Artist (Virtual Production and Games) creates 3D assets & environments in a real-time game engine for virtual production shoots and video games. The Real-Time 3D Artist (Virtual Production and Games) is responsible for creating specific elements assigned based on skill sets including modelling, rigging, surfacing & texturing, digital lighting and digital compositing. The Real-Time 3D Artist (Virtual Production and Games) can also help with the visualisation of a production by creating pre-visualisations, post-visualisations, stunt visualisations and more. The Real-Time 3D Artist (Virtual Production and Games) works under the supervision of the Virtual Art Lead (if working on virtual production projects) or the Games equivalent of the Virtual Art Lead.

The Real-Time 3D Artist (Virtual Production and Games) works in individual capacity to deliver creative outcomes as part of a team in a real-time project environment. The Real-Time 3D Artist (Virtual Production and Games) regularly attends team meetings to align expectations of research and ideas on the production with the team. The Real-Time 3D Artist (Virtual Production and Games) should have a keen sense in design, layout, colour and composition, as well as an eye for creative detail to develop creative ideas and assets. The Real-Time 3D Artist (Virtual Production and Games) should be able to have good time management and work well under pressure in real-time production. The Real-Time 3D Artist (Virtual Production and Games) should also be able to communicate effectively with team members and other stakeholders to function effectively as part of a project team.

In virtual production projects, the Real-Time 3D Artist (Virtual Production and Games) should also have basic knowledge of film production processes (e.g. scripts, concepts, sets, storyboards, etc.) and the production pipeline. The Real-Time 3D Artist (Virtual Production and Games) should also have a general understanding of cameras and how changing their values will contribute to how you might block, light and shoot a scene. As for games production, the Real-Time 3D Artist (Virtual Production and Games) should also have basic knowledge of the game development pipeline.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Establish creative requirements for the project	• Interpret script and storyboard to understand requirements for 3D art assets in a real-time environment such as a game engine • Contribute creative ideas to the 3D art and visualisation briefing discussions • Conduct research to generate ideas for 3D art elements for live-action production
Develop 3D models for animation	• Utilise real-time game engine design tools to translate 2D art developed during the concept art development process into 3D models • Create textures for the surfacing of 3D character models and layout elements using modelling tools and visual programming • Utilise render engine to carry out texture baking to combine original textures, lightings, shadows and other effects into a new texture • Collaborate with animation team to understand the modelling and rigging requirements for character animation • Create skeletal rigs to enable motion in characters with simpler movements • Refine 3D models, textures and rigs iteratively based on creative input provided • Develop mockup of 3D visual concepts and adjust concepts in real-time as directed • Utilise generative AI techniques to create a wide range of 3D models and scenes



Real-Time 3D Artist (Virtual Production and Games)

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute lighting processes	• Utilise lighting reference maps captured during live-action footage recording to light up computer generated (CG) elements in alignment with the lighting of the live-action footage • Utilise provided digital lighting tools and lighting templates to execute the lighting of the shot to achieve the creative vision of the live-action shot in real-time • Support the development of light-rigs to execute the artistic and cinematic development of the live-action project • Determine the positioning, colour and intensity of virtual lights to achieve the desired lighting • Refine the lighting of each shot iteratively based on input from the creative leadership
Execute compositing of real-time ready production assets	• Utilise match moving and 3D tracking tools for the integration of CG elements into live-action shots • Execute compositing of CG elements using digital compositing tools and techniques for simpler frames • Utilise rotoscoping and chroma keying techniques for the creation of mattes for compositing • Retrieve raw CG elements, live action footage, blue or green screen footage and motion capture data for the purpose of compositing • Utilise real-time engine to render 3D graphics, art elements and animations instantly
Execute virtual production operations	• Prepare pre-visualisations, post-visualisations or stunt visualisations at different stages of the filmmaking process for the production's visualisation needs

Real-Time 3D Artist (Virtual Production and Games)

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Environment Creation	Level 3	Communication	Intermediate
	Digital Lighting	Level 2	Learning Agility	Intermediate
	Lookdev	Level 3	Problem Solving	Intermediate
	Photography	Level 2	Creative Thinking	Intermediate
	Programming and Coding	Level 3	Collaboration	Intermediate
	Real-Time Production	Level 3		
	Real-Time Rendering Optimisation	Level 4		
	Real-Time Workflow Design	Level 4		
	Render Management	Level 3		
	Rigging for Animation	Level 2		
	Surfacing and Texturing	Level 2		
	3D Animation	Level 3		
	3D Modelling	Level 3		
	Surfacing and Texturing	Level 3		
	Virtual Lighting Management	Level 3		
	Virtual Set Design and Construction for ICVFX	Level 3		



Computer Graphics Supervisor

JOB ROLE DESCRIPTION

The Computer Graphics Supervisor is in charge of and responsible for all the show's technology decisions and how they are implemented. This includes workflows, tools and pipeline decisions. The Computer Graphics Supervisor needs to be well versed and current with technology trends to be able to capitalise on new technology and be able to ascertain if a new technology or process is viable for their project. The Computer Graphics Supervisor needs to have a solid understanding of all the different groups and teams of people involved in the creation of a project and how they operate. As the Computer Graphics Supervisor will likely be the liaison between all of them, the Computer Graphics Supervisor needs to be able to identify problems and be able to solve those problems within their means. The Computer Graphics Supervisor needs to be able to critically evaluate schedules and budgets and apply commercial awareness in response to the scope of a project and/or changes to the concept, plate materials or shot count.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Manage Teams and/or Departments	• Communicate with all the different departments on a project to ascertain how each one wants to work and the tools they will need to do that work • Define common goals, direction, and accountability among staff, including leadership structures and communication frameworks to ensure projects are delivered on time and on budget • Support the iterative nature of production by providing ongoing verbal, written and visual critique to ensure the quality of assets, shots and tools • Define staff development strategies through coaching, mentoring, and career discussions, ensuring great communication across all disciplines • Supervise a multi-disciplinary team of VFX specialists, to deliver the creative vision from pre to post-production, overseeing work in collaboration with department supervisors • Provide technical authority and guidance for the organisation regarding VFX creation and delivery, partnering with the VFX Supervisor and Department Supervisors to determine technical approach to projects • Collaborate with the VFX Supervisor and VFX Producer to ensure the teams and tools are adequate to support the creative and budgetary constraints of the show • Provide technical advice to the VFX Supervisors regarding how best to achieve the aesthetic requirements in an efficient manner while maintaining the highest visual standard
Manage project	• Forecast, budget and manage render resources, storage resources and manage license and software resources for the show • Forecast, budget and manage bandwidth and transfer resources for the show • Forecast and manage Research and Development and support resources needed for the show • Resolve technical issues and inefficiencies with the project • Plan and orchestrate the development and rollout of new tools and processes • Collaborate with other CG Supervisors at your location and across other studios to ensure parity across locations and projects

Computer Graphics Supervisor

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	3D Animation	Level 2	Communication	Intermediate
	3D Modelling	Level 2	Self Management	Intermediate
	Compositing Visuals	Level 3	Problem Solving	Intermediate
	Digital Lighting	Level 3	Creative Thinking	Intermediate
	Lookdev	Level 3	Collaboration	Intermediate
	Procurement for Production Operations	Level 3		
	Production Budget Management	Level 3		
	High Dynamic Range (HDR) Video	Level 4		
	Rigging for Animation	Level 3 - 4		
	Surfacing and Texturing	Level 3 - 4		
	VFX Pipeline Development	Level 3 - 4		
	FX simulation	Level 4		
	Motion Capture Technology	Level 3		
	Media File Formats Conformation	Level 3		
	3D Environment Creation	Level 4		
	Groom / Character FX	Level 4		
	Introduction to Visual Effects for Creators Directors and Producers	Level 3		
	Layout	Level 3		
	Programming and Coding	Level 3		
	Real-Time Production	Level 4		
	Real-Time Workflow design	Level 4		
	Talent Casting	Level 3		
	Virtual Lighting Management	Level 3		
	Virtual Set Design and Construction for ICVFX	Level 4		



Visual Effects Supervisor

JOB ROLE DESCRIPTION

The Visual Effects Supervisor holds the overall responsibility for managing a VFX project. The Visual Effects Supervisor oversees the VFX pipeline and coordinates the work of all the VFX artists involved. The primary role is to ensure that all the VFX elements produced by their company or studio for a project meet the required standards. From the early stages of pre-production, the Visual Effects Supervisor collaborates closely with the director or producer of a film or TV programme, serving as the main point of contact between the VFX studio and the creative team. Together, they determine the specific VFX requirements for each shot in the film. The Visual Effects Supervisor works alongside the VFX artists to develop prototype materials, such as concept art and computer-generated images, which help establish the visual style of the VFX in the production.

During filming, the Visual Effects Supervisor is present to assess the shots and ensure they are suitable for integrating the VFX elements. It is preferred that the shots are "locked," meaning they have been edited and approved, allowing the VFX team to begin their work while the rest of the film is being shot.

Throughout the post-production phase, the Visual Effects Supervisor continues to lead the team, overseeing the quality of all the work produced and ensuring that it aligns with the director's or producer's vision.

The Visual Effects Supervisor should possess a demonstrable blend of technical and artistic skills with experience as Digital Artist or Technical Director. The Visual Effects Supervisor should be experienced with commercial VFX software and have advanced understanding of colour, composition and the interplay of lighting and shadow. The Visual Effects Supervisor should also have solid understanding of photography (composition, lighting, framing, focus, aperture, etc) and math (Algebra, Geometry and Trigonometry) to assist with scripting. Basic understanding of scripting languages is useful to assist with project delivery. Communication skills are essential to collaborate with the CG Supervisors and other department supervisors.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Critically evaluate schedules and budgets and apply commercial awareness in response to the scope of a project and/or changes to the concept, plate materials or shot count • Define staff development strategies through coaching, mentoring and career discussions • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures • Support the iterative nature of production by providing ongoing verbal, written and visual critique to ensure the quality of assets and shots • Supervise a multi-disciplinary team of VFX specialists, to deliver the creative vision from pre to post-production • Provide technical authority and guidance for the organisation regarding VFX creation and delivery

Visual Effects Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Establish VFX requirements for project	• Interpret a VFX brief (e.g., technical script, storyboard, previsualisation), identify the interacting technical factors and the methodology to be used, and communicate strategy to ensure the delivery of the project, technically and creatively • Collaborate with multiple stakeholders (e.g. director, director of photography, producer) throughout the end-to-end production process, adapting VFX approaches and employing strategies to maximise the potential of client ideas and conceptualise their vision
Plan VFX workflow	• Identify, develop, and oversee technical workflow, to enable and optimise the delivery of a VFX production • Predict timing and associated costs of projects on varying scales • Determine technical approach on the software, and techniques to be used to achieve necessary visual effects
Develop VFX assets for production	• Develop prototype materials, such as concept art and computer- generated image • Supervise on-set production and filming to assess shots and ensure they are suitable for integrating VFX elements • Guide on-set crew regarding VFX requirements and offer real-time feedback on how shots can be optimised for VFX integration • Guide creative project teams with inputs on the artistic direction and means to achieve the creative vision, working collaboratively with Creative Director, Overall VFX Supervisor and Director if required. • Sign-off creative assets after creative and technical approval • Liaise with live-action production and creative teams to align creative objectives and operations, partnering with studio operations and production

Visual Effects Supervisor

	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
SKILLS AND COMPETENCIES	3D Animation	Level 4	Communication	Advanced
	3D Modelling	Level 4	Self Management	Intermediate
	Compositing Visuals	Level 4	Decision Making	Advanced
	Digital Lighting	Level 4	Creative Thinking	Advanced
	Lookdev	Level 4	Collaboration	Advanced
	High Dynamic Range (HDR) Video	Level 4		
	Procurement for Production Operations	Level 4		
	Production Budget Management	Level 4		
	Production Team and Crew Selection	Level 4		
	Rigging for Animation	Level 4		
	Surfacing and Texturing	Level 4		
	VFX Pipeline Development	Level 4		
	3D Environment Creation	Level 4		
	Camera Tracking / Matchmove	Level 4		
	Character Design	Level 4		
	Concept Art Creation	Level 4		
	Creative Storytelling	Level 4		
	FX Simulation	Level 4		
	Groom / Character FX	Level 4		
	Introduction to Visual Effects for Creators Directors and Producers	Level 4		
	Layout	Level 4		
	Media File Formats Conformation	Level 4		
	Motion Capture Technology	Level 4		
	Motion Graphics	Level 4		
	Photography	Level 4		
	Real-time production	Level 4		



Visual Effects Supervisor

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES	
	Rotoscoping, Paint and Matte Work	Level 4
	Storyboarding	Level 4
	Talent Casting	Level 4
	Video Editing (Creative)	Level 4
	Video Editing (Technical)	Level 4
	Virtual Set Design and Construction for ICVFX	Level 4



Virtual Production / ICVFX

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
Virtual Art Department	Virtual Art Lead	284
	Virtual Art Director	286
Virtual Stage Production	Virtual Systems Operator	288
	Camera Tracking Technician	290
	LED Systems Engineer	292
	Virtual Systems Technical Director	294
All Emerging Technologies (Virtual Production / ICVFX) sub-tracks	Virtual Production Technical Artist	296
	Virtual Production Supervisor	298

Virtual Art Lead

JOB ROLE DESCRIPTION

The Virtual Art Lead creates visual concepts and leads the team in building assets & environments for virtual production. The Virtual Art Lead reports to the Virtual Art Director.

The Virtual Art Lead leads a team of artists in visual development by distilling the necessary scope through script analysis, research and developing concept sketches. The Virtual Art Lead is also well-versed in the 3D packages and real-time game engines required to create 3D models & environments that are optimised for virtual production projects.

The Virtual Art Lead should be highly creative and detail-oriented about crafting visual elements. The Virtual Art Lead needs to be a good collaborator, to work with digital artists of different creative and technical specialisations. A level head is necessary since the Virtual Art Lead will be coordinating this creative work while under pressure to meet strict deadlines.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop visual concept	• Develop concept art and sketches through analysing the script or any source materials that align with the artistic intent • Lead the creative team in the development of visual materials that consistently follow the visual style set forth by the Virtual Art Director
Plan art specifications for production	• Possess an advanced understanding of virtual production and the use of real-time game engines • Develop timelines, set milestones and ensure the Virtual Art Department meets production deadlines without compromising quality • Manage software, hardware & human resources effectively to ensure project objectives are met on time and within budget
Execute virtual scene development	• Demonstrate expert knowledge of the 3D software packages and real-time game engines used in virtual production • Create 3D models and environment sets for virtual production with clean topology from concept sketches and real-world objects or photos • Integrate 3D assets into scene composites to create visually engaging virtual environments that align with the project's vision • Address technical challenges in the 3D art production process to find solutions that align with the project's technical requirements • Lead research & development efforts in exploring new tools, technologies and methods that can enhance the quality & efficiency of 3D virtual production
Manage teams and/or departments	• Conduct regular reviews of 3D assets and scenes to provide constructive feedback • Manage teams to ensure development is on track and meets the project's artistic and technical standards • Work closely with other departments, including Visual Effects and Animation to ensure a cohesive production workflow • Ensure thorough documentation of artistic processes, asset specifications and technical guidelines for Virtual Art Department's reference & alignment
Manage virtual production operations	• Adjust virtual assets & environments displayed on the LED wall in real-time under the instructions of the Virtual Art Director and the Virtual Production Supervisor in response to the needs of the Director or Director of Photography or the Production Designer if the Virtual Art Lead is required to be on set



Virtual Art Lead

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Virtual Production (VP) Art Direction	Level 4	Creative Thinking	Advanced
	Concept Creation	Level 4	Problem Solving	Intermediate
	Creative Execution	Level 4	Collaboration	Advanced
	Virtual and Physical Art Asset Integration	Level 4	Communication	Advanced
	Virtual Lighting Management	Level 4	Adaptability	Intermediate
	Virtual Set Design and Construction for ICVFX	Level 4		



Virtual Art Director

JOB ROLE DESCRIPTION

The Virtual Art Director oversees the overall visual aspects of virtual sets to ensure they are completed within the agreed budget and timeline. The Virtual Art Director leads the entire Virtual Art Department. The Virtual Art Director reports to the Production Designer with regard to aesthetic requirements, but also needs to report to the Virtual Production Supervisor to ensure alignment with the overall virtual production approach and workflow. The Virtual Art Director oversees the design of sketches, concept art, technical drawings and models of virtual environments by analysing scripts. The Virtual Art Director also provides guidance for pre-visualisation and tech-visualisation.

The Virtual Art Director oversees the building of assets and environments for virtual production workflows such as shooting in LED volumes and chroma key stages. The Virtual Art Director needs to have an understanding of how the virtual set blends seamlessly with the physical set. To this end, the Virtual Art Director needs to work closely with the physical Production Design team. The Virtual Art Director needs to have a fundamental understanding of filmmaking processes. The Virtual Art Director also manipulates the 3D assets & environments being displayed on the LED volume according to feedback from the creative teams.

The Virtual Art Director should have strong leadership because the Virtual Art Director often needs to oversee various teams of artists to accomplish the virtual asset and environment development required for virtual production. The Virtual Art Director should be highly organised and a strong collaborator. The Virtual Art Director needs to be both technical and creative, and should be creative in solving complex problems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan art specifications for production	• Possess a deep understanding of real-time game engines and their deployment in virtual production • Possess a strong understanding of the physical aspects of production design, such as scale, proportion and materials, so as to seamlessly combine physical props with digital assets for virtual production • Lay out a comprehensive visual development pipeline and workflow for the Virtual Art Department • Manage the work stream of the artists under supervision • Provide regular updates to the various departments in Content Production & Management and discuss changes that may be required • Oversee the collaboration between the Visual Effects team and the Virtual Art Department for complex scenes in virtual production that extend extensively into post-production
Develop the visual concept	• Analyse the script or concept in order to distil a visual development work plan • Collaborate closely with the Director, Director of Photography and Production Designer to develop the visual concepts and design approach of the project • Guide research for theme and historical information to produce visual concepts that are accurate • Present the overall design concepts to Directors and Producers to discuss breakdown of the visual requirements needed for the production, including environment design and other computer-generated imagery • Direct the development of concept art, sketches and 3D assets & environments for virtual production

Virtual Art Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute virtual scene development	• Monitor the execution of virtual assets & environment development in accordance with approved concepts and specifications • Work closely with the Director, Director of Photography, Producer, Production Designer and Virtual Production Supervisor to ensure the virtual elements are created in alignment with the established artistic and technical direction & requirements • Conduct regular team reviews to recommend schedule changes as well as cost and resource adjustments • Ensure cohesive development of design elements by collaborating with various teams in the Camera, physical Art and other departments • Drive the Virtual Art Department to meet the script or concept requirements while keeping within budget and schedule constraints • Guide the pre-visualisation and tech-visualisation process by translating the virtual assets & environments for the Director and Director of Photography so that they can plan for virtual production
Manage virtual production operations	• Provide technical support relating to real-time engine optimisation and virtual asset adjustments during the virtual production shooting phase • Possess an understanding of physical on-set lighting, camera tracking and production design in order to guide the seamless integration of virtual elements into a live-action set • Adjust virtual assets & environments displayed on the LED wall in real-time under the instructions of the Virtual Production Supervisor in response to the needs of the Director or Director of Photography or the Production Designer • Provide keen advice to the Director and Director of Photography with regard to artistic adjustments in order to enhance visual coherence during the virtual production shoot

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 5	Creative Thinking	Intermediate
	Virtual Production (VP) Art Direction	Level 5	Decision Making	Advanced
	Creative Execution	Level 5	Collaboration	Intermediate
	Virtual and Physical Art Asset Integration	Level 5	Communication	Intermediate
	Virtual Lighting Management	Level 4	Transdisciplinary Thinking	Basic
	Virtual Set Design and Construction for ICVFX	Level 5		

Virtual Systems Operator

JOB ROLE DESCRIPTION

The Virtual Systems Operator manages & operates the virtual production software and hardware that aggregate data from the various virtual systems, thereby ensuring the virtual assets & environments are accurately rendered and displayed on the LED screens in real-time. This includes the synchronisation of virtual components (e.g. real-time engine, camera tracking data, LED screens processing, etc.) with traditional cinematography elements (e.g. camera systems, lighting, etc.).

The role blends technical skills in software operation, a fundamental understanding of filmmaking processes and the ability to adapt to adjustments based on creative feedback. The Virtual Systems Operator has a deep understanding of both the hardware and software used in virtual production.

The Virtual Systems Operator answers to the Virtual Systems Technical Director and should have the ability to communicate effectively with both the technical and creative teams.

CRITICAL WORK FUNCTIONS AND KEY TASKS

KEY TASKS

Prepare for virtual production	• Collaborate with the Production Technical Services teams and Virtual Stage Production team to determine the system requirements of the virtual production project • Assist the Virtual Systems Technical Director in developing the technical pipeline for all the virtual system components • Assist the Virtual Systems Technical Director in determining the requirements for the production and the type of virtual content to be configured (e.g. video plates, full real-time 3D environments, 2.5D image plates, etc.) • Configure the various hardware & software systems to maintain optimal signal transmission as well as accurate display & signal routing for the different Virtual Stage Production and Production Technical Services functions
Manage virtual production operations	• Operate the components related to the virtual production media system • Troubleshoot the components related to the virtual production media system, ensuring smooth operations of the hardware and software stack • Implement solutions to resolve technical problems and maintain the smooth operation of the real-time game engine • Monitor performance metrics such as frame rate, memory usage and CPU utilisation • Adjust systems as needed to optimise real-time rendering and maintain stability • Resolve technical issues that may arise during virtual production shoots
Perform maintenance and workflow optimisation	• Conduct regular maintenance checks on virtual production media systems and software to ensure optimal operation • Maintain detailed documentation of hardware & software configurations, workflows, and troubleshooting procedures • Implement improvements to software setups and operational protocols to enhance the efficiency & effectiveness of the virtual production workflow • Assist with the development of custom tools, pipelines and processes • Recommend upgrades and new tools that can enhance virtual production capabilities by staying abreast of advancements in virtual production media systems technology and techniques



Virtual Systems Operator

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Virtual Production Workflow Design	Level 3	Decision Making	Intermediate
	Virtual and Physical Art Asset Integration	Level 3	Adaptability	Intermediate
			Collaboration	Intermediate
			Communication	Intermediate
			Transdisciplinary Thinking	Basic

Camera Tracking Technician

JOB ROLE DESCRIPTION

The Camera Tracking Technician manages the setup, configuration and operation of camera tracking systems and their associated hardware. The Camera Tracking Technician monitors the systems to report, diagnose and troubleshoot camera-tracking issues. The Camera Tracking Technician ensures the operational effectiveness and accuracy of the tracking data in virtual production systems while responding in a timely manner to technical issues.

The Camera Tracking Technician collaborates closely with the Content Production & Management teams and the Camera department to understand the creative & technical requirements of each shot. The Camera Tracking Technician then communicates the considerations and limitations of the different choices camera tracking system to be used (e.g. optical, markerless, mechanical, lidar-based, etc.) that may impact creative choices.

The Camera Tracking Technician possesses a strong understanding of real-time technology as well as camera and lens systems, This is paired with a strong understanding of the different camera tracking approaches. The Camera Tracking Technician is detail-oriented in ensuring the accuracy of tracking data while being adaptable in making quick decisions in response to changing creative and technical requirements in a live production environment.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Set up for virtual production

- Procure appropriate camera tracking systems and components, including rigs, for camera tracking setups
- Configure camera tracking hardware and software, ensuring proper integration with both the camera equipment and the virtual production system
- Set up tracking markers, sensors and other necessary equipment on and around the camera rig
- Synchronise between the various hardware systems to maintain optimal signal and accurate data output
- Set up camera tracking data recording

Prepare for virtual production

- Perform precise calibration of the camera tracking system to ensure accurate correspondence between the physical camera movements and the virtual environment
- Profile lenses used by the Camera department to ensure correct field-of-view and lens characteristics for the display output

Manage virtual production operations

- Operate the components related to camera tracking in a virtual production set
- Troubleshoot the components related to camera tracking to ensure smooth functioning of the hardware and software stack
- Refine calibration of the camera tracking system during each change of camera setup to ensure accurate correspondence between the physical camera movements and the virtual environment
- Monitor the system's performance and make adjustments to tracking parameters as necessary to maintain accurate synchronisation
- Resolve technical issues that may arise during virtual production shoots



Camera Tracking Technician

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Perform maintenance and workflow optimisation	• Conduct regular maintenance checks on camera tracking hardware and software to ensure optimal operation • Maintain detailed documentation of hardware & software configurations, workflows and troubleshooting procedures • Recommend upgrades and new tools that can enhance virtual production capabilities by staying abreast of advancements in camera tracking technology and techniques

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Camera Operations	Level 2	Problem Solving	Basic
	Virtual Production Camera Tracking	Level 3	Adaptability	Intermediate
			Collaboration	Intermediate
			Communication	Intermediate
			Transdisciplinary Thinking	Basic

LED Systems Engineer

JOB ROLE DESCRIPTION

The LED Systems Engineer manages and maintains LED volumes in virtual production. The LED Systems Engineer ensures the optimal performance of LED volumes, thus aiding in the seamless blending of physical and virtual worlds captured on camera. The LED Systems Engineer reports to the Virtual Systems Technical Director while working closely with the Virtual Stage Production Operation and Production Design teams.

The LED Systems Engineer configures LED screens within the volume while considering factors such as screen dimensions, curvature, pixel pitch, refresh rate and power considerations in order to prevent visual artefacts while also ensuring optimal image quality and optimal hardware performance.

The LED Systems Engineer has extensive knowledge of LED display technology including hands-on experience in setting up, and maintaining LED screens. This includes knowledge of different LED panels & processors and their characteristics. The LED Systems Engineer also possesses an understanding of video, real-time content playback and signal processing, including knowledge of video formats and signal interfaces.

The LED Systems Engineer should have a systems-thinking approach and is technically-oriented to work with the on-set virtual production teams by providing technical support & guidance regarding the capabilities of the LED volume setup.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Prepare for virtual production	• Oversee the setup, installation and configuration of LED volumes for virtual production • Procure appropriate hardware systems and components for the LED volume setup • Stay abreast on advancements in LED technology, real-time rendering and related fields in virtual production to recommend improvements to virtual production setups • Synchronise between the various hardware systems to maintain optimal signal & alignment with the media servers, LED processors and LED volume in collaboration with the different Virtual Stage Production roles
Oversee technical operations	• Operate the components related to LED volumes in a virtual production set • Troubleshoot the components related to LED volumes to ensure the smooth functioning of the hardware and software stack • Monitor system performance and make adjustments as needed to ensure optimal operation • Report technical issues to the Virtual Stage Production operators & equipment manufacturers and collaborate with them to resolve complex problems and improve system performance • Perform quality checks on LED screens for factors such as colour accuracy, brightness levels, contrast ratios and overall visual fidelity to deliver the intended visual experience

LED Systems Engineer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage virtual production operations	• Adjust various parameters in the LED processors to help achieve the desired look • Collaborate with other teams to align the virtual scenes with physical set builds, ensuring a seamless blend between the physical and virtual elements • Provide advice to the Production Technical Services teams and Virtual Stage Production teams on the capabilities & limitations of the LED volume setup • Resolve technical issues that may arise during virtual production shoots through careful diagnosis & making the necessary technical adjustments to the LED screens and signal processing in a timely manner to minimise disruptions

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	LED Technology and Processing	Level 3	Problem Solving	Basic
	LED Volume Setup and Configuration	Level 3	Adaptability	Intermediate
	LED Volume Workflow Design	Level 4	Collaboration	Intermediate
			Digital Fluency	Basic
			Transdisciplinary Thinking	Basic

Virtual Systems Technical Director

JOB ROLE DESCRIPTION

The Virtual Systems Technical Director is responsible for designing and implementing the technical aspects of the virtual production pipeline & systems while ensuring that they are tailored to project requirements. The Virtual Systems Technical Director leads the technical aspects of the Virtual Stage Production team by managing and overseeing the operation of all real-time-specific hardware on a virtual production set, which include the LED volumes, virtual systems, tracking systems and lighting controls.

The Virtual Systems Technical Director also ensures all hardware and software components are integrated seamlessly and functioning correctly. The Virtual Systems Technical Director has a strong understanding of system design and implementation of virtual production technologies, including experience with networking, hardware integration and system troubleshooting.

The Virtual Systems Technical Director has excellent problem-solving and critical thinking skills for maintaining technical integrity & smooth operations in a fast-paced production environment. The Virtual Systems Technical Director also requires strong interpersonal skills to lead technical teams and collaborate effectively with creative teams to meet the needs & vision of each project. The Virtual Systems Technical Director reports directly to the Virtual Production Supervisor.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	- Analyse the project's virtual production requirements and constraints by collaborating with the Production Technical Services team and Virtual Stage Production team - Determine the most suitable virtual production approach and the type of virtual content to be configured (e.g. video plates, full real-time 3D environments, 2.5D image plates, etc.) - Assist the Virtual Production Supervisor in determining the technical requirements and protocols across all virtual production processes - Develop the technical pipeline for all virtual systems components
Prepare for virtual production	- Communicate the workflow to the Virtual Production team and Production Technical Services team - Provide technical assessment of shortlisted potential studio locations for virtual production - Oversee the setup, installation & configuration of virtual systems components, including tracking systems and LED volumes of virtual production - Verify all hardware & software components are well-integrated and functioning correctly - Conduct tests and reviews to ensure quality of virtual production output meets the project's standards - Advise on implementation of redundancy and failover systems - Provide technical advice and specifications to the virtual content asset providers

Virtual Systems Technical Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage virtual production operations	• Collaborate with the technology management team to evaluate and implement new virtual production technologies and workflows • Oversee the preparation of virtual production assets such as real-time game engines, LED walls, motion capture systems and virtual cameras • Calibrate LED screens to the required specification while taking into account factors such as colour space, gamma, colour temperature and frame sync in order to achieve stability, colour consistency and screen uniformity • Calibrate the colour science of the LED volume to the camera sensor to meet the specific needs of the Director of Photography • Identify bottlenecks to implement improvements in the virtual systems pipeline • Troubleshoot technical issues related to virtual production tools, technologies and techniques to provide timely solutions & support to the production team
Develop virtual production tools and capabilities	• Evaluate new techniques and tools to improve the virtual production process • Implement upgrades, new workflows and new tools that can enhance virtual production capabilities by staying informed about advancements in virtual production technologies, trends and best practices

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	LED Technology and Processing	Level 4	Decision Making	Advanced
	LED Volume Setup and Configuration	Level 4	Problem Solving	Intermediate
	Virtual Production Workflow Design	Level 4	Collaboration	Advanced
	LED Volume Workflow Design	Level 5	Communication	Advanced
			Transdisciplinary Thinking	Intermediate



Virtual Production Technical Artist

JOB ROLE DESCRIPTION

The Virtual Production Technical Artist bridges the gap between the creative vision of artists and the technical capabilities of the engineers. The Virtual Production Technical Artist is proficient in the technical aspects of real-time game engine systems, designs and implements production workflow that ensures the artistic elements can be effectively & efficiently integrated into the virtual production process. This includes establishing protocols for asset creation and optimisation as well as building custom tools & scripts for both the technical and artistic pipelines.

The Virtual Production Technical Artist provides technical support to the Virtual Art Department and Virtual Stage Production department by troubleshooting issues related to asset integration, software compatibility and real-time rendering performance on LED screens.

The Virtual Production Technical Artist possesses good collaboration skills since the Virtual Production Technical Artist constantly works with members from other teams. The Virtual Production Technical Artist needs to remain cool under pressure to deliver apt and concise solutions that fit within the tight time constraints of virtual production shoots.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify pipeline requirements	• Conduct research on new technologies that would improve production efficiencies or enhance production quality • Support the development of cost estimates based on technical requirements of the project • Analyse production workflows to understand pipeline requirements and anticipate challenges of integrating assets within the technical environment of virtual production
Develop optimised workflows	• Work closely with Virtual Art Department to understand creative needs • Work closely with real-time game engine developers & engineers to understand limitations of existing technology • Refine production pipelines to remove bottlenecks that reduce time from concept to screen • Develop tools and scripts that cater to the demands of the Virtual Art Department in order to aid the creative process • Establish pipelines for optimising assets for real-time rendering, including polygon count reduction, texture size optimisation and shader adjustments, in order to maximise performance without sacrificing visual quality
Execute quality control and assurance for virtual productions	• Establish testing protocols to evaluate visual quality and consistency of assets on LED screens • Implement performance benchmarking for digital assets and real-time scenes by measuring aspects such as frame rates and load times • Ensure compatibility of the technical specifications of digital assets with the hardware setup
Manage virtual production operations	• Translate artistic requirements to technical specifications and vice versa • Implement solutions to resolve technical problems that may arise in the real-time game engine during virtual production shoots • Apply knowledge of real-time game engine technology to assess the degree of complexity in order to determine the feasibility of making on-set adjustments to the virtual assets and environments

Virtual Production Technical Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Real-Time Rendering Optimisation	Level 4	Problem Solving	Intermediate
	Real-Time Workflow Design	Level 4	Sense Making	Basic
	Virtual and Physical Art Asset Integration	Level 4	Collaboration	Intermediate
			Communication	Intermediate
			Transdisciplinary Thinking	Basic



Virtual Production Supervisor

JOB ROLE DESCRIPTION

The Virtual Production Supervisor is responsible for integrating virtual production techniques seamlessly into the production process. The Virtual Production Supervisor leads the entire Virtual Stage Production team, which encompasses LED Engineering, Technical Artists, Camera Tracking and Systems Operators. On larger productions, the Virtual Production Supervisor is aided in the technical supervision of this endeavour by the Virtual Systems Technical Director. The Virtual Production Supervisor also supervises the Virtual Art Director to ensure the technical processes of the Virtual Art Department align with the virtual production requirements of the project.

The Virtual Production Supervisor plays a key role in the pre-production phase by determining the appropriate virtual production approach & techniques to be employed, securing the necessary resources and integrating virtual & practical elements for successful virtual production. During production, the Virtual Production Supervisor acts as a crucial liaison between various departments, including the art department, technical visualisation, physical production, visual effects and post-production teams. In practical terms during a shoot, the Virtual Production Supervisor is the main point of contact for the Director and Director of Photography to communicate their aesthetic & technical requirements for virtual production.

The Virtual Production Supervisor requires a fundamental understanding of filmmaking processes as well as a strong understanding of virtual production techniques, tools, and technologies. The ability to conceptualise and visualise the creative potential of virtual production is required to achieve the desired outcome. The Virtual Production Supervisor also requires excellent interpersonal skills to facilitate effective communication and collaboration between the art department, technical visualisation, physical production, visual effects and post-production teams. The Virtual Production Supervisor should be able to guide the different stakeholders through the entire project's pipelines in terms of both technical and creative aspects.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Coordinate pre-production operations	• Collaborate with the production team to ensure feasibility of technical requirements for virtual production • Analyse project requirements and constraints to determine the most suitable virtual production approach and techniques • Develop comprehensive plans for virtual production, including budgeting, workflow design and team requirements • Collaborate with the production team to identify and secure necessary resources such as equipment, software licences and talent • Coordinate with the physical production team to synchronise virtual and practical elements to ensure a cohesive production design • Collaborate with the Visual Effects team to integrate virtual production elements seamlessly with visual effects and post-production processes • Establish the technical requirements and protocols across all virtual production processes, including processes within virtual art, production design and cinematography

Virtual Production Supervisor

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Prepare for virtual production

- Provide technical guidance and support to the Virtual Art Department in terms of creating assets and environments that are optimised for virtual production techniques
- Conduct quality checks and reviews to ensure that assets are of high quality, properly rigged, textured and ready for use in virtual production
- Verify that all assets - including models, characters and 3D environments - are camera-ready before the start of production
- Conduct research and scout for potential studio locations suitable for virtual production
- Evaluate the feasibility and suitability of shortlisted studio locations in terms of their virtual production capabilities
- Utilise technical understanding of filmmaking to guide preparation processes for virtual production such as pre-visualisation and tech-visualisation

Manage virtual production operations

- Provide ultimate oversight and final approvals for all workflow processes executed by the entire Virtual Stage Production team, which encompasses LED Engineering, Technical Artists, Camera Tracking and Systems Operators
- Monitor the progress of virtual production tasks in order to constantly re-evaluate & prioritise tasks effectively and address any issues or challenges that may arise
- Act as a cross-functional liaison between Content Production & Management, Production Technical Services and the Virtual Production teams by translating artistic requirements into practical steps
- Provide keen advice to the Director and Director of Photography with regard to artistic adjustments in order to enhance visual coherence during the virtual production shoot
- Coordinate with the production & post-production teams to ensure timely delivery of rendered and filmed materials needed for the post-production process

Develop virtual production tools and capabilities

- Provide suggestions for the design and implementation of virtual production tools
- Evaluate virtual production tools for use in the production process

Manage post-production operations

- Collaborate with post-production teams to make adjustments and refinements as necessary to ensure virtual production elements seamlessly blend with the overall visual style
- Provide guidance and feedback on the implementation of virtual production techniques during the post-production process
- Provide feedback on visual effects shots to ensure matching to content produced with virtual production techniques in terms of vision and technical requirements



Virtual Production Supervisor

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Virtual and Physical Art Asset Integration	Level 3 - 5	Decision Making	Advanced
	Virtual Production Workflow Design	Level 5	Problem Solving	Advanced
	Virtual Production Coordination	Level 4	Collaboration	Advanced
			Communication	Advanced
			Transdisciplinary Thinking	Intermediate



Game Production and Development

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
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Quality Assurance	Quality Assurance Tester	340
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Assistant Producer - Games

JOB ROLE DESCRIPTION

The Assistant Producer - Games manages the day-to-day processes and coordinates ongoing production in a typical game development project. The Assistant Producer - Games is responsible for tracking production progress and resolving issues that may be affecting project quality or timelines. The Assistant Producer - Games aligns the expectations and deliverables of various production teams and implements solutions to resolve pressing production issues. The Assistant Producer - Games liaises with vendors for outsourced production aspects. The Assistant Producer - Games also contributes to the publishing and marketing of the game by contributing to the development of the marketing strategy as well as executing in-game events, sales and messaging.

The work involves hands-on project management and collaboration with multiple teams across the business and operations. The Assistant Producer - Games is expected to coordinate meetings regularly and manage the project schedule for the production of various games. The work also involves supporting business decision making with analysis and recommendations.

The Assistant Producer - Games is equally conversant with the game development lifecycle as the Assistant Producer - Games is with sales and marketing aspects for multimedia products. The Assistant Producer - Games is an able project manager who is proficient in planning and organising and is detail-oriented. The Assistant Producer - Games should also be effective at stakeholder management and communication to deliver across The Assistant Producer - Games' wide-ranging responsibilities.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Drive game monetisation

- Execute events and in-game promotions in alignment with the marketing strategy and in collaboration with the marketing and programming teams
- Support the development of marketing strategy for the game
- Create plans for specific events and product messaging in collaboration with game design and marketing team, in alignment with the marketing calendar for the game
- Manage the localisation of content in various markets, in collaboration with regional teams and/or vendors
- Coordinate the contracting for licensing and merchandising deals
- Coordinate the creation of promotional materials for the marketing of the game, in collaboration with the marketing team

Manage game project planning

- Implement project tracking by using appropriate tools and templates
- Coordinate discussions for project planning of the production
- Communicate project plans to production teams
- Collect estimates from various production teams to draft the overall project
- Contribute to the development of project success metrics
- Identify and evaluate vendors for outsourcing specific parts of the game development process

Manage game pre-production operations

- Support the pitch for the approval process for the project
- Coordinate game pre-production meetings for discussions on game concept
- Prepare budgets for game development based on the game concept, in collaboration with the game design team



Assistant Producer - Games

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Drive operational excellence	• Identify major issues that may be impending project progress • Oversee the development of solutions for major issues that may impact project progress • Contribute to the implementation of measures to enhance the efficiency and effectiveness of production processes
Manage game production operations	• Contribute to cross-functional discussions for clarifying and aligning expectations with various production teams • Maintain constant communication with external vendors to track the progress of outsourced production • Track and record production status and progress against set metrics by communicating with various game production teams • Create project reports from internal documentation project tracking data to review and present project status and process against set metrics • Track project budget utilisation for the purpose of management reporting • Contribute inputs to ongoing project discussions for resolving issues and aligning production of various teams • Organise beta testing and focus groups to seek feedback on the game features, functionalities and user experience • Assist in overseeing achievement of milestones for game features and releases

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Contract and Vendor Management	Level 3	Collaboration	Advanced
	Customer Behaviour Analysis	Level 3	Communication	Advanced
	Customer Experience Management	Level 2 - 3	Decision Making	Advanced
	Production Budget Management	Level 3 - 4		
	Project Management	Level 3 - 4		
	Research	Level 2 - 3		



Producer - Games

JOB ROLE DESCRIPTION

The Producer - Games leads the end-to-end game development lifecycle from the concept phase to the publishing of the game to reach the customer. The Producer - Games is responsible for managing the entire game development project including concept development, budget development, managing the development operations as well as driving the marketing strategy for the game. The Producer - Games drives the development and execution of the project plan and manages production progress to ensure achievement of feature and release milestones. The Producer - Games drives operational excellence by reviewing and improving production processes. The Producer - Games also negotiates licensing and merchandising deals for the effective monetisation of the game.

The work involves project leadership for the production teams as well as dealing with various internal and external stakeholders. The Producer - Games works in a high pressure environment with several deadlines and milestones. The work also involves a high amount of problem solving, consensus building and decision making.

The Producer - Games is an effective project manager, conversant with the end-to-end game development process. The Producer - Games displays strong business acumen as well as a process-oriented mind-set. The Producer - Games is equally comfortable in leading creative and technical discussions as the Producer - Games is with business analysis and decision-making. The Producer - Games is proficient in planning and comfortable in managing a high number of stakeholders in complex situations. The Producer - Games should also be an effective negotiator and communicator.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Drive game monetisation	• Develop the overall marketing calendar for the game by collaborating with the marketing team • Negotiate licensing and merchandising deals in collaboration with the marketing team • Drive the localisation of content by engaging regional teams or outsourcing in different markets • Develop the marketing strategy for the game by collaborating with the marketing team • Drive the overall profit and loss for the game by planning and executing the achievement of the game's monetisation potential • Identify markets in which to publish the game to customise region-specific marketing strategies in collaboration with the marketing team
Manage game project planning	• Integrate project plans from various production teams to align with overall project plan • Oversee the integration of design, art and programming pipelines as well as internal and outsourced pipelines in alignment with the overall project plan • Approve outsourcing of components which may be non-core or for which technical capability may not be internally available • Review and approve project tracking tools and techniques • Define metrics for overall project success to guide production teams in deriving own success metrics • Approve vendor selection for outsourced components

Producer – Games

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage game pre-production operations	- Review proposed budget based on game concept and budgetary guidelines - Drive game concept discussions to review and refine game ideas and concepts - Guide the development of the game scripts in alignment with the game concept and ideas and in collaboration with the game design team - Lead the pitch to the leadership or external publishers for the approval process
Drive operational excellence	- Identify and implement measures to enhance efficiency and effectiveness of production processes by collaborating with production teams - Review production processes to identify scope for enhancement of efficiency and effectiveness - Approve the use of new technology aimed at improving production processes and/or quality after reviewing for budgetary and schedule considerations - Manage the feedback from the sales and marketing teams as well as community and players to enhance the game play and functionality
Manage game production operations	- Track production progress by reviewing project reports and internal documents - Drive cross-functional project kick-off discussions to communicate expectations for each team in terms of features, functionality and user experience to be achieved - Lead ongoing project discussions to track progress, align expectations and resolve issues - Oversee achievement of milestones for features and releases - Drive quality assurance by reviewing gameplay testing, beta testing and focus groups
Manage game launch and updates	- Drive game launch across platforms by driving launch events and promotions - Oversee project management and timely release of post-launch updates - Manage public perceptions related to launch and live operations by collaborating with community development and marketing teams - Collaborate with teams to plan and execute engaging in-game events and content updates post-launch - Monitor and analyse game performance metrics post-launch to inform future updates and live ops strategies
Manage teams and/or departments	- Communicate common goals, direction and accountability among staff - Develop staff by coaching, mentoring and engaging in career discussions - Monitor budgets, forecasting, work allocations and staffing of the various departments - Exhibit effective performance management practices within department in accordance with company policies and procedures

Producer – Games

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Contract and Vendor Management	Level 4	Collaboration	Advanced
	Customer Behaviour Analysis	Level 5	Communication	Advanced
	Customer Experience Management	Level 4	Decision Making	Advanced
	Game Quality Assurance Testing	Level 5	Problem Solving	Advanced
	Product Management	Level 4		
	Production Budget Management	Level 5		
	Project Feasibility Assessment	Level 5		
	Project Management	Level 5		
	Research	Level 4		



Junior Designer

JOB ROLE DESCRIPTION

The Junior Designer is tasked with assisting the game design to fulfil an operational role focused on execution. The Junior Designer is involved in the design of gameplay, game levels, user experience and interface, based on the game concept and the creative vision of the game. The Junior Designer assists in drafting the concept documents, design documents and user interface navigation flow charts. The Junior Designer summarises all content related to game concept, game design and technical design including art, sound and video specifications. The Junior Designer is responsible for executing level design, game design and user interface layout. The Junior Designer also tests the design components to identify the game constraints and delivers a high-quality product. The Junior Designer researches the design standards of the competitors to provide inputs to the creative and technical teams. The Junior Designer should also have an awareness of the emerging and disruptive trends and technologies within the industry.

The work involves delivering creative outcomes in an individual capacity as well as coordinating with multiple teams to meet common objectives. The Junior Designer spends most working days in the studio and attends meetings with other teams regularly.

The Junior Designer is involved in many aspects of the design process and is able to multi-task well. The Junior Designer is meticulous and well organised. The Junior Designer is a team player and has the ability to communicate well with others on the team.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Initiate game design	• Provide inputs to support detailing of the game concept • Present research ideas, designs or review to the team lead to support ideation of game concept • Participate in concept and design discussions at meetings to understand the overall vision and scope of the game • Assist in the development of the concept document or initial design document to support decision-making process on whether or not to go ahead with game development
Facilitate game design	• Make adjustments to the original specifications to reflect technical constraints and new programming or artistic developments from the team • Collate feedback to analyse ongoing critical reviews of the game in production • Support technical development teams in interpreting game designs • Train the testers to play the game to collect feedback on the game concept, gameplay and user experience • Support the team to produce prototypes to prove that the idea will work



Junior Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute game design	• Assist in drafting design documents, functional specifications, game progression and user interface navigation flowcharts • Collate feedback on designs to ensure it is effectively communicated to relevant teams • Create designs for specific elements of game levels to contribute to the overall game level designs • Create designs for specific elements of the user interface to contribute to the overall game interface design • Create designs for specific game mechanics, aspects of virtual economy and other game features • Support the development of a full game design document which describes in detail every element of the game and how it works

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 2	Collaboration	Basic
	Game Testing Automation	Level 2	Communication	Advanced
	Gameplay Design	Level 2	Creative Thinking	Basic
	Level Design	Level 2	Problem Solving	Basic
	Narrative Design	Level 2		
	Research	Level 2		
	User Experience Design	Level 2		
	User Interface Design	Level 2		



Senior Level Designer

JOB ROLE DESCRIPTION

The Senior Level Designer works closely with various production teams to develop specific game functions, from the mission systems to fluctuating gameplay variables like experience points and player inventories to allow multi-player interaction. The Senior Level Designer is responsible for incorporating fighting systems, artificial intelligence, scoring rules, matchmaking, lobbies and community features, as well as different game modes, working to provide users with an enjoyable gaming experience. The Senior Level Designer balances and fine-tunes features and gameplay based on feedback from the production and leadership teams. The Senior Level Designer should also have an understanding of the emerging and disruptive trends and technologies within the industry.

The work involves leading a team to deliver creative outcomes in a high pressure project environment as well as aligning expectations and outcomes with multiple teams. The Senior Level Designer spends most of the Senior Level Designer's time in creative ideation, and provides guidance to the team and has to attend meetings with other teams regularly.

The Senior Level Designer is a creative thinker and an effective problem solver with an eye for detail. The Senior Level Designer is an able multi-tasker and proficient in collaborating with multiple teams concurrently. The Senior Level Designer also expected to be strong at communication and negotiations to be able to deliver the responsibilities effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Initiate game design	• Lead discussions on specific aspects of the game concept design • Document specific aspects of the game concept for the concept document to be presented to the leadership for approval • Detail specific assets of the game concept to be presented to the creative leadership
Facilitate game development	• Develop prototypes to aid game development by collaborating with development teams • Develop use cases to resolve design roadblocks for development • Guide technical development teams in interpreting level design • Track game feedback to understand and plan for upcoming level design changes in order to support both development and update cycles • Participate in ongoing critical reviews of games in production
Execute game design	• Guide junior designers in executing assigned aspects of level designs • Develop designs for level maps, layouts and missions • Refine designs based on feedback from game testers, the quality assurance team and other relevant stakeholders • Provide level-specific inputs and designs for the game design document • Adjust pacing of games, levels and missions to deliver intended player experience by using gameplay systems



Senior Level Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	• Support regular project reviews to recommend schedule changes, cost or resource adjustments • Support projects to meet schedules, budget, manpower and technical quality targets • Assist users, technical staff and management to determine and resolve issues associated with project implementation • Assist the design, art and technical teams continuously to define requirements and iteratively build solutions

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 3	Collaboration	Intermediate
	Game Testing Automation	Level 3	Communication	Advanced
	Gameplay Design	Level 3	Decision Making	Intermediate
	Level Design	Level 3	Creative Thinking	Advanced
	Narrative Design	Level 3	Problem Solving	Advanced
	Project Management	Level 3		
	Research	Level 3		

Senior Game Designer

JOB ROLE DESCRIPTION

The Senior Game Designer determines the structure of a game, how it will be played, its rules, objectives, logic and systems and game features. The Senior Game Designer communicates these game elements to various production teams and provides the direction needed to deliver the intended player experience. The Senior Game Designer conceives the game's overall user experience and interaction scenarios to design user journeys as well as engaging user interfaces. In addition, the Senior Game Designer is responsible for training game testers to play the game, making sure that the game elements are balanced and that they understand what is expected of the finished product. The Senior Game Designer should also have an understanding of the emerging and disruptive trends and technologies within the industry.

The work involves leading a team to deliver creative outcomes in a high pressure project environment as well as aligning expectations and outcomes with multiple teams. The Senior Game Designer spends most of the time in creative ideation, and provides guidance to the team and has to attend meetings with other teams regularly.

The Senior Game Designer has a passion for games. The Senior Game Designer is a creative thinker and an effective problem solver with an eye for detail. The Senior Game Designer is an able multi-tasker and is proficient in collaborating with multiple teams concurrently. The Senior Game Designer is also expected to be strong at communication and negotiations to be able to deliver responsibilities effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Initiate game design	• Define the broad user experience as part of the game concept • Lead discussions on specific aspects of the game concept design • Document specific aspects of the game concept for the concept document to be presented to the leadership for approval • Detail specific aspects of the game concept to be presented to the creative leadership
Facilitate game development	• Guide technical development teams in interpreting game designs • Track game feedback to understand and plan for upcoming game design changes in order to support both development and update cycles • Develop use cases to resolve design roadblocks for development • Recommend adjustments to the original specifications to reflect technical constraints and new programming or artistic developments from the team • Conduct training for game testers to understand the final objectives of the game • Provide inputs to the development of the game content, graphics, sound, as well as other technical components • Develop prototypes to aid game development by collaborating with technical development teams • Participate in ongoing critical reviews of games in production

Senior Game Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute game design	• Conceive the game's gameplay, core mechanics and systems based on the concept and creative vision of leadership team • Guide the team in the creation, analysis and improvement of new game features, virtual economy and balance of game mechanics • Create designs for the game's user interface and interaction scenarios based on the user experience and creative vision of the game • Conceive game users' experience by charting the user journey with sketches, conceptual diagrams and wireframes • Refine designs based on feedback from game testers, the quality assurance team and other relevant stakeholders • Provide insights to anticipate technical and/or workflow issues and recommend solutions • Create the full game design document to clearly define all aspects of the game that impact the game mechanics and gameplay • Manage the balance of games with consideration for entertainment, challenge, monetisation and engagement
Manage projects	• Support regular project reviews to recommend schedule changes, cost or resource adjustments • Support projects to meet schedules, budget, manpower and technical quality targets • Assist users, technical staff and management to determine and resolve issues associated with project implementation • Assist the design, art and technical teams continuously to define requirements and iteratively build solutions

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 3	Collaboration	Intermediate
	Game Technical Design	Level 2	Communication	Advanced
	Game Testing Automation	Level 3	Decision Making	Intermediate
	Gameplay Design	Level 3	Creative Thinking	Advanced
	Level Design	Level 3	Problem Solving	Intermediate
	Narrative Design	Level 3		
	Project Management	Level 3		
	Research	Level 3		
	User Experience Design	Level 3		
	User Interface Design	Level 3		

Lead Game Designer

JOB ROLE DESCRIPTION

The Lead Game Designer is responsible for driving the implementation of the game’s vision which includes concept, gameplay, story, usability and functionality. The Lead Game Designer leads a team of designers to develop detailed designs for game characters, rules, story, gameplay, interfaces, levels and modes. The Lead Game Designer displays practical and theoretical expertise to create a product that is both entertaining and technically sound. The Lead Game Designer guides the team to develop prototypes for gameplay and game level designs including system design and features that lead to increased user experience, engagement and retention. The Lead Game Designer manages communication with key departments to manage the schedules of the design team. The Lead Game Designer should also have a strong understanding of the emerging and disruptive trends and technologies within the industry and how they impact the organisation.

The work involves leading and guiding the design team in ideating and executing game design ideas as well as collaborating with multiple internal stakeholders for approval of design. The Lead Game Designer also takes the lead in aligning the creative and technical aspects of the game by engaging with technical and creative leads to align expectations and objectives.

The Lead Game Designer is a visionary with an artistic flair and an expert in game design. The Lead Game Designer should be effective at problem solving, communication and presentations to be able to influence key stakeholders in supporting the overall game direction. The Lead Game Designer is an able project manager who delivers effectively within available resources and constraints.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Initiate game design	• Collate all ideas and concepts into clear and structured concept documents for presentation to the leadership • Conceive the overarching idea to be developed into the game concept • Lead the overall game concept design discussions • Present game concept to internal leadership for review and approval • Review research ideas to support ideation of the game concept • Develop project schedules and budgets • Assign design responsibilities to senior designers
Facilitate game development	• Approve adjustments to the original specifications to account for technical constraints and new programming or artistic developments from the team • Conduct critical review of games in production • Recommend solutions for resolving risks pertaining to design challenges for development • Provide detailed feedback on direction and ideas on how to improve game development • Approve design changes based on game feedback, to be implemented with updates and expansion packs • Refine game design for feasibility of implementation and to meet technical objectives by collaborating with technical development leads • Drive and follow up on prototyping core gameplay systems and elements • Liaise with technical development teams to validate the feasibility of the game designs being produced

Lead Game Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute game design	- Review game designs to provide regular feedback to the design team - Communicate production problems and risks to ensure production deadline is met - Refine game balance by analysing and modifying overarching mechanics, level progression and mission objectives as required - Guide the team in conceptualisation and creation of game design - Resolve challenging game design problems that hinder the progress of the project
Manage projects	- Manage the design, art and technical teams to define requirements and iteratively build solutions - Conduct regular project reviews to recommend schedule changes, cost or resource adjustments - Collaborate with users, technical staff and management to determine and resolve issues associated with project implementation
Manage teams and/or departments	- Communicate common goals, direction and accountability among staff - Develop staff by coaching, mentoring and engaging in career discussions - Monitor budgets, forecasting, work allocations and staffing of the various departments - Exhibit effective performance management practices within department in accordance with organisational policies and procedures

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 4	Collaboration	Intermediate
	Game Technical Design	Level 3	Communication	Advanced
	Game Testing Automation	Level 2	Creative Thinking	Advanced
	Gameplay Design	Level 4	Decision Making	Advanced
	Level Design	Level 4		
	Narrative Design	Level 4		
	Project Management	Level 4		
	Research	Level 4		
	User Experience Design	Level 4		
	User Interface Design	Level 4		



Game Director

JOB ROLE DESCRIPTION

The Game Director is responsible for the overall vision of the product, which includes gameplay, story, audio assets, cinematics and marketing materials. The Game Director is closely involved in the establishment of a game's concept together with senior members. The Game Director translates the overall vision into a creative framework. The Game Director provides insights on story, art and content development and translates the client's brief into a creative concept. The Game Director translates and implements this in the production development stage. The Game Director is responsible for the quality of the game elements, the consistency of the creative vision across art, story, design, sound and cinematics. The Game Director also coordinates the creative tasks between departments and approvals at various project development stages. The Game Director should also have an in-depth understanding of the emerging and disruptive trends and technologies within the industry and how they impact the organisation.

The work involves a high amount of creative leadership and decision making in a project environment. The Game Director spends the time evaluating game ideas, concepts and proposals and influencing internal and external stakeholders regarding the same.

The Game Director is a creative leader with strong business acumen and a passion for delivering impactful content. The Game Director should be effective at communicating, influencing and negotiating to be able to align multiple internal and external stakeholders to the Game Director's vision for a game.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Initiate game design	• Drive the development of original game concept and characters to ensure that the finished game fulfils the initial goals • Lead game concept pitch to internal leadership or external stakeholders in collaboration with the game production team • Lead discussions to review and refine game concept document based on creative, technical and commercial considerations • Articulate a clear vision for the game and establish the foundations of the game • Assess initial game concepts for creative, technical and commercial feasibility
Facilitate game development	• Make decisions about deviations from planned approaches, ideas or content by collaborating with the leadership team • Drive the implementation of solutions to resolve risks pertaining to design challenges for development • Approve design changes to be implemented with updates and expansion packs • Align expectations between design, technical and creative teams to ensure the objectives of the project are met
Execute game design	• Address issues such as new features and any major redesigning of features, characters and scenarios • Review designs to ensure they are aligned to the overall creative vision • Guide the team in developing and aligning the creative style and artistic direction of the game design • Resolve production problems to mitigate risks and ensure production progress is on schedule

Game Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	• Lead users, technical staff and management to determine and resolve issues associated with project implementation • Drive projects to meet schedules, budget, manpower and technical quality targets • Lead project reviews to recommend schedule changes, cost or resource adjustments • Define requirements and iteratively build solutions by driving the design, art and technical teams
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define effective performance management practices within department in accordance with company policies and procedures • Define common goals, direction and accountability among staff
Drive the game launch	• Champion the game internally by promoting it to senior executives not directly involved in game development and production • Support the sales and marketing teams on publishing the game • Lead the development of sales and marketing collaterals to showcase the game play experience and other audio-visuals components

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Customer Behaviour Analysis	Level 4	Collaboration	Advanced
	Game Concept Design	Level 5	Communication	Advanced
	Game Technical Design	Level 3	Developing People	Advanced
	Gameplay Design	Level 5	Decision Making	Advanced
	Level Design	Level 5		
	Narrative Design	Level 5		
	Product Management	Level 4		
	Production Budget Management	Level 4		
	Project Management	Level 5		
	Research	Level 5		
	User Experience Design	Level 5		
	User Interface Design	Level 5		

Technical Artist

JOB ROLE DESCRIPTION

The Technical Artist serves as a link between artists and programmers. The Technical Artist supports the development and design of all necessary art elements for the game. The Technical Artist conducts research on new techniques and technologies in order to achieve the most efficient artistic process. The Technical Artist identifies and recommends the art packages and tools for fulfilling the creative plan. The Technical Artist is also responsible for the development and maintenance of these tools. The Technical Artist sets the workflow standards for art production and ensures that technical requirements are met. The Technical Artist is responsible for the visual quality of artwork and ensures that the visual aspect of the game is in line with the game's vision. The Technical Artist maintains the efficient transfer of digital files between relevant teams so that the completed art is optimised. The Technical Artist helps to highlight discrepancies between the artistic and programming departments by keeping the best interests of the product in mind.

The work involves providing guidance on technical processes and tools to the art team as well as aligning the art output to the technical expectations. This necessitates a high amount of coordination, collaboration and stakeholder management.

The Technical Artist is a technical expert with a creative mindset. The Technical Artist is a team player and is effective at communicating with team members and other stakeholders. The Technical Artist has a problem-solving mindset to resolve any creative or technical issues.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify pipeline requirements	• Conduct research on suitable tools and technologies to meet production needs • Determine the art packages and technical tools best suited for the project • Design broad production workflows based on the technical requirements of the project • Liaise with vendors to get commercial quotes for various tools
Implement production pipelines	• Design the asset pipelines to ensure proper integration of art within the game • Liaise with programming team for the creation of tools to resolve asset pipeline challenges • Develop prototypes to showcase the implementation of the production pipelines • Ensure production standards for art production workflows are met • Maintain documentation of the technical and art pipelines • Produce assets that are compatible with production pipelines and in alignment with the creative vision of the game by guiding creative teams
Optimise production pipeline and processes	• Support the development of training materials and best practice documentation • Conduct research on new tools and technologies to help optimise the art production workflow • Support the creation of custom tools to improve the efficiency of the team including main modelling and animation packages

Technical Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	2D Animation	Level 3	Collaboration	Basic
	3D Animation	Level 3	Communication	Advanced
	3D Modelling	Level 3	Creative Thinking	Basic
	Compositing Visuals	Level 3	Problem Solving	Advanced
	Digital Lighting	Level 3		
	Game Porting	Level 2		
	Game Production Optimisation	Level 3		
	Game Technical Design	Level 3		
	Game User Interface Development	Level 2		
	Gameplay Design	Level 2		
	Gameplay Development	Level 2		
	Level Design	Level 2		
	Research	Level 3		
	Rigging for Animation	Level 3		
	Surfacing and Texturing	Level 3		
	User Experience Design	Level 2		
	User Interface Design	Level 2		



Lead Technical Artist

JOB ROLE DESCRIPTION

The Lead Technical Artist oversees all art pipeline content and resolves all technical issues within the pipeline. The Lead Technical Artist provides consistent upgrades and improvements to the art pipeline. The Lead Technical Artist ensures that art assets meet performance requirements and constraints for each target platform. The Lead Technical Artist devises the best techniques for the technical team to utilise. The Lead Technical Artist keeps up-to-date on tools and technology developments in the industry to improve the quality and efficiency of production. The Lead Technical Artist collaborates with other partner studios to share industry best practices and tools. The Lead Technical Artist manages the research and development of complex art elements for games.

The work involves a high amount of coordination between creative and technical teams to align goals, expectations, pipeline and compatibility of output. The Lead Technical Artist spends most of the time in ideating and implementing techniques that enhance the efficiencies of the production processes, while also resolving complex challenges of production workflows.

The Lead Technical Artist is an effective problem solver with artistic flair as well as technical expertise in game development. The Lead Technical Artist has the ability to make decisions based on research and data. The Lead Technical Artist is an advisor who balances trade-offs and conflicting priorities, therefore, should also be proficient in communicating and influencing.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify pipeline requirements	• Conduct research on new technologies that would improve production efficiencies or enhance production quality • Support the development of cost estimates based on technical requirements of the project • Propose suitable tools and technologies to resolve production workflow challenges • Analyse production workflows to understand pipeline requirements and anticipate challenges of integrating assets within the technical environment
Implement production pipelines	• Oversee the design of asset pipelines to meet production requirements for the integration of art within the game • Provide technical advisory in the creation of game art assets to meet technical and workflow requirements • Resolve complex problems pertaining to asset pipelines and technical production workflows • Educate artists and engineers in the use of the art pipelines and customised tools • Drive the development of tools to implement game production pipelines • Drive the documentation of pipeline development processes and outcomes
Optimise production pipeline and processes	• Scout for new tools and technologies for complex issues and problems • Review organisation's tools and practices with industry's best practices • Collaborate with art and engineering staff on art pipeline improvements • Develop tools and scripts for the department to solve complex visual asset problems • Share best practices using training sessions to ensure correct tools and methods are used

Lead Technical Artist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	2D Animation	Level 4	Collaboration	Advanced
	3D Animation	Level 4	Communication	Advanced
	3D Modelling	Level 4	Decision Making	Advanced
	Compositing Visuals	Level 4	Problem Solving	Intermediate
	Digital Lighting	Level 4		
	Game Porting	Level 3		
	Game Production Optimisation	Level 4		
	Game Technical Design	Level 4		
	Game User Interface Development	Level 3		
	Gameplay Design	Level 3		
	Gameplay Development	Level 3		
	Level Design	Level 3		
	Research	Level 4		
	Rigging for Animation	Level 4		
	Surfacing and Texturing	Level 4		
	User Experience Design	Level 3		
	User Interface Design	Level 3		



Technical Sound Designer

JOB ROLE DESCRIPTION

The Technical Sound Designer serves as a link between the sound editors/designers and composers, and the programmers. The Technical Sound Designer supports developing and implementing all necessary sound and music elements for the game, be it through existing game audio middleware or through a tool built in-house.

The Technical Sound Designer is a technical expert with a creative mindset. The Technical Sound Designer is a team player and is effective at communicating with team members and other stakeholders. The Technical Sound Designer has a problem-solving mindset and is always ready to troubleshoot or resolve any creative or technical issues with the game's audio. The Technical Sound Designer researches new techniques and technologies and recommends packages and tools for the most efficient and effective processes to meet both technical and creative goals. The Technical Sound Designer is also responsible for the development and maintenance of these tools.

The Technical Sound Designer ensures that technical requirements set by the Tech Leads are met. The Technical Sound Designer is also responsible for the technical compatibility and quality of audio assets and ensures that the aural aspect of the game is in line with the Audio Director's vision. The Technical Sound Designer maintains the efficient transfer of digital files between relevant teams so that the delivered audio is optimised. The Technical Sound Designer helps to highlight discrepancies between the sound and programming departments by keeping the best interests of the product in mind.

The work involves providing guidance on technical processes and tools to the audio team as well as aligning the game's aural output to the technical expectations. This necessitates a high amount of coordination, collaboration and stakeholder management.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify pipeline requirements	• Conduct research on suitable tools and technologies to meet production needs • Determine the audio packages and technical tools best suited for the project • Design broad production workflows based on the technical requirements of the project • Assist getting commercial quotes for various tools
Implement production pipelines	• Design the asset pipelines to ensure proper integration of sounds and music within the game • Liaise with the programming team for the creation of tools to resolve asset pipeline challenges • Develop prototypes to showcase the implementation of the production pipelines • Ensure production standards for audio production workflows are met • Maintain documentation of the technical and audio pipelines • Produce placeholder assets that are compatible with production pipelines and in alignment with the creative vision of the game by guiding creative teams
Optimise production pipeline and processes	• Support the development of training materials and best practice documentation • Conduct research on new tools and technologies to help optimise the art production workflow • Support the creation of custom tools to improve the efficiency of the team including main modelling and animation packages

Technical Sound Designer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 2 - 3	Digital Fluency	Intermediate
	Game Engine Development	Level 3	Transdisciplinary Thinking	Intermediate
	Game Production Optimisation	Level 3	Collaboration	Intermediate
	Game Sound Integration	Level 3 - 4	Decision Making	Intermediate
	Game Technical Design	Level 3	Problem Solving	Intermediate
	Gameplay Design	Level 2		
	Gameplay Development	Level 2		
	Level Design	Level 2		
	Research	Level 3		
	Sound Editing	Level 3 - 4		
	Sound Mixing	Level 3 - 4		
	Tools Development	Level 3 - 4		
	User Experience Design	Level 2		
	User Interface Design	Level 2		



Lead Technical Sound Designer

JOB ROLE DESCRIPTION

The Lead Technical Sound Designer oversees the game audio pipeline, sets the workflow standards for audio production, and resolves all technical issues within the pipeline. The Lead Technical Sound Designer provides consistent upgrades and improvements to the audio pipeline.

The work involves a high amount of coordination between the creative and technical leads to align goals, expectations, pipeline and compatibility of output. The Lead Technical Sound Designer spends most of the time in ideating, prototyping and implementing techniques that enhance the efficiencies of the production processes, while also resolving complex challenges of game audio production workflows.

The Lead Technical Sound Designer is an effective problem solver with artistic flair as well as technical expertise in game development. The Lead Technical Sound Designer has the ability to make decisions based on research and data. The Lead Technical Sound Designer is an advisor who balances trade-offs and conflicting priorities, therefore, should also be proficient in communicating and influencing.

The Lead Technical Sound Designer ensures that audio and music assets meet performance requirements and constraints for each target platform. The Lead Technical Sound Designer devises the best techniques for the technical and sound teams to utilise. The Lead Technical Sound Designer keeps up-to-date on tools and technology developments in the industry to improve the quality and efficiency of production. The Lead Technical Sound Designer collaborates with other partner studios to share industry best practices and tools. The Lead Technical Sound Designer manages the research and development of complex audio elements for games.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify pipeline requirements	- Initiate and design research on new technologies that would improve production efficiencies or enhance production quality - Support the development of cost estimates based on technical requirements of the project - Liaise with vendors to get commercial quotes for various tools - Propose suitable tools and technologies to resolve production workflow challenges - Analyse production workflows to understand pipeline requirements and anticipate challenges of integrating assets within the technical environment
Implement production pipelines	- Oversee the design of asset pipelines to meet production requirements for the integration of audio and music within the game - Provide technical advisory in the creation of game audio assets to meet technical and workflow requirements - Resolve complex problems pertaining to asset pipelines and technical production workflows - Educate sound editors/designers, technical staff, and engineers in the use of the established pipelines and customised tools - Lead and drive the development of tools to implement game production pipelines - Establish and supervise the documentation of pipeline development processes and outcomes

Lead Technical Sound Designer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Optimise production pipeline and processes	- Scout for new tools and technologies for complex issues and problems - Review organisation's tools and practices with industry's best practices - Collaborate with sound and engineering staff on audio pipeline improvements - Develop tools and scripts for the department to solve complex visual asset problems - Share best practices using training sessions to ensure correct tools and methods are used

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 3 - 4	Digital Fluency	Advanced
	Game Engine Development	Level 4	Transdisciplinary Thinking	Advanced
	Game Production Optimisation	Level 4	Collaboration	Advanced
	Game Sound Integration	Level 4 - 5	Decision Making	Advanced
	Game Technical Design	Level 4	Communication	Advanced
	Gameplay Design	Level 3		
	Gameplay Development	Level 3		
	Level Design	Level 3		
	Research	Level 4		
	Sound Editing	Level 4 - 5		
	Sound Mixing	Level 4 - 5		
	Tools Development	Level 4 - 5		
	User Experience Design	Level 3		
	User Interface Design	Level 3		



Junior Programmer

JOB ROLE DESCRIPTION

The Junior Programmer writes programming code that runs and controls the game, incorporating and adapting any ready-made code libraries, along with the creation of custom code as required. The Junior Programmer performs code testing and bug fixes, as well as creation of customised tools for use by other members of the development team. The Junior Programmer works closely with the artists, designers and programmers to write code for all aspects of the game to create high quality outcomes. The Junior Programmer should also have an awareness of the emerging and disruptive trends and technologies within the industry.

The work involves delivering technical outcomes in individual capacity. The Junior Programmer spends most of the working time involved in programming in the game studio and attends meetings with other production teams regularly.

The Junior Programmer is systematic, organised and is able to work on the Junior Programmer’s own initiative and as part of a team. The Junior Programmer should be a creative thinker and a problem solver in order to deliver the Junior Programmer’s responsibilities effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game development	• Research to identify new technologies and programming practices that may aid game development • Create initial prototypes to demonstrate gameplay ideas and features • Contribute inputs for detailed technical design documents designed for game elements • Participate in discussions with stakeholders to understand the requirements and technical specifications for the game • Contribute inputs for the modification of initial game designs and concepts from the perspective of technical implementation • Support the development of next generation interactive online experiences that allow for new depths of simulation, social interaction and physical interaction
Execute tools design and development	• Contribute to the development of high level design documents for the tool requirements • Develop allocated parts of the overall code for tool design • Refine code with inputs from team lead/ senior • Execute the creation, maintenance and update of technical documentation pertaining to tool design • Collaborate with artists, designers and programmers to understand how to best utilise existing tools and technology • Create low-level design documents to clarify coding requirements and present to team leads for review

Junior Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute testing and implementation of tools	• Provide support to tools users to troubleshoot and resolve pipeline issues • Perform iterative testing and debugging of code developed for the tool design • Train end-user teams to understand the capabilities and functions of the new tools • Execute implementation of developed tools within existing workflows in collaboration with the end-user teams • Conduct regular maintenance and debugging of tools for performance, stability and usability • Analyse and fix common problems in tools and engines such as load times, memory usage and performance problems
Execute game development	• Support the development of various builds and versions of the game until the game release • Develop the logic for the game mechanics to achieve the objectives of game design • Write programming code for user interface, artificial intelligence (AI), sound, physics and gameplay and any other technical aspects of the game as required
Optimise game development	• Optimise game play coding and ensure that game runs with good performance by working together with internal teams • Debug identified issues for program to run smoothly • Adhere to the given performance and memory budgets stipulated by engine programming teams • Keep up to date on latest technologies and programming practices for games
Manage the game release and maintenance	• Write code to port game to other platforms • Write code to develop software patches and updates after release of the game • Implement changes in patches and further releases based on feedback from community managers and player reactions to improve game features

Junior Programmer

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 2	Collaboration	Basic
	Database Administration	Level 2	Communication	Basic
	Game Artificial Intelligence Development	Level 2	Creative Thinking	Basic
	Game Extended Reality Development	Level 4	Problem Solving	Basic
	Game Level Development	Level 2		
	Game Networking	Level 2		
	Game Porting	Level 2		
	Game Server Programming	Level 2		
	Game User Interface Development	Level 2		
	Gameplay Development	Level 2		
	Systems Architecture	Level 4		



Senior Server Programmer

JOB ROLE DESCRIPTION

The Senior Server Programmer leads the design and development of online game server networks to support various game features such as online gameplay, in-game events and purchases, credential verification and online messaging systems. The Senior Server Programmer is responsible for translating the vision for online features into a server network design and realising it by configuring appropriate hardware. The Senior Server Programmer oversees the development of programs to enable the game to interact with the servers. The Senior Server Programmer reviews server programs, oversees the testing of online gameplay features and leads the integration of server programs within the overall game code. The Senior Server Programmer also oversees the maintenance of game servers and online operations.

The role involves leading a team of programmers with technical guidance as well as liaising with other teams, internal and external stakeholders to ensure project expectations are met. The Senior Server Programmer also spends a significant amount of time in meetings with other production teams to align expectations and share project progress.

The Senior Server Programmer is proficient at project management and a technical expert. The Senior Server Programmer is adept at planning and organising in order to deliver project outcomes effectively. The Senior Server Programmer should also be effective at collaboration, communication and stakeholder management in order to work effectively in cross-functional project teams.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game development	• Collaborate with the lead programmer to understand the server requirements for the game • Define overall scope of the technical design for server network based on game components and features • Conduct risk management of project milestone goals and schedules • Understand game features and requirements for online services for the game • Create project schedule for server network design and implementation in alignment with the overall project schedule
Design server architecture	• Design the high-level logical architecture for the game's server requirements • Review and present low level component design for approval and implementation • Define hardware and bandwidth requirements for hosting game servers • Present high level server architecture to the lead programmer for review • Guide the creation of low-level component designs of server network based on project scope from a technical perspective

Senior Server Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Implement server networks and online game features	• Oversee testing of online gameplay to review server performance, resource management, feature implementation, security and scalability • Oversee documentation of server assets such as source code, tools and technical know-hows • Review, refine and debug code developed by junior programmers • Implement online features of the game utilising developed code by collaborating with game programmers • Oversee configuration of acquired and/or leased bandwidth hardware for suitability to server deployment, efficiency, security and gameplay resource optimisation • Refine the developed code based on the server testing • Develop code as required for the implementation of game servers
Maintain and improve server networks	• Enhance efficiency in server networks by improving server code • Review the performance, resource management and security of game servers periodically • Resolve issues such as server breakdowns and scalability problems to maintain smooth game operations • Supervise maintenance of the game server networks for stability and usability

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Database Administration	Level 3	Collaboration	Intermediate
	Game Analytics	Level 3	Communication	Intermediate
	Game Level Development	Level 3	Creative Thinking	Intermediate
	Game Server Programming	Level 3	Problem Solving	Intermediate
	Gameplay Development	Level 3		
	Tools Development	Level 2		

Senior Game Programmer

JOB ROLE DESCRIPTION

The Senior Game Programmer manages the overall code development processes across the development and maintenance phase of the game. The Senior Game Programmer is an expert in specific aspects of game programming and provides inputs on the technical feasibility of requested game features and functions during planning discussions. The Senior Game Programmer takes responsibility for delivering certain complex game elements with robust and stable code. The Senior Game Programmer supports the technical leads by designing and documenting the game’s architecture. The Senior Game Programmer manages a team of programmers and helps them improve their technical skills by coaching and training them. The Senior Game Programmer should also have an understanding of the emerging and disruptive trends and technologies within the industry.

The work involves technical leadership as well as project management of a programming team. The Senior Game Programmer spends most of the time in guiding the team in programming as well as writing codes. The Senior Game Programmer also spends a significant amount of the time in meetings with other production teams to align expectations and share project progress.

The Senior Game Programmer is proficient at project management and a technical expert. The Senior Game Programmer is adept at planning and organising in order to deliver project outcomes effectively. The Senior Game Programmer should also be effective at collaboration, communication and stakeholder management in order to work effectively in cross-functional project teams.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game development	• Lead the development of prototypes and experiment with different algorithms and usability scenarios for a game • Support the development of a detailed technical document focusing on specific elements for user interface (UI), artificial intelligence (AI), sound, physics and gameplay • Analyse the feasibility, complexities and returns of investments needed to develop proposed game features and functions • Contribute to modification of game design by suggesting alternative game features and functions to achieve the objectives of game design • Contribute to the development of overall technical specifications of game development • Convert product requirements into a technical design by collaborating with stakeholders • Define the next generation interactive online experiences that allow for new depths of simulation, social and physical interactions
Execute game development	• Provide technical mentoring to the team members in executing gameplay ideas and features • Manage the development of various builds and versions to achieve technical stability and functional objectives • Lead team of programmers to deliver against programming objectives • Guide the team on a variety of atypical and complex features for development of the game

Senior Game Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Optimise game development	• Ensure integration of the various game modules and levels for a seamless experience • Troubleshoot complex problems and construct solutions to unforeseen design problems in a timely manner • Contribute to best practices including peer reviews, coding standards and others as necessary • Resolve performance and stability issues proactively as required
Manage the game release and maintenance	• Oversee the porting process to make the game available on multiple platforms • Oversee development of software patches, expansion of games via updates including extra features or content • Oversee the continuous maintenance, iterations and addition of new features to the game

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 3	Collaboration	Basic
	Game Artificial Intelligence Development	Level 3	Problem Solving	Advanced
	Systems Architecture	Level 4	Creative Thinking	Intermediate
	Game Engine Development	Level 2		
	Game Extended Reality Development	Level 4 - 5		
	Game Level Development	Level 3		
	Game Physics Development	Level 3		
	Game Porting	Level 3		
	Game User Interface Development	Level 3		
	Gameplay Development	Level 3		
	Tools Development	Level 2		



Senior Engine Programmer

JOB ROLE DESCRIPTION

The Senior Engine Programmer is responsible for the development of the game engine which serves as the core of game development. The Senior Engine Programmer is responsible for conceiving the design of game engine modules in alignment with a specific project or with the type of games the engine intends to cater to. The Senior Engine Programmer maintains engine systems and writes programming codes to support the technical requirements of projects. In addition to providing technical assistance for engine modules, the Senior Engine Programmer develops solutions to address game performance and stability.

The Senior Engine Programmer may also streamline game development processes by developing tools to aid production workflows and asset pipelines. For this, the Senior Engine Programmer works closely with 3D art and programming teams to understand their workflow requirements and deliver tools to meet their needs.

The work involves leading a development team in an innovative and highly dynamic game development environment, which also requires interacting with and meeting expectations of a number of internal stakeholders.

The Senior Engine Programmer is proficient at project management and a technical expert. The Senior Engine Programmer is adept at planning and organising in order to deliver project outcomes effectively. The Senior Engine Programmer should also be effective at collaboration, communication and stakeholder management in order to work effectively in cross-functional project teams. The Senior Engine Programmer is an able problem solver, and should be adaptable to change given the rapidly evolving nature of this role.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Design game engine	• Develop the overall engine architecture based on technical objectives and product roadmap • Support the requirements analysis and formulation of specifications and definition of delivery platforms for games • Design new engine features to support game development and technical requirements • Document designs and specifications for new engines and for changes made to existing engines or related systems
Execute game development	• Conduct automated testing of game engine modules • Develop engine module prototypes to showcase planned functionality and to iteratively refine towards final build • Collaborate with cross discipline team members to develop key game systems • Support the development of game prototypes and custom solutions for development teams • Write programming code to achieve functionality of specific game engine modules
Optimise game development	• Develop algorithms, techniques and processes to optimise performance of engines • Develop solutions to optimise game engine performance and resolve stability issues • Keep up to date on latest technologies, platforms, frameworks and game engines



Senior Engine Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Promote best practices within game development	- Stay abreast of the latest technology and its impact on game development and performance - Lead the development of proofs-of-concept to support the adoption of new technologies - Impress the importance of adopting suitable new technologies upon internal teams
Specialisation in Tools Programming	- Oversee the resolution of issues with developed tools - Analyse project scope and broad workflows to identify tool requirements in collaboration with the technical and creative leadership - Refine code by iterative testing, debugging and taking feedback from end-user teams - Oversee implementation of tool within existing workflows - Oversee periodic maintenance and debugging of tools for performance, stability and usability in workflows - Lead the tool development by developing complex aspects of the tool code - Review performance of tools integration with existing internal programs and pipelines - Create high level designs for new tool requirements and improvements and/or extensions to existing tools - Communicate the functionality and features of developed tools to the end-user teams - Lead the testing of tools created for the game development - Guide junior team members in developing code for tools

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 3	Collaboration	Intermediate
	Game Analytics	Level 3	Communication	Intermediate
	Game Artificial Intelligence Development	Level 3	Creative Thinking	Intermediate
	Game Engine Development	Level 3	Problem Solving	Intermediate
	Game Networking	Level 3		
	Game Physics Development	Level 3		
	Game Porting	Level 3		
	Game Testing Automation	Level 3		
	Tools Development	Level 3		

NOTE: *Text in brackets refer to specialisations included in the job role

Lead Game Programmer

JOB ROLE DESCRIPTION

The Lead Game Programmer oversees the overall programming aspects in a game development project. The Lead Game Programmer manages the technical development of a game from start to finish. In conjunction with other key team leads, the Lead Game Programmer develops the technical specifications for the game and delegates different aspects to a team of programmers. The Lead Game Programmer oversees the development or customisation of game engines to meet the development needs of the game. The Lead Game Programmer integrates all the technical documentation for the codes produced by the programming team and ensures quality, effectiveness and appropriateness of all the game code. The Lead Game Programmer is also responsible for the project management of the code development process and ensures that team members deliver the requested codes on time and within budgets. The Lead Game Programmer should also have a strong understanding of the emerging and disruptive trends and technologies within the industry and how they impact the organisation.

The Lead Game Programmer is often involved in project team meetings and reviewing project progress. The work also involves liaising with key internal and external stakeholders to achieve project objectives. The Lead Game Programmer can be expected to work long hours to deliver against project milestones.

The Lead Game Programmer is a technical expert across multiple aspects of game development and an effective project manager. The Lead Game Programmer has the ability to communicate with people across the levels within the organisation and has an eye for detail. The Lead Game Programmer also has the ability to guide teams and individuals from a technical as well as developmental perspective.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game development	• Develop coding standards for game development • Evaluate game features provided by game designers to ensure that they are within the technical feasibility required by target platforms and/or engines • Develop budgets, production plans and milestones for specific elements in the games • Provide technical advice to the development of overall game design and game concept • Review the overall technical specification of the game development • Develop detailed technical documentation of the game • Oversee the creation of next generation interactive online experiences that allow for new depths of simulation, social and physical interactions
Design game engine	• Define the technical objectives and product roadmap for the game engine • Ideate new features and modules for existing engines based on project requirements or to support development of newer games • Review engine architecture and revise accordingly based on technical objectives and resource considerations • Ideate with technical teams on high level engine design and specifications

Lead Game Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute game development	• Oversee prototyping and iterative development of core engine modules • Assign the development of programming elements to appropriate teams • Drive enhancements to engine modules to ensure optimal performance of game across target hardware platforms • Oversee testing of engine modules and sub-systems to ensure reliability of build systems for game releases • Review game and engine programming code against guidelines provided by engine teams to ensure stability and security of games • Develop best practices for game development to ensure codes are bug free and comply with security specifications • Drive innovation by evaluating and introducing new technologies and programming practices for games • Oversee the development of the different 'builds' of the game and successive versions supported by a detailed project plan
Optimise game development	• Work with the quality assurance team to enhance testing procedures • Work with existing engine code base to develop and enhance game play including player world interaction, artificial intelligence (AI) strategies and rules, game play • Guide game programmers to deliver the vision of the design team to create immersive and compelling gameplay experiences in a timely manner and to a consistent high quality standard
Manage the game release and maintenance	• Oversee the integration of localised assets, components and features into various game builds, to meet the requirements for various regions • Oversee the continuous maintenance, iterations and addition of new features • Oversee development of software patches, expansion of games via update including extra features or content that may alter gameplay
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by ongoing coaching, mentoring and career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures

Lead Game Programmer

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	• Collaborate with various teams in game design, technical art and others to ensure cohesive development of the game • Drive project to meet schedules, manpower and technical quality targets • Conduct regular project reviews to recommend schedule changes, cost or resource adjustments • Collaborate with users, technical staff and management to determine and resolve issues associated with project implementation

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 4	Collaboration	Advanced
	Database Administration	Level 4	Problem Solving	Advanced
	Game Analytics	Level 4	Communication	Advanced
	Systems Architecture	Level 4	Creative Thinking	Intermediate
	Game Artificial Intelligence Development	Level 4	Decision Making	Advanced
	Game Engine Development	Level 4		
	Game Extended Reality Development	Level 5		
	Game Level Development	Level 4		
	Game Networking	Level 4		
	Game Physics Development	Level 4		
	Game Porting	Level 4		
	Game Server Programming	Level 4		
	Game Testing Automation	Level 4		
	Game User Interface Development	Level 4		
	Gameplay Development	Level 4		
	Media Law and Compliance	Level 4		
	Tools Development	Level 4		



Game Technical Director

JOB ROLE DESCRIPTION

The Game Technical Director, being one of the most senior technical roles within the organisation, is responsible for the technical aspects of game development. In the initial stage, the Game Technical Director is involved in strategic meetings and judges the technical feasibility of envisioned strategies. In addition, the Game Technical Director translates the game concepts into technical needs and tools. During the production stage, the Game Technical Director supervises programming, monitors the budget and manages the overall code quality. The Game Technical Director provides guidance on any technical problems and makes available all technical tools for successful game development. The Game Technical Director also ensures that the team has the right technical capabilities and trains them in new technology and concepts. The work involves technical leadership and guidance to the technical teams as well as high amount of coordination with creative and business teams. The Game Technical Director should also have an in-depth understanding of the emerging and disruptive trends and technologies within the industry and how they impact the organisation.

The Game Technical Director is expected to attend a variety of meetings in order to connect the creative and technical requirements of a project. The Game Technical Director is the lead advisor on all technical matters and will have to engage with multiple teams to address all technical issues.

The Game Technical Director is an authority on all technical aspects of game development, as well as an evangelist for new technologies. The Game Technical Director is an expert problem solver with the ability to resolve complex game design and implementation challenges. The Game Technical Director should be proficient in team management, and has excellent communication and influencing skills to deliver to the expectations of the role effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game development	• Define the game's vision and scope by collaborating with the production team • Identify the technical expertise needed based on the game vision and concept • Recommend investments into new cutting edge technology • Establish the technical objectives of game development for the project • Identify technical requirements and tools to deliver on the game vision and concept • Establish technical architecture and process decisions for the technical game development • Supervise technological design and design review • Develop an overall budget for the technical development of the game
Execute game development	• Drive the development of technical tools to aid game development • Establish quality standards and efficiency for the technical deliverables of projects • Recommend solutions for technical challenges encountered in the development phase • Drive the technical development of the game by guiding the team in the achievement of the technical deliverables • Report technical progress of projects to internal and external stakeholders as required

Game Technical Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Manage projects	• Lead users, technical staff and management to determine and resolve issues associated with project implementation • Drive projects to meet schedules, budget, manpower and technical quality targets • Drive the design, art and technical teams to define requirements and iteratively build solutions • Lead regular project reviews to recommend schedule changes, cost or resource adjustments
Promote best practices within game development	• Drive programmes for the adoption, promotion and sharing of best practices amongst technical development teams • Track industry developments and best practices in game technologies and development approaches on a regular basis • Evaluate proofs-of-concept for emerging technologies and approaches to understand suitability for the organisation's requirements • Drive adoption of suitable technologies and approaches to improve organisation's technical game development standards

Game Technical Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Audio Programming	Level 5	Communication	Advanced
	Database Administration	Level 5	Problem Solving	Advanced
	Game Analytics	Level 4	Developing People	Intermediate
	Game Artificial Intelligence Development	Level 5	Decision Making	Advanced
	Game Engine Development	Level 5		
	Game Level Development	Level 4		
	Game Networking	Level 5		
	Game Physics Development	Level 5		
	Game Porting	Level 5		
	Game Production Optimisation	Level 5		
	Game Server Programming	Level 5		
	Game Technical Design	Level 5		
	Game Testing Automation	Level 4		
	Gameplay Development	Level 5		
	Production Budget Management	Level 4		
	Project Management	Level 5		
	Research	Level 5		
	Tools Development	Level 5		

Quality Assurance Tester

JOB ROLE DESCRIPTION

The Quality Assurance Tester participates in the development process for games to ensure design quality and adherence to the standards. The Quality Assurance Tester is involved in tasks that include game design, source code development, review and control, configuration management and integration of different game elements. Prior to the release of games, the Quality Assurance Tester is involved in analysis of game playtesting to ensure that games meet or exceed specified standards and end user requirements.

The Quality Assurance Tester spends most of the Quality Assurance Tester's time in playtesting and evaluating games for various projects. The Quality Assurance Tester also spends a significant amount of time in aligning internal stakeholders on the quality assurance aspects of the game.

The Quality Assurance Tester should have an eye for detail to spot and identify errors and discrepancies. The Quality Assurance Tester is systematic and highly organised, with the ability to work independently and function as part of a team. The Quality Assurance Tester should also be able to think creatively to solve problems.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan game quality assurance testing	- Deconstruct game development process into attainable goals such as verifications, activities, measurements, abilities and commitments - Check game design, development and other elements against desired quality measures - Evaluate requirements and objectives of the game software
Execute game quality assurance testing	- Use existing procedures to identify and document game performance issues - Develop test outcome reports - Play-test the game in a systematic way to analyse the game's performance against the designer's intentions - Participate in user acceptance testing, alpha, beta and final testing - Execute test cases to identify potential problems that users might encounter - Identify potential problems that users might encounter and recommend solutions
Optimise quality assurance process	- Recommend improvements in the existing processes - Follow compliance with defined or standardised quality specifications - Identify opportunities to decrease time and cost spent on system quality assurance

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 2	Collaboration	Advanced
	Game Quality Assurance Testing	Level 2 - 3	Customer Orientation	Intermediate
	Game Testing Automation	Level 2 - 3	Communication	Basic
	Gameplay Design	Level 2	Problem Solving	Intermediate



Lead Quality Assurance Tester

JOB ROLE DESCRIPTION

The Lead Quality Assurance Tester oversees and plans quality assurance tests and analysis of games, their playability and performance in order to meet or exceed specified standards and end user requirements. The Lead Quality Assurance Tester manages the team, sets priorities and testing parameters, implements quality assurance automation frameworks and has accountability for the performance and results of the team. The Lead Quality Assurance Tester develops departmental plans and priorities to address resource and operational challenges. The Lead Quality Assurance Tester provides technical guidance to stakeholders and advocates quality assurance best practices. The role is critical as it exerts high level of influence on the final product. This involves collaboration within and outside the technical department. The Lead Quality Assurance Tester is also expected to manage the project from a quality assurance perspective.

The role involves high amount of project management, technical leadership as well as team management. The Lead Quality Assurance Tester spends a significant amount of the time in guiding the Lead Quality Assurance Tester's team on project matters as well as in discussions with production leads regarding the quality of the production outcomes.

The Lead Quality Assurance Tester is an effective project manager and has the ability to communicate with people across the levels within the organisation. The Lead Quality Assurance Tester has an eye for detail and is able to work on multiple projects and priorities in a fast paced, rapidly changing environment.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Plan game quality assurance testing

- Develop timelines and budget estimates for quality assurance tasks
- Perform solution assurance activities for game development proposals to ensure viability and uncover potential risks
- Lead project teams to achieve quality assurance milestones and objectives
- Approve new solutions and/or best practices, design approaches and technologies
- Influence quality assurance team towards meeting higher quality standards

Execute game quality assurance testing

- Provide general supervision and technical guidance on quality assurance testing to the test team
- Oversee the execution of all tests done by the test team to ensure that games are of high quality standards that are fit for shipping for each release cycle
- Lead the design and implementation of testing frameworks, test infrastructure and tools
- Review user reported issues on game to recommend solutions to complex issues problems

Optimise quality assurance process

- Develop quality assurance guidelines to inspect games and report quality issues
- Enforce compliance with defined or standardised quality specifications for games
- Develop quality assurance metrics to illustrate impact of quality assurance on the business in order to secure buy-in for new investments into the quality assurance processes
- Drive continuous improvement by developing sustainable quality assurance processes
- Establish policy for documentation of procedures and end user experience of games
- Recommend improvements to optimise quality assurance processes



Lead Quality Assurance Tester

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures
Manage projects	• Drive project to meet schedules, budget, manpower and technical quality targets • Collaborate continuously with design, art and technical teams to define requirements and iteratively build solutions • Conduct regular project reviews to recommend schedule changes, cost or resource adjustments • Work with users, technical staff and management to determine and resolve issues associated with project implementation • Collaborate continuously with internal production teams to define requirements and develop test plans

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 4	Collaboration	Advanced
	Game Quality Assurance Testing	Level 4	Developing People	Advanced
	Game Testing Automation	Level 4	Communication	Advanced
	Gameplay Design	Level 4		
	Project Management	Level 4		

Quality Assurance Director

JOB ROLE DESCRIPTION

The Quality Assurance Director is the strategic leader of the Quality Assurance department. The Quality Assurance Director is responsible for setting the vision and standards for game quality and ensuring that all products meet the highest industry standards. The Quality Assurance Director directs the overall quality assurance strategy, manages senior Quality Assurance leadership, and interfaces with executive management to align quality objectives with business goals of the organisation.

The Quality Assurance Director is required to have a deep understanding of both the technical aspects of game development and management of the Quality Assurance team. The Quality Assurance Director works closely with the other department heads to integrate Quality Assurance practices throughout the development lifecycle and will be accountable for the final quality of all game product releases.

The Quality Assurance Director is required to have good leadership skills to inspire, motivate and guide Quality Assurance teams towards achieving quality objectives. The Quality Assurance Director has strategic thinking to develop and implement long-term strategies that align with organisational goals and changing industry standards and technologies. The Quality Assurance Director is an excellent communicator and problem-solver to adapt and make informed decisions across various stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Plan game quality assurance testing	• Determine required resources for effective QA testing (e.g. staffing, tools, and infrastructure) • Develop test plans inclusive of the scope, approach, resources and schedule of testing activities • Define test cases and scenarios that cover all aspects of the game, including functionality, compatibility, usability, and performance • Allocate budget and personnel to meet the manpower needs of the Quality Assurance department
Execute game quality assurance testing	• Analyse testing outcomes and feedback to identify areas for improvement in the Quality Assurance processes and game quality • Implement best practices to enhance future testing efforts • Develop the implementation testing frameworks, infrastructure and tools • Plan and oversee Quality Assurance activities for post-release updates, patches, and expansions • Monitor user feedback and game performance metrics to identify and addresses post-launch issues
Optimise quality assurance process	• Establish clear quality objectives and metrics that align with the company's goals and customer expectation • Develop and maintain a set of quality standards and benchmarks for game performance, functionality, and user experience • Oversee and approve the selection and implementation of automation tools and frameworks



Quality Assurance Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Define the necessary skills and knowledge required by the team to perform their tasks effectively by leading and mentoring them • Define clear expectations and provide regular feedback to team members • Facilitate communication between Quality Assurance and other departments to ensure alignment on common goals • Define effective performance management practices within department in accordance with organisational policies and procedures
Manage projects	• Support regular project reviews to recommend schedule changes, cost or resource adjustments • Assist users, technical staff and management to determine and resolve issues associated with project implementation • Manage project discipline to document scope changes, issues and risks that affect implementation • Manage project to meet schedules, budget, manpower and technical quality targets

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Game Concept Design	Level 4	Collaboration	Advanced
	Game Quality Assurance Testing	Level 4 - 5	Developing People	Advanced
	Game Testing Automation	Level 4	Decision Making	Advanced
	Gameplay Design	Level 4	Communication	Advanced
	Project Management	Level 5	Problem Solving	Advanced

Media Business Management

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Programme Planning and Scheduling	Executive - Programme Planning and Scheduling	360
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Standards and Practices	Executive - Standards and Practices	367
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Localisation	Executive - Localisation	370
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Media Business Management

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
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	Head of Marketing/ Marketing Director	401
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	Sales Manager	406
	Head of Sales / Sales Director	409

Executive - Content Acquisition

JOB ROLE DESCRIPTION

The Executive - Content Acquisition supports the acquisition of content specific to a genre or segment. The Executive - Content Acquisition is responsible for supporting all stages of content acquisition operations by using research to identify content, basic technical and creative evaluation of content as well as financial modelling to inform commercial decision making during licensing negotiations as well as content acquisition operations.

The work involves working in an individual capacity in a dynamic and fast-paced environment. The Executive - Content Acquisition is also expected to be independent and produce work with minimal supervision. The Executive - Content Acquisition spends the Executive - Content Acquisition's time primarily in research and content evaluation but also spends significant time in networking and coordinating business meetings.

The Executive - Content Acquisition should be able to coordinate effectively with stakeholders within the department as well as across the organisation. The Executive - Content Acquisition should be an able communicator and planner to be able to perform the Executive - Content Acquisition's role effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute content acquisition operations	• Keep track of the stock for specific platforms and genres • Identify opportunities for further acquisition based on consumption analysis • Coordinate the logistics of business meetings with production houses • Enter licensing and rights information in the digital assets metadata • Provide relevant support for content licensing negotiations • Verify availability of content in the required format, media and technical specifications for various platforms to ensure rights optimisation • Draft right terms within licensing contracts by coordinating with other departments
Source content for acquisition	• Review content for required technical specifications and basic compliance to organisation's content guidelines • Recommend screened content for detailed creative evaluation based on creative direction • Support the development of the commercial model to obtain budgetary and creative support • Assist in the evaluation of sourcing content for the purpose of licensing by coordinating with production houses
Research customer trends and content ideas	• Conduct quantitative and qualitative research to validate the appeal of different concepts and genres across various target audience demographics • Identify trends and patterns from audience content consumption data for the genre, including immersive formats such as virtual reality (VR) or augmented reality (AR) and/or customer segments to assess potential for content acquisition • Report research results and audience trends • Infer popular content concepts from other genres to gauge their applicability to own genre

Executive - Content Acquisition

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Build industry relationships and networks	• Coordinate meetings with industry bodies, content producers and other key industry players • Conduct research on industry bodies, content producers and other key industry players • Maintain a database of industry bodies, content producers and other key industry players

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 3	Communication	Intermediate
	Content Acquisition Management	Level 3	Problem Solving	Basic
	Contract and Vendor Management	Level 2	Collaboration	Basic
	Customer Behaviour Analysis	Level 2	Creative Thinking	Basic
	Immersive Technology Integration	Level 3	Decision Making	Basic
	Research	Level 2		

Manager - Content Acquisition

JOB ROLE DESCRIPTION

The Manager - Content Acquisition leads the acquisition of content for specific genres and/or segments. The Manager - Content Acquisition is responsible for identifying opportunities to acquire content and managing the end-to-end acquisition process. The Manager - Content Acquisition evaluates content from both creative and commercial perspective, for suitability to the organisation's requirements and recommends acquisition of the right content. The Manager - Content Acquisition leads a team that delivers acquisition opportunities specific to the genre and/or segment. The work involves high concentration for creative and technical evaluation of content as well as high collaboration with internal and external stakeholders to strike acquisition deals.

The work environment is dynamic and fast-paced which requires the Manager - Content Acquisition to be focused at all times. The Manager - Content Acquisition will be involved in a variety of meetings with different stakeholders to lead the team to achieve business goals. The Manager - Content Acquisition is expected to draw on research insights and personal judgment to take key decisions with high accountability.

The Manager - Content Acquisition should have a strong understanding of the Manager - Content Acquisition's content domain and the media landscape in general. The Manager - Content Acquisition should be comfortable with analysis and have an eye for detail. The Manager - Content Acquisition should be proficient in communication, planning and organising as well as managing stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Source content for acquisition	• Execute the contracting process following successful licensing negotiations • Inspect content acquisition contracts for adherence to licensing terms and overall risk management • Prioritise specific acquisition based on stock fulfilment requirements for specific genres or time slots • Perform analysis and valuation of new deals to facilitate decision making • Oversee the fulfilment of payments to complete the acquisition process • Assist in content licensing negotiations in the genre for financial analysis, forecasting and technical requirements and other relevant aspects by providing relevant inputs • Oversee accurate recording of rights agreements in the rights management systems
Research customer trends and content ideas	• Analyse content consumption patterns to identify key trends across genres and/or customer segments • Build an understanding of audience needs and expectations • Manage research projects to identify potential content concepts and types • Identify content acquisition opportunities • Identify possible partnerships with immersive technology, AR/VR providers to acquire content that aligns with the evolving trends and demands of immersive media

Manager - Content Acquisition

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Build industry relationships and networks	- Identify industry stakeholders such as industry bodies, production houses and independent content producers for building relationships - Engage industry bodies, content producers and other key industry players - Participate in industry forums, film festivals and other industry events

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 4	Decision Making	Intermediate
	Content Acquisition Management	Level 4	Problem Solving	Intermediate
	Content Strategy	Level 4	Communication	Intermediate
	Contract and Vendor Management	Level 3	Creative Thinking	Intermediate
	Customer Behaviour Analysis	Level 3	Global Perspective	Intermediate
	Immersive Technology Integration	Level 4		
	Innovation Management	Level 3		
	Project Management	Level 4		
	Research	Level 3		

Head - Content Acquisition

JOB ROLE DESCRIPTION

The Head - Content Acquisition drives the organisation's content acquisition strategy by developing and implementing plans to acquire content which is aligned to the creative vision of the organisation. The Head - Content Acquisition leads the development of the content acquisition strategy in accordance with the overall content strategy for the organisation. The Head - Content Acquisition also oversees the execution of content acquisition plans by leading negotiations for acquiring content.

The work involves providing creative and business leadership to the Head - Content Acquisition's team and liaising with several internal and external stakeholders. The Head - Content Acquisition spends the Head - Content Acquisition's time in planning as well as meetings to acquire content. The Head - Content Acquisition may also be required to travel as part of the Head - Content Acquisition's work.

The Head - Content Acquisition is an expert in industry trends with proficiency in business acumen. The Head - Content Acquisition should be comfortable with numbers and analysis. The Head - Content Acquisition is an able communicator and planner. The Head - Content Acquisition ought to be proficient in decision making and stakeholder management.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Drive content monetisation plans	• Contribute inputs to content pricing decisions from acquisition perspective • Develop plans to market newly licensed content by collaborating with other departments and/or stakeholders • Develop plans to maximise the utilisation of acquired content by collaborating with content teams
Develop content strategy	• Identify areas of focus for content acquisition in terms of genres and/or segments and platforms • Implement content guidelines in content acquisition operations • Develop the content acquisition strategy in alignment with the overall content strategy
Execute content acquisition operations	• Oversee creation and maintenance of effective rights management systems and databases • Oversee effective execution of accounts payables to minimise tax and fines liability from late payments • Track performance of acquired content using defined metrics • Review exceptions to content acquisition and budgetary guidelines • Review and approve content for the purpose of licensing from creative and commercial perspectives • Drive the finalisation of contracts and license agreements with the production houses • Approve prioritisation of specific content for acquisition based on content and stock fulfilment requirements • Review analysis and valuation of new deals to facilitate decision making • Lead content licensing negotiations including areas such as content selection, risk management, financial analysis, forecasting and technical requirements

Head - Content Acquisition

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Source content for acquisition	• Make final decisions pertaining to content sourcing issues and strategies based on research and analytics • Approve content selection for the purpose of acquisition based on organisation's content priorities and creative and commercial consideration • Drive operational changes to streamline content acquisition activities • Develop plans for stock fulfilment to maximise utilisation of airtime by collaborating with content teams • Review the performance of previously acquired content across platforms and genres to inform acquisition decisions • Develop content acquisition plans in alignment with the organisation's overall content strategy and guidelines • Evaluate and acquire immersive content, which includes identifying opportunities to source or produce immersive content that aligns with the organisation's content priorities, creative considerations, and commercial objectives.
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Build industry relationships and networks	• Represent the organisation at industry forums, film festivals and other industry events • Drive identification of key industry stakeholders for building networks and partnerships • Assist in building networks with industry bodies, content producers and other key industry players

Head - Content Acquisition

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 5	Decision Making	Intermediate
	Content Acquisition Management	Level 5	Communication	Advanced
	Content Strategy	Level 5	Global Perspective	Intermediate
	Contract and Vendor Management	Level 4	Problem Solving	Intermediate
	Customer Behaviour Analysis	Level 4	Creative Thinking	Intermediate
	Immersive Technology Integration	Level 5		
	Innovation Management	Level 4		
	Project Management	Level 5		
	Research	Level 4		

Executive - Content Commissioning

JOB ROLE DESCRIPTION

The Executive - Content Commissioning supports the commissioning of content production, specific to a genre and/or segment. The Executive - Content Commissioning is responsible for supporting all stages of content commissioning operations. This includes research to identify content ideas and concepts, preliminary creative evaluation of content ideas as well as financial modeling to inform decision making.

The work involves coordination with multiple teams and stakeholders as well as desk research to support commissioning processes. The Executive - Content Commissioning attends meetings with internal and external stakeholders on a regular basis as part of the commissioning process as well as during ongoing projects.

The Executive - Content Commissioning should be comfortable with analysis and critical evaluation. The Executive - Content Commissioning is well-organised and is able to plan own work effectively. The Executive - Content Commissioning should also be effective at communicating with internal and external stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate proposals from content producers	• Conduct basic screening for submitted proposals in alignment with the content evaluation guidelines • Participate in the proposal review process • Draft content briefs in alignment with organisational requirements of the organisation and the genre for sharing with prospective content creators
Manage content commissioning operations	• Create the project plan for monitoring the progress of the commissioned projects • Coordinate the logistics of business meetings with production houses • Track the technical compliance of content commissioned to ensure compliance with the organisation's established guidelines and requirements • Assist in the drafting of commissioning contracts by coordinating with the legal department • Provide relevant support for content commissioning negotiations
Research customer trends and content ideas	• Conduct quantitative and qualitative research to validate the appeal of different concepts and genres and/or segments across various target audience demographics • Reference popular content concepts from other genres to gauge their applicability to own genre • Identify trends and patterns from audience content consumption data for the genres and/or segments • Report research results and audience trends • Stay updated on immersive technology and identify the potential appeal and viability of immersive content concepts within different genres and target audience • Incorporate immersive technology and formats into the research and evaluation process to assess the potential appeal and viability of immersive content concepts within different genres and target audience

Executive - Content Commissioning

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Build industry relationships and networks	• Coordinate meetings with industry bodies, content producers and other key industry players • Maintain a database of content creators and freelance media professionals • Conduct research on content creators and freelance media professionals

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Creative Thinking	Intermediate
	Content Commissioning	Level 3	Communication	Intermediate
	Content Rating and Compliance	Level 3	Collaboration	Basic
	Contract and Vendor Management	Level 2	Decision Making	Basic
	Immersive Ad Placement Collaboration	Level 3	Problem Solving	Basic
	Project Management	Level 3		
	Research	Level 2		

Manager - Content Commissioning

JOB ROLE DESCRIPTION

The Manager - Content Commissioning leads the commissioning of content production for specific genres and/or segments. The Manager - Content Commissioning is responsible for soliciting and evaluating content ideas and concepts from content creators for commissioning production of content. The Manager - Content Commissioning evaluates proposals for their creative and commercial value, as well as the capabilities of production houses before recommending the commissioning of production of the content. The Manager - Content Commissioning ensures commissions are based on a sound understanding of cost, quality, delivery date, rights and funding requirements.

The work involves collaborating with internal and external stakeholders, as well as a high creative focus to evaluate content concepts.

The Manager - Content Commissioning is an able project manager who is able to deliver effectively within available resources and constraints. The Manager - Content Commissioning is an expert in the Manager - Content Commissioning's domain and is comfortable with numbers and business analysis. The Manager - Content Commissioning ought to be proficient at communicating with internal and external stakeholders. The Manager - Content Commissioning should have a flair for identifying ideas and content creators with high potential for success.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate proposals from content producers	• Evaluate creative and technical capabilities of production houses and independent content producers for the shortlisted proposals • Guide the development of content briefs in line with organisational content requirements • Review the proposals received in accordance with content and evaluation guidelines • Seek budgetary and creative support based on sound logic and commercial model • Incorporate content briefs in outreach messaging to invite content proposals by collaborating with the marketing team
Manage content commissioning operations	• Execute the contracting process following successful commissioning agreement • Develop plans specific to genres and/or customer segments for commissioning content • Provide inputs into the content commissioning plans based on customer behaviour, usage and consumption data • Manage technical compliance of commissioned content with the organisation's established guidelines and requirements for format and other technical specifications • Perform analysis and valuation of new deals to facilitate decision making • Manage commissioned projects to ensure adherence to key milestones, delivery schedules and payment schedules • Implement operational changes to streamline content commissioning activities • Support content commissioning negotiations in the genre and/or customer segments including areas such as budgets, technical specifications, marketing agreements and production schedules

Manager - Content Commissioning

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Research customer trends and content ideas	- Analyse content consumption patterns to identify key trends across genres and/or customer segments - Identify content commissioning opportunities - Build an understanding of audience needs and expectations - Manage research projects to identify new content ideas and concepts for the genres and/or customer segments - Explore cross-platform opportunities for content commissioning by assessing the potential of extending content concepts and genres beyond traditional media platforms and into emerging channels, such as social media, streaming platforms, virtual reality (VR), augmented reality (AR), and interactive experiences
Build industry relationships and networks	- Build networks with industry bodies, content producers and other key industry players - Identify industry stakeholders such as industry bodies, production houses and independent content producers for building relationships - Participate in industry forums, film festivals and other industry events

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 4	Creative Thinking	Intermediate
	Concept Creation	Level 4	Communication	Advanced
	Content Commissioning	Level 4	Decision Making	Basic
	Content Rating and Compliance	Level 3	Problem Solving	Basic
	Content Strategy	Level 4	Sense Making	Intermediate
	Contract and Vendor Management	Level 3		
	Immersive Ad Placement Collaboration	Level 4		
	Innovation Management	Level 4		
	Market Evaluation	Level 3		
	Project Management	Level 4		
	Research	Level 3		

Head - Content Commissioning

JOB ROLE DESCRIPTION

The Head - Content Commissioning leads the execution of the organisation's content strategy by commissioning the production of impactful and commercially profitable content. The Head - Content Commissioning provides creative leadership to the development process and encourages risk-taking and innovation for outstanding content. The Head - Content Commissioning works in close collaboration with the programme planning and scheduling team and supports the monetisation of the organisation's content by supporting the development of pricing and marketing strategies.

The work involves providing creative and business leadership to the commissioning department. This includes creative evaluation and approval of content ideas as well as identifying and collaborating with content producers in various projects.

The Head - Content Commissioning should be comfortable in creative risk-taking, displays strong business acumen and be familiar with interpreting business insights. The Head - Content Commissioning is an expert in the media landscape with an eye on emerging content trends. The Head - Content Commissioning should be an effective communicator and comfortable in stakeholder management. The Head - Content Commissioning is also expected to have a flair for identifying, developing and promoting new talent.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate proposals from content producers	• Approve content commissioning proposals based on creative as well as commercial considerations • Establish guidelines for the evaluation of content ideas and content producers • Provide content inputs to align suitable proposals with the organisation's content requirements
Manage content commissioning operations	• Develop content commissioning plans in alignment with the organisation's overall content strategy and content guidelines • Finalise sources of funding for commissioning operations and specific projects • Implement metrics and mechanisms to track the performance of commissioned content across platforms and genres, • Drive operational changes to streamline content commissioning activities • Contribute to the development of the overall content strategy by leveraging on research on industry trends and key customer insights • Approve contracting for content commissioning • Lead content commissioning negotiations for key projects • Develop the content commissioning strategy in alignment with the overall content strategy • Drive innovation within the content commissioning process by encouraging staff to experiment with the pursuit of fresh and engaging content concepts that resonate with target audiences. This includes exploring new formats, genres, and storytelling techniques, and creative approaches to content production

Head - Content Commissioning

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Drive content monetisation plans	- Develop the pricing strategy for commissioned content by collaborating with other departments and/or stakeholders - Develop new services or product offerings to improve the content reach by collaborating with other departments and/or stakeholders - Develop plans to position and market commissioned content by collaborating with other departments and/or stakeholders
Manage teams and/or departments	- Define staff development strategies by coaching, mentoring and engaging in career discussions - Oversee budgets, forecasting, work allocations and staffing of the various departments - Define common goals, direction and accountability among staff - Define effective performance management practices within department in accordance with organisational policies and procedures
Build industry relationships and networks	- Represent the organisation at industry forums, film festivals and other industry events - Drive identification of key industry stakeholders for building networks and partnerships - Assist in building networks with industry bodies, content producers and other key industry players

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 5	Creative Thinking	Intermediate
	Concept Creation	Level 5	Communication	Advanced
	Content Commissioning	Level 5	Decision Making	Advanced
	Content Rating and Compliance	Level 4	Problem Solving	Advanced
	Content Strategy	Level 5	Sense Making	Intermediate
	Contract and Vendor Management	Level 4		
	Immersive Ad Placement Collaboration	Level 5		
	Innovation Management	Level 5		
	Market Evaluation	Level 4		
	Project Management	Level 5		
	Research	Level 4		

Executive - Programme Planning and Scheduling

JOB ROLE DESCRIPTION

The Executive - Programme Planning and Scheduling creates daily, weekly and monthly programme schedules to support broadcast operations. The Executive - Programme Planning and Scheduling is also responsible for the execution of programme schedules by engaging in constant communication with the linear media operations team. The Executive - Programme Planning and Scheduling coordinates the placement of network content promotions in collaboration with other teams.

The work involves coordination with multiple teams and stakeholders to deliver programming requirements effectively. The Executive - Programme Planning and Scheduling spends significant time in interacting with the content and sales teams as well as in meetings to plan for programming requirements.

The Executive - Programme Planning and Scheduling is expected to be proficient at planning and organising in an individual capacity to be able to deliver effectively. The Executive - Programme Planning and Scheduling should also be an effective communicator and comfortable in coordinating with multiple teams and stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Support content monetisation strategy	• Create commercials transmission report from on-air 'as-is' logs for sales teams to bill customers • Optimise advertisement scheduling to ensure all sales obligations are met • Identify opportunities to enhance the monetisation potential of specific content by increasing the number of advertising slots where possible • Stay updated on immersive technology and identify potential opportunities for immersive ad placement within linear and non-linear programming
Plan programme planning and scheduling operations	• Plan for incorporating regulatory compliance changes in the scheduling workflow • Assist in optimising scheduling workflow to improve efficiency of channel operation • Maintain a database of fillers and interstitial material to plan for meeting contingent requirements • Review on-air promotional material for compliance with regulations and channel branding • Execute schedule changes in scheduling database • Create daily playlists for playout and transmission • Ensure playout and transmission are in accordance with daily playlist by coordinating with the linear media operations team • Create commercial placement schedule by collaborating with the ad sales team • Create the monthly programming grids, electronic program guides (EPGs), highlights for all channels • Develop monthly schedules for non-linear channels, including the scheduling of special events for non-linear channels

Executive - Programme Planning and Scheduling

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate programme planning and scheduling	• Draw trends from content performance data for the purpose of management reporting • Generate customer analysis reports for the purpose of evaluating performance of content and scheduling • Circulate transmission reports within and outside department for the purpose of performance monitoring

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Digital Fluency	Basic
	Customer Behaviour Analysis	Level 3	Collaboration	Basic
	Customer Experience Management	Level 3	Creative Thinking	Basic
	Immersive Ad Placement Collaboration	Level 3	Problem Solving	Basic
	Market Evaluation	Level 3	Communication	Intermediate
	Programme Planning	Level 3		
	Research	Level 3		

Manager - Programme Planning and Scheduling

JOB ROLE DESCRIPTION

The Manager - Programme Planning and Scheduling plans the scheduling of content and commercials for the network to create effective monetisation opportunities using the network schedule. The Manager - Programme Planning and Scheduling also analyses the content pipeline to identify content shortfalls and opportunities to deliver new programmes with high monetisation potential. The Manager - Programme Planning and Scheduling manages a team of scheduling executives who deliver programming schedules.

The work involves a high amount of planning, coordination and team management. The Manager - Programme Planning and Scheduling spends the Manager - Programme Planning and Scheduling's time in planning discussions with content teams as well as in guiding team members in delivering effective scheduling.

The Manager - Programme Planning and Scheduling is expected to be proficient at planning, organising and problem-solving to be able to deliver effectively and manage contingent content shortfalls. The Manager - Programme Planning and Scheduling should be process-oriented with an eye for detail to be able to analyse and improve operational processes. The Manager - Programme Planning and Scheduling should also be an effective communicator and people manager.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Support content monetisation strategy	• Review advertiser needs, sponsorships, suggest opportunities and understand schedule requirements with the sales team • Guide team to identify opportunities to insert extra advertising slots for specific content • Provide inputs to sales team in pricing advertising slots for specific events by providing information such as audience measurement projections and benchmark figures • Develop plans to create promotional campaigns for new content by collaborating with the content and marketing teams • Review 'as-is' logs to ensure sales obligation are met • Collaborate with the sales team to identify opportunities for immersive ad placement within linear and non-linear programming to maximise monetisation opportunities
Plan programme planning and scheduling operations	• Customise ideas to exploit digital media consumption by leveraging programme schedules • Identify content shortfalls and opportunities to deliver new content • Develop short-range and medium-range programme plans and calendars for each channel brand • Optimise scheduling process and workflows to improve channel operations • Develop plans to maximise scheduling opportunities for counter-programming to increase audience base for various linear and non-linear platforms • Identify 'tent-pole' or successful programmes in alternate slots between which a promising new show could be launched • Develop the plan and schedule of new content by collaborating with content teams • Develop plans to execute on-air promotion strategy



Manager - Programme Planning and Scheduling

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute programme planning and scheduling operations	• Guide the development of programming schedule with a view to enhance audience base and drive commercial revenue • Review commercial placement schedules in collaboration with sales team to maximise content monetisation • Utilise quantitative and qualitative research to inform scheduling decisions • Manage network scheduling as per content and commercial requirements • Recommend scheduling changes based on performance and competitor information • Review daily playlists before release to relevant departments • Guide the development of short term schedules for specific prime content for linear and non-linear channels
Evaluate programme planning and scheduling	• Determine effectiveness of programming efforts by collaborating with the customer insights team • Prepare reports to inform leadership of content and commercial performance • Review content, promotions and commercials placements from transmission reports to evaluate scheduling performance

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 4	Sense Making	Intermediate
	Content Strategy	Level 4	Collaboration	Intermediate
	Customer Behaviour Analysis	Level 4	Digital Fluency	Intermediate
	Customer Experience Management	Level 3	Creative Thinking	Intermediate
	Immersive Ad Placement Collaboration	Level 4	Problem Solving	Intermediate
	Market Evaluation	Level 3		
	Programme Planning	Level 4		
	Research	Level 3		

Head - Programme Planning and Scheduling

JOB ROLE DESCRIPTION

The Head - Programme Planning and Scheduling leads the development of the network's scheduling strategy for the purpose of growing the network's audience base. The Head - Programme Planning and Scheduling is also responsible for developing effective monetisation strategies for content and advertisement slots. The Head - Programme Planning and Scheduling plays a key role in the decision making for finalising the organisation's content mix and how to most effectively exploit the same. The Head - Programme Planning and Scheduling leads a department of planners and has to manage multiple internal and external stakeholders.

The work involves strategic planning and decision making which is critical to the organisation's success in content performance. The Head - Programme Planning and Scheduling is required to keep an eye on the market to understand competition as well as content opportunities that the organisation can leverage on. The Head - Programme Planning and Scheduling also spends time in planning discussions with content teams as well as sales teams to ensure that the organisation's content is effectively monetised.

The Head - Programme Planning and Scheduling is an organised individual and has the foresight to be able to provide strategic direction and guide key decision making. In order to build relationships with stakeholders, the Head - Programme Planning and Scheduling should be proficient in communication, decision-making and stakeholder management.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Support content monetisation strategy	• Drive the identification of opportunities to enhance the monetisation potential of prime scheduling slots • Contribute to the development of pricing strategies for advertising slots in collaboration with advertising sales team • Identify and deliver impactful content to drive content and commercials monetisation by collaborating with content teams • Identify methods to maximise revenue using the scheduling plan by collaborating with the sales and marketing team • Guide the team in integrating immersive ad placement within linear and non-linear programming by advising on the capabilities of immersive technology and identifying monetisation opportunities to leverage it for advertising purposes
Plan programme planning and scheduling operations	• Seek system and process improvements continually by analysing workflow processes to define inefficiencies and restructure as needed • Plan for managing shortfalls and content opportunities by collaborating with content teams • Set performance goals in terms of ratings targets for all scheduled programming • Review programming inventory and pipelines against network needs and goals periodically • Drive plans for performance-based scheduling of content • Contribute to the development of the promotion strategies and plans by providing scheduling inputs



Head - Programme Planning and Scheduling

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Oversee budgets, forecasting, work allocations and staffing of the various departments • Define staff development strategies through coaching, mentoring and career discussions • Define effective performance management practices within department in accordance with company policies and procedures • Define common goals, direction and accountability among staff
Develop strategy for programme planning and scheduling	• Finalise the content mix for programming and scheduling by collaborating with content teams in the decision making process • Analyse competition programming and develop effective counter-programming strategies • Develop network scheduling strategies by collaborating with various departments to grow network audience base and effectively monetise network content • Analyse ratings, market data and customer research to drive effective scheduling strategies based on data and analytics • Develop a strategy across the network, including the planning and scheduling of all content across various linear and non-linear platforms • Review scheduling strategy and implementation periodically to understand its efficacy and implement required changes to improve existing strategy
Evaluate programme planning and scheduling performance	• Drive the evaluation of scheduling performance by leveraging on content insights from other teams • Review audience measurement ratings and commercial revenue to assess scheduling, content performance and plan improvement measures • Recommend continuation or discontinuation of specific content based on performance

Head - Programme Planning and Scheduling

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 5	Sense Making	Advanced
	Concept Creation	Level 5	Collaboration	Advanced
	Content Strategy	Level 5	Digital Fluency	Basic
	Contract and Vendor Management	Level 4	Creative Thinking	Intermediate
	Customer Behaviour Analysis	Level 5	Problem Solving	Advanced
	Customer Experience Management	Level 4		
	Immersive Ad Placement Collaboration	Level 5		
	Market Evaluation	Level 4		
	Programme Planning	Level 5		
	Research	Level 4		



Executive - Standards and Practices

JOB ROLE DESCRIPTION

The Executive - Standards and Practices coordinates the review and modification of content to suit specific territories. The Executive - Standards and Practices is expected to liaise with internal and external stakeholders to ensure appropriate content cuts have been made in compliance with guidelines of the territories where it is to be distributed.

The work involves a high levels of concentration to ensure timely and quality output, as well as a coordination with several internal stakeholders.

The Executive - Standards and Practices should be effective at coordination and possess a keen eye for detail. The Executive - Standards and Practices ought to be well-planned and proficient in communication and stakeholder management in order to deliver effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS				
CRITICAL WORK FUNCTIONS		KEY TASKS		
SKILLS AND COMPETENCIES	Evaluate and improve S and P operations	- Track key S and P compliance and strategic metrics to evaluate S and P performance - Report public feedback regarding censorship and/or classification issues in specific content, for appropriate action to be taken - Coordinate training sessions for other teams to enable clear understanding of compliance regulations in different territories of work		
	Execute S and P operations	- Advise external compliance editing vendors to ensure their output complies with compliance guidelines and organisation's quality standards - Coordinate review sessions for the compliance review of all new content - Prepare compliance notes during review sessions for the compliance review of new content - Maintain updated database of S and P guidelines for all territories under own purview - Perform ratings classification for content under own purview		
	Plan standards and practices (S and P) operations	- Communicate expected quality standards from S and P review and compliance editing to external vendors - Identify external S and P and compliance editing vendors - Implement workflow and ratings classification databases for content - Research censorship guidelines for territories under own purview to stay updated		
TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)		
SKILLS AND COMPETENCIES	Content Rating and Compliance	Level 3 - 4	Communication	Intermediate
	Customer Behaviour Analysis	Level 3	Creative Thinking	Intermediate
	Research	Level 2	Decision Making	Intermediate
			Problem Solving	Intermediate
			Sense Making	Basic



Manager - Standards and Practices

JOB ROLE DESCRIPTION

The Manager - Standards and Practices ensures that content delivered by the organisation complies with the regulatory requirements and censorship norms of the local territories where the content may be available. The Manager - Standards and Practices also provides advisory ratings for the content based on the regulatory guidelines. The Manager - Standards and Practices keeps abreast of the local, cultural and political norms and sensitivities to support the creation of content classification guidelines.

The work involves coordinating internal and external processes for delivery within tight timelines. The Manager - Standards and Practices is highly accountable for the organisation's brand and reputation given the sensitivities of content classification. The Manager - Standards and Practices should be comfortable coordinating with internal and external stakeholders in order to balance the organisation's priorities with compliance to guidelines and norms.

The Manager - Standards and Practices should be effective at planning and organising. The Manager - Standards and Practices should also be aware of the regulatory, political and cultural landscape and possess a keen eye for detail to be able to spot compliance issues while reviewing content. The Manager - Standards and Practices ought to be proficient in communicating and stakeholder management in order to deliver effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate and improve S and P operations	- Investigate public feedback regarding censorship and classification issues of particular content and take appropriate action - Evaluate S and P performance by tracking key compliance and strategic metrics - Conduct training sessions for other teams to enable a clear understanding of compliance regulations in various territories
Execute S and P operations	- Identify and recommend cuts based on S and P guidelines and targeted rating for the content - Review all new content for compliance with S and P guidelines - Recommend advisory ratings based on content classification guidelines of individual territories - Advise ongoing productions on potential non-compliance issues during filming - Vet all commercials, promos and other on-air content to ensure adherence to S and P guidelines - Identify potential defamation, false-light, invasion of privacy and other legal issues arising out of programme content and report to the legal team - Review scripts and storyboards during pre-production stage to ensure adherence to compliance standards and organisation's content guidelines

Manager - Standards and Practices

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan standards and practices (S and P) operations	- Define quality standards for output of S and P review and compliance editing processes - Develop internal and external workflows, processes and ratings classification databases - Obtain necessary classifications for classifying content - Maintain relationships with regulatory authorities to request for approval and concessions - Engage other teams to understand their plans and S and P requirements - Develop content classification guidelines based on regulatory guidelines and organisation values by collaborating with the content teams - Define success criteria and key metrics for evaluating S and P performance - Approve vendor selection for S and P review and compliance editing processes
Manage teams and/or departments	- Communicate common goals, direction and accountability among staff - Develop staff by coaching, mentoring and engaging in career discussions - Monitor budgets, forecasting, work allocations and staffing of the various departments - Exhibit effective performance management practices within department in accordance with organisational policies and procedures

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Content Rating and Compliance	Level 5	Decision Making	Advanced
	Customer Behaviour Analysis	Level 4	Communication	Advanced
	Research	Level 3	Problem Solving	Advanced
			Creative Thinking	Advanced
			Sense Making	Intermediate

Executive - Localisation

JOB ROLE DESCRIPTION

The Executive - Localisation coordinates internal and external processes to execute the localisation of the organisation's content for delivery to specific territories. The Executive - Localisation maintains day-to-day communication with internal localisation teams and vendors to monitor the progress of specific projects. The Executive - Localisation is also responsible for communicating expected quality standards for localisation assets to internal localisation teams and localisation vendors.

The work involves a high level of coordination and communication with internal and external stakeholders. The Executive - Localisation spends most of the time liaising with external vendors as well as internal teams for content localisation.

The Executive - Localisation is expected to be effective at planning and stakeholder management in order to coordinate with all stakeholders involved in the localisation processes and projects.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan localisation operations	• Support the development of plans for localisation operations • Develop templates and dashboards to track metrics on localisation performance • Support decision making on outsourcing of localisation processes in specific territories by studying information on potential partners
Execute localisation projects and processes	• Prepare project files and assets to be assigned internally or outsourced to vendors • Coordinate entire project localisation process from quoting and scheduling to delivery • Maintain the localisation management platform translation database • Coordinate with the legal team for the contracting of localisation vendors • Maintain project documentation, file versions, source files and storage • Identify vendors for outsourcing localisation efforts in specific territories
Evaluate localisation processes	• Provide insights into the results of localisation projects and processes and the success of the localised content • Track key tactical and high level metrics to evaluate and report localisation performance • Utilise customer insights and feedback to generate ideas to improve localisation systems, guidelines and processes
Develop localisation standards	• Communicate quality of standards to linguists, translators and localisation vendors • Maintain updated language style guides to ensure highest quality and alignment with in-territory traditions and theatrical expectations • Support the teams in the development of the localisation management platform to drive the organisation's localisation efforts



Executive - Localisation

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Customer Behaviour Analysis	Level 3	Communication	Basic
	Customisation and Localisation	Level 3	Creative Thinking	Basic
	Research	Level 2	Sense Making	Basic
			Customer Orientation	Basic
			Problem Solving	Basic

Manager - Localisation

JOB ROLE DESCRIPTION

The Manager - Localisation enables the organisation's content to reach a wider audience by managing the localisation of content to language, cultural context and theatrical expectations of various territories. This may include re-creating content or making minor modifications to cater to local flavours and preferences. The Manager - Localisation sets quality standards for localised assets and manages the internal localisation efforts as well as outsourced localisation processes with external vendors.

The work involves managing multiple internal and external projects involving several stakeholders. The Manager - Localisation is required to participate in discussions with content as well as distribution teams to align localisation efforts with content expectations.

The Manager - Localisation should be an effective planner and project manager to be able to deliver effectively within given resource constraints. The Manager - Localisation ought to be proficient in stakeholder management as well as workflow management in order to manage localisation projects and processes.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan localisation operations	• Define tactical and strategic metrics to evaluate localisation performance across territories • Develop the localisation plan for specific territories and content by collaborating with the relevant teams involved in localisation operations • Develop plans to ensure high quality content for new territories and foreign languages while delivering against creative expectations • Evaluate in-house efforts versus outsourcing content for specific territories and determine the best option
Execute localisation projects and processes	• Allocate responsibilities to internal subtitlers, translators and linguists • Negotiate commercial and technical terms and conditions for outsourcing selected localisation processes with selected vendors • Oversee the project management of outsourced localisation processes • Prioritise contingent localisation requirements and allocate responsibilities internally or to the vendor • Approve vendor selection for localisation based on track record and commercial considerations • Develop templates and storage norms for localisation project documentation • Provide creative guidance to the internal content localisation team and localisation vendors to ensure consistency of content themes such as humour and characters

Manager - Localisation

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Evaluate localisation processes	- Improve the quality of language assets by utilising automation and technology - Review performance of localised content to determine the best option regarding localisation vendors as well as inform leadership to take content-related decisions - Review key tactical and high-level metrics to identify and diagnose trends, patterns and problems around the localisation quality of shows, partners, vendors and translators - Address gaps in the cross-functional localisation processes
Develop localisation standards	- Develop the localisation management platform to plan and organise the localisation process workflow for both internal and external localisation processes and projects - Develop best practice guides for content and brand translation as well as the organisation's localisation policy - Design a scalable approach for communicating quality standards to in-house localisation professionals and localisation vendors across territories - Define quality standards for all secondary language assets including subtitles, dub audio, captioning, audio description and forced narratives
Manage teams and/or departments	- Communicate common goals, direction and accountability among staff - Develop staff by coaching, mentoring and engaging in career discussions - Monitor budgets, forecasting, work allocations and staffing of the various departments - Exhibit effective performance management practices within department in accordance with organisational policies and procedures

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Customer Behaviour Analysis	Level 4	Decision Making	Intermediate
	Customisation and Localisation	Level 4	Communication	Intermediate
	Research	Level 3	Problem Solving	Intermediate
			Customer Orientation	Intermediate
			Creative Thinking	Basic

Senior Executive - Product Management

JOB ROLE DESCRIPTION

The Senior Executive - Product Management manages the development, launch and ongoing evolution of specific products for the organisation, including OTT platforms/services. The Senior Executive - Product Management supports the development of the product's strategic roadmap with key market and research inputs. The Senior Executive - Product Management collaborates with various teams to implement product improvements and new features by driving ongoing modifications or project implementation. The Senior Executive - Product Management manages product feedback and translates it into product requirements for implementation by technical teams. The Senior Executive - Product Management also collaborates with operations teams to understand product operations and scope for improvement.

The work involves collaboration with business, technology and operations teams as well as keeping an eye on the market for product performance and competitor tracking.

The Senior Executive - Product Management needs to have a process-oriented mindset and an eye for detail. The Senior Executive - Product Management is expected to be an effective project manager and able to manage multiple stakeholders. The Senior Executive - Product Management also requires knowledge of the market trends and relevant technologies, including those in the OTT domain.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Enable continuous product improvement	• Guide the translation of product requirements to use cases, functional specifications and acceptance criteria to enable implementation by the technical teams • Execute projects to implement major changes to products and/or service offerings • Manage product feedback from surveys, concept testing, analytics tools and A/B testing • Translate product feedback to requirement specifications • Communicate business requirements for product enhancement to internal and/or external technical teams for implementation • Develop creative ideas and solutions for improving existing product performance
Facilitate monetisation of product and offerings	• Support the manager for collaboration with partners and help in coordination of the integration • Contribute to the development of go-to-market plans to support the launch of new product features and/or service offerings, including OTT platform features/services • Lead the development of marketing materials for the marketing of new product features and services • Contribute to the development of integrated marketing materials for existing content and product offerings



Senior Executive - Product Management

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Identify new opportunities	• Develop creative ideas and solutions based on industry research and customer insights to formulate thinking for new products • Develop detailed analysis aligned with business goals and based on the assumptions and hypothesis to assess revenue potential • Present findings to key business stakeholders on the new or innovative products and/or service innovations • Support the manager in developing the business case for specific innovation ideas and initiatives to gather inputs and support • Explore the potential of immersive technology in the context of content creation and distribution, including opportunities to integrate immersive features and functionalities into new product concepts
Establish product strategy	• Support the development of the product roadmap by identifying focus areas for the product • Support product strategy development by conducting research on new technology and market trends in the industry • Manage the launch of products and/or new services in new markets in collaboration with sales and marketing and technology teams • Develop plans for product initiatives and/or innovation aligned to the product roadmap
Manage product development and performance	• Gather information related to products, technologies, competition and market trends by working with other teams • Provide inputs to the development of specific in-product tools and features for improving customer engagement • Communicate product metrics and performance expectations to business and operations teams • Update project tracking sheet to ensure that milestones are met • Collate insights to understand customer lifecycles • Resolve issues in product performance by coordinating with operations and technology teams • Contribute to the development of key metrics for product success
Manage stakeholders	• Maintain strong professional relationships with internal stakeholders, project teams, external business partners, vendors and suppliers • Manage key stakeholders within the business in large projects and initiatives • Support business development and provide product innovation point of view by collaborating with key business stakeholders

Senior Executive - Product Management

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Insights	Level 4	Communication	Advanced
	Business Negotiation	Level 4	Decision Making	Intermediate
	Concept Creation	Level 4	Sense Making	Intermediate
	Contract and Vendor Management	Level 4	Transdisciplinary Thinking	Basic
	Customer Behaviour Analysis	Level 4	Collaboration	Intermediate
	Customer Experience Management	Level 4		
	Data Visualisation	Level 3		
	Pricing Strategy	Level 4		
	Product Management	Level 5		
	Product Marketing and Branding	Level 4		
	Project Feasibility Assessment	Level 4		
	Project Management	Level 4		
	Research	Level 3		
	User Experience Design	Level 4		
	User Interface Design	Level 3		



Product Manager

JOB ROLE DESCRIPTION

The Product Manager drives the conceptualisation, development, launch and ongoing evolution of specific products, including managing Over-The-Top (OTT) product development and performance, for the organisation to deliver the intended customer experience. The Product Manager develops the strategic roadmap for the products in alignment with the overall product strategy, and ensures that the product roadmap supports business drivers by defining key success criteria for the product. The Product Manager directs market research for gathering product feedback and identifying improvement areas and opportunities for the product and/or associated services. The Product Manager also collaborates with various teams to develop engaging marketing materials for integrated product and content/service offerings.

The work involves collaboration with the organisation's leadership for defining the strategic direction for the product to drive the operational efficiency and customer reach. Particularly in the OTT space, the Product Manager is expected to keep an eye on the market for tracking the evolution of streaming technologies, competitors, and shifting viewer behaviour that could impact the product and/or service.

The Product Manager should be an effective leader, with a broad sense of perspective and strong business acumen. The Product Manager ought to possess the ability to inspire and influence key internal and external stakeholders and should be able to build and manage wider relationships. The Product Manager should also be seen as a key industry expert in the domain.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Enable continuous product improvement	• Guide the team on improving existing approaches based on the best practices and methodologies for product development and testing • Engage internal stakeholders to understand requirements for product improvements, new features, service enhancement and other modifications • Commission projects for analytics and/or market research to test and identify opportunities for improvements in products and/or services • Lead key forums and platforms to generate innovative ideas for product improvement • Foster an environment conducive to collaborative innovation and change • Develop skills within the team and in the organisation to foster change and improvement
Facilitate monetisation of product and offerings	• Develop go-to-market business models and plans for new features/services, including OTT monetisation strategies like subscriptions and ad-supported models • Guide the team to develop clear, concise and engaging product materials and provide inputs on product positioning from a competition perspective • Integrate payment gateways, platforms and/or devices by collaborating with partners • Shape business models and marketing plans, factoring in OTT promotions or bundles • Develop territory-wise and platform-wise pricing of content by collaborating with content and marketing teams

Product Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures
Identify new opportunities	• Facilitate development of product or service concepts and work with the business to enhance the features • Appraise new technology ideas to determine their potential in addressing customer needs • Discover new and/or innovative technology product and service ideas • Provide views on business implications of new innovation and technology to influence overall organisation strategy • Lead the direction of research to uncover the potential of immersive technology and evaluate the feasibility of integrating immersive features and functionalities into new product concepts
Establish product strategy	• Develop a strategic roadmap for products and service innovations that is responsive to the business requirements, external industry trends and customer behaviour • Analyse trends, competitive landscape and market disruptions for emerging or new market opportunities • Drive the development of the organisation's strategic direction for development of new or enhanced products and services • Drive the launch of the product and/or new services in new markets in collaboration with the sales, marketing and technology teams • Communicate product roadmap to key stakeholders
Manage product development and performance	• Define key metrics that drive product success • Develop products according to requirements by collaborating with technical and/or product development teams • Provide guidance on the intended customer experience required with a focus on user interface (UI) and user experience (UX), including OTT-specific navigation and content discovery • Identify opportunities to develop specific in-product tools and features for improving customer engagement • Drive the communication of product metrics and performance expectations to business and operations teams • Develop plans to manage customer lifecycle • Understand and issues that may be impacting product performance by collaborating with operations teams • Define product and market requirements documents, accounting for OTT industry nuances and competitive landscape.

Product Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage stakeholders	- Engage proactively with key business leaders to garner support for specific ideas or opportunities - Establish an external industry-wide community for collaboration and partnerships - Convince key stakeholders on emerging or innovative solutions which may face roadblocks - Manage stakeholders across the businesses to get buy-in for product roadmap

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Insights	Level 5	Communication	Advanced
	Business Negotiation	Level 5	Influence	Intermediate
	Concept Creation	Level 5	Decision Making	Intermediate
	Contract and Vendor Management	Level 5	Transdisciplinary Thinking	Intermediate
	Customer Behaviour Analysis	Level 5	Developing People	Intermediate
	Customer Experience Management	Level 5		
	Data Visualisation	Level 3		
	Pricing Strategy	Level 5		
	Product Management	Level 6		
	Product Marketing and Branding	Level 5		
	Project Feasibility Assessment	Level 5		
	Project Management	Level 5		
	Research	Level 4		
	User Experience Design	Level 5		
	User Interface Design	Level 4		

Head - Content

JOB ROLE DESCRIPTION

The Head - Content leads the development of the creative vision of the organisation in alignment with organisational objectives and customer expectations. The Head - Content is responsible for developing the content guidelines and the content strategy for production, acquisition and/or commissioning of content by the organisation. The Head - Content manages the overall financials for all the organisation's content and contributes to the development of effective strategies to monetise the same. The Head - Content also drives the organisation's efforts to secure funding and sponsorship for its content operations. The Head - Content ensures that all business narratives and messages formulated by the communications and marketing department are in support of content strategies and decisions. The Head - Content provides creative guidance and leadership to the organisation, while liaising externally to build the organisation's industry presence and brand.

The work involves strategic planning and stakeholder management to deliver effectively against expectations. The Head - Content is expected to meet with key internal stakeholders to realise the creative vision of the organisation. The Head - Content is also expected to actively engage external stakeholders to build the organisation's brand. As such, the Head - Content may be required to travel frequently as part of the Head - Content's work.

The Head - Content is an able leader with strong business acumen. The Head - Content is an authority on the media landscape and its evolution. The Head - Content is an effective communicator and negotiator. The Head - Content thrives on business and financial analysis and displays proficiency in commercial decision making.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Drive content monetisation plans	• Develop the territory-wise and platform-wise pricing strategy for all content owned by the organisation by collaborating with other departments and stakeholders • Develop sales content and the identification of target customers and potential markets by partnering with the sales team • Oversee all content distributed using traditional or social media with regards to content promotion, customer engagement, customer service, performance management and listings • Advise on the overall marketing strategy for content including product branding and messages to maximise content reach • Develop strategies to maximise monetisation of content owned by the organisation by collaborating with the sales and marketing teams • Explore, assess and endorse partnerships with immersive content providers that align with the organisation's content strategy and objectives within the immersive space, which includes evaluating the quality, audience fit, and market potential of immersive content providers

Head - Content

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop content strategy	• Advise product managers in order to support the development of product-specific strategies related to content planning, monetising and marketing initiatives in line with the content strategy • Develop content guidelines for the production, acquisition and/or commissioning of content • Review the insights from customer behaviour, usage, consumption data, demographic and geographical preferences • Develop the overall content strategy and content focus areas for the organisation in terms of the nature of content such as first-run, repeats, licensed and original, genres and target segments • Develop and oversee a comprehensive content strategy tailored to OTT audiences, ensuring a diverse content mix that caters to viewer preferences, drives subscriber growth, and fosters viewer retention on the streaming platform • Integrate immersive content into the organisation's overall strategy by incorporating considerations regarding the nature of immersive content (e.g., VR, AR, MR), the potential for original immersive content creation, genres suited for immersive experiences, and target segments that are likely to engage with immersive media
Execute content acquisition operations	• Lead make-or-buy decisions for specific target genres and content ideas • Lead operational and financial planning for content acquisition, commissioning and production operations • Establish metrics to track performance of content delivered across platforms and/or products • Review changes to production, licensing or commissioning budgets • Formulate the financial budgets for in-house production, licensed content and commissioned projects
Manage teams and/or departments	• Enable performance excellence by focusing on talent development and setting of clear objectives • Set direction for function management including budgets, work allocations and staffing • Contribute to the development of the overall business strategy • Manage career development and succession planning for key positions within the function with regards to Human Resource (HR) strategies
Build industry relationships and networks	• Represent the organisation at industry forums, film festivals and other industry events • Prioritise key industry stakeholders for networking and partnerships • Build networks with industry bodies, content producers and other key industry stakeholders

Head - Content

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 6	Developing People	Advanced
	Concept Creation	Level 6	Global Perspective	Advanced
	Content Acquisition Management	Level 5	Decision Making	Advanced
	Content Commissioning	Level 5	Creative Thinking	Advanced
	Content Distribution	Level 5 - 6	Problem Solving	Intermediate
	Content Strategy	Level 6		
	Contract and Vendor Management	Level 5		
	Customer Behaviour Analysis	Level 5		
	Customer Experience Management	Level 5		
	Customisation and Localisation	Level 5		
	Innovation Management	Level 6		
	Market Evaluation	Level 5		
	Pricing Strategy	Level 5		
	Product Management	Level 6		
	Programme Planning	Level 5		
	Project Management	Level 6		
	Research	Level 5		



Analyst - Analytics and Customer Insights

JOB ROLE DESCRIPTION

The Analyst - Analytics and Customer Insights is responsible for tracking, compiling and reporting customer research metrics that are derived from multiple data points in order to support business decisions. The Analyst - Analytics and Customer Insights compiles data from multiple customer measurement tools, social media platforms and market research studies and organises the data in formats suitable for analysis. The Analyst - Analytics and Customer Insights performs data analysis using defined tools and techniques and delivers insights across various customer segments, genres and media platforms. The Analyst - Analytics and Customer Insights also supports the development of reports based on data analytics findings.

The work involves data collection, analysis, insight generation and reporting to various departments as required. This involves high amount of coordination and stakeholder management.

The Analyst - Analytics and Customer Insights has knowledge of analytics tools, research techniques and statistical models. The Analyst - Analytics and Customer Insights may often be expected to know machine learning, natural language processing and advanced statistical modelling as well. The Analyst - Analytics and Customer Insights should be comfortable in the interpretation of business metrics. The Analyst - Analytics and Customer Insights ought to be an effective communicator and a creative thinker, and should also show close attention to detail.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Execute data analytics operations	• Collect data on products, services, platforms, customer segments and/or market segments from various data sources and customer measurement systems, including social media mentions and reactions to gauge public sentiment around specific media content • Perform data cleaning and transformation to ensure suitability for analyses • Generate graphs, dashboards and visualisations with core metrics and key performance indicators (KPIs) to measure business performance • Perform data analytics using appropriate tools and techniques, incorporating sentiment analysis and social media trend identification • Interpret data analytics findings and contribute inputs to the development of recommendations from the data analytics findings, leveraging audience sentiment and campaign performance metrics from social platforms • Generate reports to share insights from research and analysis with other departments and/or stakeholders highlighting key insights from social listening • Support quantitative and qualitative analysis teams in the execution of qualitative and quantitative market research projects
Plan data analytics operations	• Conceive templates, dashboards and other visualisation tools for specific projects • Provide inputs on the effectiveness of current available metrics and the feasibility of data collection for the development of new metrics for research projects • Provide technical inputs to the planning of data analytics and market research projects • Develop checklists and tracking tools to ensure adherence to data quality control standards

Analyst - Analytics and Customer Insights

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Concept Creation	Level 3	Sense Making	Basic
	Customer Behaviour Analysis	Level 3	Digital Fluency	Intermediate
	Data Analytics	Level 2 - 3	Communication	Basic
	Data Visualisation	Level 3	Collaboration	Basic
	Market Research	Level 3	Problem Solving	Basic
	Research	Level 2		
	Social Listening	Level 3		



Manager - Analytics and Customer Insights

JOB ROLE DESCRIPTION

The Manager - Analytics and Customer Insights is responsible for delivering customer insights across target market segments, platforms and/or genres. The Manager - Analytics and Customer Insights also oversees the design and execution of market research projects. The Manager - Analytics and Customer Insights collaborates in the development of analytical, predictive and optimisation models by providing business inputs to teams. The Manager - Analytics and Customer Insights works closely with internal teams to develop goals and key performance indicators (KPIs) across various media channels. The Manager - Analytics and Customer Insights is also responsible for reporting and analysing multi-channel marketing campaigns to determine opportunities to increase effectiveness and maximise return on marketing investment.

The work involves providing day-to-day guidance to the analytics and customer insights team as well as coordination with other departments for insight generation and reporting purposes.

The Manager - Analytics and Customer Insights should be an expert at building statistical models based on business hypotheses. The Manager - Analytics and Customer Insights should also be comfortable with analytics software and programming languages. The Manager - Analytics and Customer Insights ought to be an effective communicator and creative thinker, with an ability to use data to support evidence-based decision making. The Manager - Analytics and Customer Insights should be proficient at project management and team management. The Manager - Analytics and Customer Insights should also possess close attention to detail.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute data analytics operations	• Develop goals and KPIs for media channels by collaborating with other departments and/or stakeholders • Use Social Listening Tools to align KPIs with audience sentiments • Develop business hypotheses by collaborating with various business teams to create analytical models for generating insights from data • Analyse findings from research and analytics to generate actionable insights into target customer and market segments • Design market research projects in line with research objectives by collaborating with qualitative and quantitative analysis teams • Produce analytics reports and data visualisation dashboards for stakeholders, incorporating metrics from Social Listening to emphasise audience reactions • Develop analytical models for the testing of business hypotheses and data analysis by collaborating with other teams
Plan data analytics operations	• Propose budgets for specific key analytics projects • Identify data sources for data analytics and newer ways to leverage already available data • Develop plans for data analytics and market research projects in alignment with business objectives • Implement data quality control standards and methods • Partner with relevant stakeholders and/or departments to define measurement and analytics requirements for campaigns

Manager - Analytics and Customer Insights

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage projects	• Support regular project reviews to recommend schedule changes, cost or resource adjustments • Assist users, technical staff and management to determine and resolve issues associated with project implementation • Manage project discipline to document scope changes, issues and risks that affect implementation • Manage project to meet schedules, budget, manpower and technical quality targets
Develop data analytics strategy	• Provide inputs on existing customer measurement infrastructure and requirements to meet organisation's research and analytics objectives • Devise solutions to manage legal and regulatory restrictions on the collection and use of market and customer data • Provide data and technology inputs to the development of the organisation's data strategy

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 4	Sense Making	Intermediate
	Concept Creation	Level 4	Digital Fluency	Intermediate
	Contract and Vendor Management	Level 4	Decision Making	Intermediate
	Customer Behaviour Analysis	Level 4	Problem Solving	Intermediate
	Data Analytics	Level 4	Self Management	Intermediate
	Data Visualisation	Level 4		
	Market Research	Level 4		
	Research	Level 3		
	Social Listening	Level 4		



Head - Analytics and Customer Insights

JOB ROLE DESCRIPTION

The Head - Analytics and Customer Insights is responsible for the strategic leadership of all customer and market research and analytics. The Head - Analytics and Customer Insights translates articulated and/or unarticulated business needs and hypotheses into research plans and methods that create business insights. The Head - Analytics and Customer Insights collaborates with other stakeholders and/or departments to set up the multi-platform customer measurement infrastructure and devises approaches for measuring the effectiveness of content, platforms and campaigns.

The work involves providing technical guidance and leadership to the analytics and customer insights team as well as advising insights-based creative and business decision making.

The Head - Analytics and Customer Insights should be an expert at both data and business metrics. The Head - Analytics and Customer Insights should have strong understanding of the fundamentals in quantitative and qualitative research techniques, algorithms, machine learning, natural language processing and statistical modelling. The Head - Analytics and Customer Insights ought to be an able communicator to convey insights to business leadership and be comfortable in interpreting statistical results.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Execute data analytics operations

- Identify opportunities to automate and scale the data analytics capabilities of the organisation by collaborating with other teams
- Review the analytical models produced by the team for strength of methodology and accuracy
- Analyse large datasets by collaborating with teams in the development and deployment of analytical tools and data science approaches
- Present data and customer insights and recommendations to relevant business stakeholders
- Advise relevant departments and/or stakeholders on methods to enhance sales and marketing strategies based on actionable business insights developed from data analytics

Plan data analytics operations

- Establish data quality control and analytics process standards based on best practices
- Approve budgets for key analytics projects
- Review the organisation's data organisation structures and make enhancements to align to research plans and objectives
- Translate business needs and hypotheses into research plans

Manage teams and/or departments

- Define staff development strategies by coaching, mentoring and engaging in career discussions
- Oversee budgets, forecasting, work allocations and staffing of the various departments
- Define effective performance management practices within department in accordance with company policies and procedures
- Define common goals, direction and accountability among staff



Head - Analytics and Customer Insights

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop data analytics strategy	- Advise on compliance with legal or regulatory restrictions when collecting market and customer data - Advise on the set-up of the multi-platform customer measurement infrastructure - Formulate the data analytics strategy based on the strategic objectives of the organisation and engagement with business stakeholders

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Insights	Level 4	Global Perspective	Intermediate
	Business Negotiation	Level 6	Developing People	Advanced
	Concept Creation	Level 5	Decision Making	Advanced
	Contract and Vendor Management	Level 5	Communication	Advanced
	Customer Behaviour Analysis	Level 5	Problem Solving	Advanced
	Data Analytics	Level 5		
	Data Visualisation	Level 5		
	Market Research	Level 5		
	Research	Level 4		
	Social Listening	Level 5		

Community Development Executive

JOB ROLE DESCRIPTION

The Community Development Executive drives meaningful community development and engagement using initiatives that cut across platforms with an emphasis on social media, videos, live streaming and direct interaction. The Community Development Executive collects and reviews community feedback for content production and development. The Community Development Executive provides regular reports on community trends and sentiments. The Community Development Executive provides customers with an authentic, trusted point of contact and authority for their concerns and interests and assists the community with solutions wherever possible. The Community Development Executive oversees the development and publication of articles, forum posts, patch notes, videos, live streams and other relevant forms of content to engage the community. The Community Development Executive has to plan, administer and run initiatives and live events and forums by using traditional and social media.

The work involves significant effort in research, analysis, creative ideation as well as customer interaction. The Community Development Executive also spends the Community Development Executive's time in meetings within the team and with the marketing team to align plans and community development ideas.

The Community Development Executive is comfortable in researching and analysing data, as well as developing creative ideas. The Community Development Executive is able to multi-task as the Community Development Executive is often involved in multiple assignments and expected to balance priorities. The Community Development Executive understands customer sentiment and is adept at interacting with customers.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Manage community development operations	• Create community-focused media assets including articles, videos, podcasts, live streams, events and promotions • Advise senior staff on the use of new media • Identify and escalate situations of potential crisis on social platforms • Plan initiatives targeting specific customer segments for brands and/or media assets including related content, visuals, promotions and other elements • Coordinate communication with multiple departments for consistent messaging of the product • Coordinate special events for selected customers and fans to create exclusivity • Monitor the community performance and customer engagement indicators to calculate return of investment return on investment (ROI) • Support live activities on platforms by actively participating and responding to posts and queries
Develop network and outreach	• Attend events to identify opportunities of community development • Identify the influencers on social media to recruit them for various marketing initiatives • Work with other partners and agency to enhance the community development programmes
Manage crisis	• Deploy crisis management messaging to manage crisis situations in accordance with established guidelines • Manage and escalate crisis situation in accordance with appropriate guidelines, including escalation if required • Track event developments and social media reactions during crisis situations

Community Development Executive

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop marketing strategies and plans	- Identify success factors for community development initiatives - Identify the platforms, initiatives, content and messaging suitable for brands or media assets in line with marketing - Develop community development and engagement plans for specific brands and media assets taking into account the research - Analyse industry trends, competitor approaches and opportunities to support the development of a community development strategy for the organisation
Use research and insights	- Review customer activities for brands or media assets across platforms - Identify key trends and customer feedback based on the feedback on the community forums - Provide detailed reports on the frequent insights about the brands or media assets by analysing community activities, feedback and sentiment - Provide inputs to the media assets or product developers on customer preferences and expectations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Brand Management	Level 3	Digital Fluency	Basic
	Business Negotiation	Level 4	Sense Making	Basic
	Community Development	Level 3	Collaboration	Basic
	Content Marketing Strategy	Level 3	Communication	Basic
	Contract and Vendor Management	Level 3	Customer Orientation	Basic
	Crisis Communication and Media Management	Level 3		
	Customer Experience Management	Level 2		
	Market Intelligence	Level 3		
	Research	Level 2		

Community Development Specialist

JOB ROLE DESCRIPTION

The Community Development Specialist acts as a bridge between a brand or media asset and its desired community or target customer. The Community Development Specialist acts as the brand ambassador, engaging with potential customers while reinforcing relationships with existing ones. The Community Development Specialist creates community development and engagement plans, as well as content plans. The Community Development Specialist gauges sentiment from target customers of the brand or asset using social listening tools to monitor feedback and engagement. The Community Development Specialist builds customer loyalty by establishing and developing customer engagement using the development of forums, social media and other communication platforms. The Community Development Specialist also ensures that content is coordinated and aligned across all languages and platforms, communication of new content asset features across all channels and implementation of promotions, including brand activation in order to create buzz. The Community Development Specialist manages contentious issues, public relations, media relationships and deals with enquiries across traditional and digital platforms.

The work involves interpreting customer insights, planning community messaging and engaging the community. The Community Development Specialist has to be responsive in taking decisions regarding community engagement. The Community Development Specialist may be expected to travel as part of larger integrated marketing and community development campaigns.

The Community Development Specialist is an expert at social listening, community building and engagement. The Community Development Specialist is comfortable in interpreting analytical insights to make decisions, and is expected to be an effective planner, who engages with stakeholders to influence others with the Community Development Specialist's ideas and plans.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage community development operations	• Advise senior staff on the use of new media • Oversee the community development budgets and achievement of key performance indicators (KPIs) as per the plan and strategy • Review customer insights and preferences to develop detailed community development and engagement plans • Grow penetration into key platforms and media segments by collaborating with the marketing team • Propose changes and use of innovative approaches and new media to enhance engagement and participation • Oversee the development of calendar of initiatives and content calendar to implement community strategies
Develop network and outreach	• Channel traffic to the community platforms to enhance community development and engagement • Build partnerships with traditional and online players to develop initiatives that enhance community development and engagement • Drive the organisation's sponsorship strategy for seminars and conferences on relevant industry topics • Coordinate with content creation and other agencies to improve outreach initiative design and outcomes • Identify innovative programmes to drive higher customer retention, loyalty and experience • Understand the principles and variety of online outreach, social media and influencer programs

Community Development Specialist

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage crisis	• Define community guidelines, protocols and escalation matrices for managing crises • Drive crisis management messaging using appropriate channels to minimise any worsening of the organisation's brand reputation • Analyse a crisis situation and identify ways to manage the crisis with the use of new media channels
Develop marketing strategies and plans	• Identify social media benchmarking tools that can be used to track performance of community development operations and specific campaigns • Review customer insights and preferences to develop the community strategies for various brands and media assets • Develop key performance indicators for the community development and engagement initiatives • Recommend the type of platforms, initiatives, content and messaging aligned with the marketing strategy • Identify the relevant target customers for the various brands and/or media assets • Adopt new approaches to community development and engagement to enhance customer experience
Use research and insights	• Oversee the qualitative analysis on customer feedback within the community • Develop an understanding of reporting metrics to improve and strengthen community management activities and social content development • Identify the changes that may be required to improve performance of certain community platforms • Review customer activity within the community forums and benchmark them against competitor forums to understand the industry landscape

Community Development Specialist

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Brand Management	Level 4	Customer Orientation	Basic
	Business Negotiation	Level 5	Communication	Intermediate
	Community Development	Level 4	Problem Solving	Advanced
	Content Marketing Strategy	Level 4	Creative Thinking	Intermediate
	Contract and Vendor Management	Level 4	Digital Fluency	Intermediate
	Crisis Communication and Media Management	Level 3		
	Customer Experience Management	Level 3		
	Integrated Marketing	Level 3		
	Market Intelligence	Level 4		
	Marketing Strategy	Level 4		
	Research	Level 3		

Marketing Executive

JOB ROLE DESCRIPTION

The Marketing Executive is responsible for supporting the marketing campaigns of media assets. The Marketing Executive is expected to assist with the logistics arrangements involved in organising marketing campaigns and create press kits needed for the media. The Marketing Executive is also expected to assist with the collation of customer data to help management understand the target segments for media assets.

The work involves significant time spend on research and analysis to support marketing decisions as well as in executing marketing campaigns. The Marketing Executive would need to liaise with several internal and external stakeholders regularly.

The Marketing Executive is enterprising and an effective communicator. The Marketing Executive collaborates with both internal and external stakeholders and is able to multi-task.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage marketing budget	- Track marketing expenses against budget for management reporting - Provide current cost estimates for campaign elements to support budget development - Provide data and trends on historical marketing expenses to support budget development
Use research and insights	- Track customer activity for brands or media assets across platforms - Collate customer ratings and advertising sales figures from various sources - Create detailed reports to present customer trends to management
Manage marketing communications through partners	- Identify potential partner advertising agencies for organisation's marketing communications - Engage advertising agencies on a day-to-day basis to communicate expectations and contingent requirements and take feedback - Track performance of partner agencies for management reporting
Execute marketing campaigns	- Internalise the brand portfolio and positioning of media assets - Assist in the creation of marketing collaterals - Coordinate the logistics involved in organising marketing activities - Send periodic marketing schedules to creative agencies for further dissemination - Maintain databases for campaign lifecycle management - Prepare press kits for marketing campaigns



Marketing Executive

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Brand Management	Level 3	Communication	Basic
	Business Negotiation	Level 4	Customer Orientation	Basic
	Content Marketing Strategy	Level 3	Digital Fluency	Basic
	Contract and Vendor Management	Level 3	Collaboration	Basic
	Crisis Communication and Media Management	Level 3	Creative Thinking	Intermediate
	Customer Behaviour Analysis	Level 3		
	Customer Experience Management	Level 2		
	Integrated Marketing	Level 3		
	Market Evaluation	Level 3		
	Market Intelligence	Level 3		
	Market Research	Level 3		
	Marketing Strategy	Level 4		



Marketing Manager

JOB ROLE DESCRIPTION

The Marketing Manager plans for the execution of marketing strategies while keeping an eye on customer and market demands and competitors' positioning. The Marketing Manager ensures a consistent approach in the development and execution of marketing strategies that are scalable across multiple markets and develops effective marketing activities that support business and marketing objectives within set budgets. The Marketing Manager presents marketing activities that are anchored in business objectives and measurable outcomes, based on research and built to drive optimal customer experience. The Marketing Manager needs to ensure timely and measurable key measurement indicators to track effectiveness.

The work involves creative ideation, interpretation of insights as well as team management to deliver against objectives. The Marketing Manager spends most of the Marketing Manager's time in creative and business discussions with the Marketing Manager's team and/or sales team, as well as business stakeholders.

The Marketing Manager is a creative thinker, with the ability to use data to inform all decisions. The Marketing Manager should possess the ability to lead, organise, delegate, evaluate and budget in order to achieve successful outcomes. The Marketing Manager ought to be commercially aware, has sound knowledge of media assets and is proficient at negotiation and influencing.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop network and outreach	• Develop value propositions and outreach collaterals to demonstrate benefits of alliance to potential partners • Organise conferences, seminars and other industry events to drive key industry agenda and network with the wider industry • Maintain relationships with existing partners for current and future opportunities
Manage crisis	• Align external communication across all channels during crisis situations by collaborating with various teams • Support decision making for external communications during crisis situations • Implement guidelines for managing crises within marketing teams
Manage marketing budget	• Compare the outflow of money to the budgetary expectations and escalate any issues or discrepancies • Develop marketing budgets based on activity-sorted expenses • Examine budgets from previous marketing initiatives to draft realistic budgets for budget projection • Monitor key measurement indicators to track campaign effectiveness
Develop marketing strategies and plans	• Select suitable platforms to support marketing activities and campaigns • Deploy marketing performance measures in alignment to marketing objectives and strategies • Profile new and existing market segments and customers • Devise implementation roadmap for marketing activities based on the strategy • Identify the most effective engagement channels and platforms for the target customers to achieve the desired return on investment (ROI)

Marketing Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Use research and insights	- Analyse the range of marketing efforts with respect to current expenditure on advertising - Analyse trends in customer behaviour using indicators of customer viewership and demographic data - Develop an understanding of reporting metrics to improve efficacy of marketing campaigns
Manage teams and/or departments	- Communicate common goals, direction and accountability among staff - Develop staff by coaching, mentoring and engaging career discussions - Monitor budgets, forecasting, work allocations and staffing of the various departments - Exhibit effective performance management practices within department in accordance with organisational policies and procedures
Manage marketing communications through partners	- Develop instructions to manage and communicate exceptional or contingent to all partner agencies - Negotiate mutually beneficial contracting terms between agencies and own organisation - Communicate the organisation's marketing communication requirements to the agencies - Evaluate performance of partner agencies in delivering against expectations - Assess various media and advertising agencies on their strengths and weaknesses
Execute marketing campaigns	- Oversee the development of databases for campaign lifecycle management - Determine marketing mix including campaigns promotions and events - Evaluate end-to-end customer experience across all platforms and customer touchpoints - Oversee the management of logistics for marketing campaigns - Develop marketing campaigns and communication content

Marketing Manager

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Brand Management	Level 4	Self Management	Intermediate
	Business Insights	Level 4	Problem Solving	Intermediate
	Business Negotiation	Level 5	Communication	Intermediate
	Content Marketing Strategy	Level 4	Developing People	Intermediate
	Contract and Vendor Management	Level 4	Customer Orientation	Intermediate
	Crisis Communication and Media Management	Level 4		
	Customer Behaviour Analysis	Level 4		
	Customer Experience Management	Level 4		
	Integrated Marketing	Level 4		
	Market Evaluation	Level 4		
	Market Intelligence	Level 4		
	Market Research	Level 4		
	Marketing Strategy	Level 5		



Performance Manager

JOB ROLE DESCRIPTION

The Performance Manager is responsible for maximising the success and impact of video content produced by a company or content creator. This involves in-depth data analysis, strategic optimisation, audience development, and collaboration to achieve key performance indicators (KPIs). The Performance Manager works closely with content producers, media managers, and other stakeholders to ensure that content is produced efficiently, effectively, and in accordance with the organisation's strategic objectives.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Performance Tracking & Analysis	- Track KPIs such as views, watch time, audience retention, engagement, click-through rates, and conversions - Utilise analytics tools to gather data, generate reports, and identify trends and patterns - Analyse competitor performance to benchmark and identify opportunities for improvement
Optimisation	- Optimise video titles, descriptions, tags, and thumbnails for search engine visibility (SEO) - Develop and implement paid advertising and promotion campaigns - Experiment with video formats, lengths, and content styles to maximise audience engagement. - Utilise A/B testing to compare the effectiveness of different strategies
Audience Growth	- Define target audience demographics, interests, and behaviors - Identify and engage with relevant online communities, influencers, and partners - Utilise social media platforms, email marketing, and other channels to foster audience engagement
Collaboration	- Provide data-driven feedback and recommendations to content creators and production teams - Communicate performance results and insights to stakeholders, highlighting successes, challenges, and future opportunities - Participate in creative brainstorming sessions to align video production with performance goals



Performance Manager

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Business Negotiation	Level 5	Collaboration	Intermediate
	Content Marketing Strategy	Level 4	Problem Solving	Intermediate
	Contract and Vendor Management	Level 4	Communication	Intermediate
	Customer Behaviour Analysis	Level 4	Developing People	Intermediate
	Customer Experience Management	Level 4	Customer Orientation	Intermediate
	Integrated Marketing	Level 4		
	Market Evaluation	Level 4		
	Market Intelligence	Level 4		
	Market Research	Level 4		
	Marketing Strategy	Level 5		



Head Of Marketing / Marketing Director

JOB ROLE DESCRIPTION

The Head of Marketing / Marketing Director is responsible for the development and delivery of a fully integrated strategy for the business. The Head of Marketing / Marketing Director provides clear and dynamic leadership in the marketing of media assets with the use of promotions, events, campaigns, partnerships, branding and franchising to monetise media assets while constantly driving adoption of new and innovative marketing methods. The Head of Marketing / Marketing Director leads the use of integrated channels within the traditional and digital realms to target customers and increase mindshare. The Head of Marketing / Marketing Director also drives the organisation's marketing, communications and public relations efforts by defining marketing strategies and plans, establishing guidelines and overseeing execution. The Head of Marketing / Marketing Director relies heavily on analytics to identify suitable channels for the target customer as well as to evaluate the effectiveness of marketing activities and the return on investment (ROI). The Head of Marketing / Marketing Director fosters relationships with industry influencers and key strategic partners, ensures effective control of marketing results and takes corrective action to achieve marketing objectives within designated budgets.

The Head of Marketing / Marketing Director spends a significant amount of time and effort in developing strategies and plans to guide marketing operations. The Head of Marketing / Marketing Director also invests effort in influencing key internal and external stakeholders to align them with the Head of Marketing / Marketing Director's plans.

The Head of Marketing / Marketing Director should be customer centric with a strong sense of business acumen. The Head of Marketing / Marketing Director should also be a strong leader and able to establish a highly competent and action orientated team that is customer centric and accountable. The Head of Marketing / Marketing Director ought to be an effective communicator with the ability to foster business relationships with stakeholders and/or affiliates.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Develop network and outreach

- Attend conferences, seminars and other industry events to drive key industry agenda and network with the wider industry
- Foster relationships with new stakeholders and affiliates to achieve desired objectives
- Influence stakeholders and affiliates to establish mutually beneficial marketing strategies and/or campaigns
- Promote positive relations with stakeholders and affiliates to build successful marketing partnerships

Manage crisis

- Evaluate crisis situations to take responsive decisions for managing external communications
- Define overall organisation guidelines for managing organisation's reputation in crisis situations
- Drive alignment in all external communication during crisis situations

Manage marketing budget

- Drive creation of marketing budgets based on marketing strategy and priorities
- Approve marketing budgets based on marketing priorities and analysis of return on investment (ROI)
- Manage marketing expenses against budgets
- Allocate marketing budgets to integrated channels and platforms that achieve high returns



Head Of Marketing / Marketing Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop marketing strategies and plans	• Set guidelines for all marketing communications to promote the right message about the company and maintain the ideal brand image • Establish key metrics to track performance of marketing initiatives • Develop new approaches to community engagement to enhance customer experience and loyalty • Provide guidance on strategies to drive use of digital and other non-traditional marketing channels • Oversee systematic targeting of priority segments and platforms based on account and market specific intelligence • Review customer insights and preferences to identify the marketing strategies for media assets
Use research and insights	• Drive the adoption and use of database management for marketing automation, customer profiling and automated benchmarking • Analyse performance of marketing initiatives to improve marketing effectiveness and ROI • Generate business questions by using data-mining and analysis
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Manage marketing communications through partners	• Make decisions on continuance of relationships with partner agencies based on performance • Establish standards and guidelines for executing marketing communications by engaging partner agencies • Approve partnerships with agencies for marketing communications based on creative and commercial considerations
Execute marketing campaigns	• Develop media plans and campaign pricing by collaborating with business and sales teams • Lead the planning of marketing campaign launches for media assets, including media briefs • Drive the use of innovative approaches to create cutting edge campaigns that appeal to target segment • Guide messaging to differentiate media assets from competitors • Set direction for devising messaging and campaign strategy for all media assets and business priorities • Act as a subject matter expert for assigned media assets and respective markets

Head Of Marketing / Marketing Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Brand Management	Level 5	Influence	Advanced
	Business Insights	Level 5	Communication	Advanced
	Business Negotiation	Level 6	Decision Making	Advanced
	Community Development	Level 5	Developing People	Advanced
	Content Marketing Strategy	Level 5	Customer Orientation	Advanced
	Contract and Vendor Management	Level 5		
	Crisis Communication and Media Management	Level 5		
	Customer Behaviour Analysis	Level 5		
	Customer Experience Management	Level 5		
	Integrated Marketing	Level 5		
	Market Evaluation	Level 5		
	Market Intelligence	Level 5		
	Market Research	Level 5		
	Marketing Strategy	Level 6		
	Pricing Strategy	Level 4		



Sales Executive

JOB ROLE DESCRIPTION

The Sales Executive qualifies prospective customers and contacts them if they are deemed as a suitable target, up-sells to existing customers and responds to customer queries under close supervision. The Sales Executive is responsible for the achievement of sales targets by tapping on existing accounts and new business development. The Sales Executive works to find new sales leads using market research, business directories, customer referrals, cold calling and/or direct fieldwork. The Sales Executive keeps customers informed of new offerings related to advertising sales and on-air promotions across various digital or traditional platforms as per their requirements. The Sales Executive supports responses to technical and procedural questions, coordinates the formulation of price quotations, submits sales contract for orders and maintains customer records. The Sales Executive also executes the administrative work needed for approvals, submissions and reconciliation.

The work involves research, coordination and execution, and the Sales Executive spends significant effort in prospecting new opportunities as well as servicing existing accounts. The Sales Executive is proficient in leveraging GenAI tools to enhance the sales process including utilising GenAI tools to draft compelling sales proposals and conduct in-depth research to support sales process.

The Sales Executive is expected to be well-versed and knowledgeable in the organisation's products and/or services. The Sales Executive ought to be comfortable with the sales processes, rights management and contracts. The Sales Executive should have effective communication skills and should be comfortable with numbers and large amounts of data.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS

KEY TASKS

Manage customer relationships and accounts

- Provide inputs and insights from own accounts to support account management processes
- Ensure compliance with applicable personal data protection legislations and guidelines in dealing with customer information
- Respond to customer queries and escalate when required
- Develop and maintain relationships with existing and potential customers
- Update customer relationship management (CRM) systems with information from all currently held accounts
- Ensure customer's complete satisfaction by communicating with customers and business units
- Assist with the preparation of customer presentation and demonstration materials

Execute business development and sales operations

- Utilise AI tools to draft personalised and persuasive sales proposals
- Draft contracts as per sales agreements by collaborating with the legal team
- Enter sales data accurately in rights management databases
- Develop client presentations to showcase traditional and digital solutions by cross leveraging the portfolio of diverse offerings
- Conduct research to identify the potential challenges and needs of the sales team
- Solicit new customers by using research, networks, referrals, cold-calls to analyse customers' requirements

Research industry trends

- Leverage AI tools to conduct research on changes in the industry and adjacent sectors
- Research the industry ecosystem, competitive landscape and the organisation's positioning
- Keep up-to-date on consumption developments and trends in the marketplace



Sales Executive

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Account Management	Level 3	Communication	Basic
	Business Development	Level 4	Collaboration	Basic
	Business Negotiation	Level 4	Customer Orientation	Intermediate
	Content Distribution	Level 3	Decision Making	Basic
	Contract and Vendor Management	Level 3	Digital Fluency	Basic
	Market Intelligence	Level 3		
	Media Distribution Platform Management	Level 3		
	Partnership Management	Level 4		
	Pricing Strategy	Level 3		
	Sales Strategy	Level 4		



Sales Manager

JOB ROLE DESCRIPTION

The Sales Manager is responsible for leading and guiding a team of sales executives in an organisation. The Sales Manager analyses data, builds sales plans and sets sales targets and goals. The Sales Manager also develops sales processes and enabling tools for the team. The Sales Manager develops creative integrated sales proposals, packaging content across platforms which may incorporate on-air or digital components, promotions, advertising sales, sponsorships and other package deals to meet customer objectives. The Sales Manager analyses sales statistics to determine the sales performance against targets and determine the most effective strategies to meet the plans. The Sales Manager listens and responds to the customer's needs and is able to evaluate the sales team's performance and provide feedback for improvement.

The work involves leading a team or multiple teams toward the achievement of assigned targets, and may also involve travel to meet customers and generate prospects. The Sales Manager is adept at using GenAI technology to streamline the review of sales proposals and enhance research efforts. The Sales Manager is responsible for ensuring that proposals are of the highest quality, and that research is thorough and insightful.

The Sales Manager is able to analyse and interpret complex data to target the focus areas and gaps against the plans and targets. The Sales Manager can inspire the Sales Manager's sales team to meet their targets. The Sales Manager has astute analytical and problem solving skills and is required to negotiate and close business deals. The Sales Manager should be able to handle customer complaints and manage stakeholders. The Sales Manager is passionate about helping prospects improve their business.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage sales performance	• Implement solutions to improve sales performance in specific areas of the business • Supervise meetings with sales executives to monitor sales activities and to improve performance • Prepare a monthly sales performance report for assigned areas of the business • Report internal and external factors that may impact sales performance
Manage customer relationships and accounts	• Drive adherence to personal data protection legislations and guidelines in dealing with customer data • Take ownership in ensuring optimum servicing of accounts and timely troubleshooting of potential problem areas • Provide regular financial evaluation and updates for their accounts • Develop customer relationships with past and potential customers to influence them to close deals • Lead communication of new product/service introductions, features, benefits and prices to customers • Drive discipline within team for timely updates to customer relationship management (CRM) systems with up-to-date customer information and business details



Sales Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute business development and sales operations	• Guide pricing and opportunities for package deals on complex and large proposals • Identify distribution and marketing opportunities by developing plans, liaising and negotiating with sales and distribution agents or companies to expand the reach to more target customers • Identify opportunities with new and existing clients to drive the development of integrated sales proposals and packaging of content across platforms • Oversee the development of sales tools to facilitate the selling process • Review the sales process and identify areas of improvement • Employ AI tools to review and refine sales proposals crafted by the sales team ensuring they meet company standards and client expectations • Conduct key client presentations to showcase the range of product and/or service offerings across traditional and digital platforms
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures
Research industry trends	• Develop sales targets for each industry segment that are in alignment with overall sales volumes and product and/or service offerings leveraging customer insights • Align the key areas of focus and segments for the organisation based on the sales and distribution strategy • Determine if current customer acquisition channels are aligned to the sales objectives • Analyse the market and forecast key trends that may impact the organisation • Translate the key metrics to each team to monitor performance against plans and achievement of sales objectives • Keep track of policy changes that may affect the customer's business • Familiarise and be up-to-date with relevant laws and any other regulations that can apply to the organisation • Analyse opportunities that can be leveraged to benefit the organisation • Utilise AI capabilities to oversee and enhance the research process for market trends, competitor activities, and audience behaviors

Sales Manager

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Account Management	Level 4	Communication	Advanced
	Business Development	Level 5	Problem Solving	Intermediate
	Business Insights	Level 4		
	Business Negotiation	Level 5	Decision Making	Intermediate
	Content Distribution	Level 4	Collaboration	Intermediate
	Contract and Vendor Management	Level 4	Digital Fluency	Intermediate
	Market Intelligence	Level 4		
	Media Distribution Platform Management	Level 4		
	Partnership Management	Level 5		
	Pricing Strategy	Level 4		
	Sales Strategy	Level 4		

Head of Sales / Sales Director

JOB ROLE DESCRIPTION

The Head of Sales / Sales Director defines, articulates and implements the organisation's strategy for selling products and/or services. The Head of Sales / Sales Director develops forecasts and strategies to achieve the right volume of sales at price levels that ensure profitability. The Head of Sales / Sales Director actively seeks out major customers and forms relationships with key influencers and buyers. The Head of Sales / Sales Director should also keep abreast of the industry trends, market and competitors' activities and serves as a business representative at major industry events, conferences, trade shows or expositions. The Head of Sales / Sales Director is a team leader with the primary task of managing a group of sales managers to be as effective as possible.

The work involves building key relationships to grow the business, and maintaining relationships with partners, customers, stakeholders and other affiliated companies. The Head of Sales / Sales Director spends significant time in leading presentations for business development and in meetings with key business stakeholders.

The Head of Sales / Sales Director should display a strong sense of resilience, fairness and has the ability to motivate and inspire the sales teams. The Head of Sales / Sales Director should display strong influencing, problem solving and negotiation skills, and have a strong understanding of market demand and buying behaviour.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Manage sales performance	• Drive solutions to improve sales performance • Investigate internal and external factors impacting sales performance • Review sales performance by analysing performance reports
Manage customer relationships and accounts	• Establish customer relationship management (CRM) systems and guidelines for management of customer relationships and leads • Foster relationships with new partners to achieve desired revenue and profitability objectives • Influence senior stakeholders within customers' organisations and premier buyers in the industry • Establish internal guidelines for personal data protection based on applicable legislations, to manage customer data • Promote positive relations with major customers and prospects to develop a thorough understanding of their needs
Execute business development and sales operations	• Define the approach for the overall sale of new business, new business to existing accounts and account retention • Provide advice in the preparation of bid documents and integrated proposals for key accounts and new focus areas • Grow penetration into key markets by collaborating with the marketing team • Recommend changes in pricing structures and packaging, additions, specification changes and deletions in product lines or products • Set the direction for the sales team in generating proposals that define a clear path to client satisfaction and revenue growth



Head of Sales / Sales Director

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Research industry trends	• Provide inputs on sales incentive structure and key performance indicators to help monitor the execution of these targets • Leverage on innovations within media to maximise the monetisation of traditional and digital assets and products • Provide inputs to the content development teams based on customer and industry feedback • Participate in forums and discussions to keep abreast of new changes in the industry and practices • Monitor changes in the industry and determine how they can be converted into useful opportunities • Develop a comprehensive organisational sales and distribution strategy that maximises sales opportunities • Develop sales and distribution policies and programs that reflect the organisation's goals and objectives • Outline objectives in key target areas such as sales volume, market share, segments, distribution channels and profit margins to guide the development of advertising sales, promotions, campaigns, sponsorships and other offerings based on the customer insights

Head of Sales / Sales Director

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Account Management	Level 5	Developing People	Advanced
	Business Development	Level 6	Communication	Advanced
	Business Insights	Level 5	Decision Making	Advanced
	Business Negotiation	Level 6	Collaboration	Advanced
	Content Distribution	Level 5 - 6	Influence	Advanced
	Contract and Vendor Management	Level 5		
	Market Intelligence	Level 5		
	Media Distribution Platform Management	Level 5		
	Partnership Management	Level 6		
	Pricing Strategy	Level 5		
	Sales Strategy	Level 6		

Media Technology and Operations

SUB-FUNCTIONAL TRACK	JOB ROLES	PAGE
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All Media Technology and Operations sub-tracks	Head - Technology and Operations	434

Technician - Linear Media Infrastructure

JOB ROLE DESCRIPTION

The Technician - Linear Media Infrastructure supports the design, installation and maintenance of allocated parts of the organisation's linear media equipment and infrastructure. The Technician - Linear Media Infrastructure assists in delivering infrastructure projects, which includes conducting maintenance on linear media equipment and infrastructure.

The work involves delivering infrastructure projects as per technical instructions, standard procedures and learning on-the-job in a project environment.

The Technician - Linear Media Infrastructure should be a responsive communicator and be able to plan the Technician - Linear Media Infrastructure's own work well. The Technician - Linear Media Infrastructure is comfortable with technical instructions and linear media processes in the Technician - Linear Media Infrastructure's own domain.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute linear media maintenance	• Maintain updated engineering logs and technical records of linear media equipment performance • Assist in the repair of linear media equipment as per instructions provided • Create logs of preventive maintenance for the purpose of record-keeping • Carry out preventive maintenance of linear media equipment and infrastructure • Provide first level support to linear media operations team in case of technical faults • Adhere to workplace safety and health norms while performing duties
Deliver linear media infrastructure projects	• Assist in the creation of technical design for new systems and equipment as per project scope • Assist in the procurement and delivery of new systems and equipment by preparing purchase orders and approval notes and coordinating with the vendor • Assist in the installation of new linear media equipment • Maintain day-to-day communication with contractors and sub-contractors for infrastructure projects • Track technical parameters of new systems and equipment for the purpose of commissioning approval

Technician - Linear Media Infrastructure

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Broadcast Infrastructure Design	Level 2	Collaboration	Intermediate
	Broadcast Infrastructure Installation	Level 1 - 2	Customer Orientation	Basic
	Broadcast Infrastructure Maintenance	Level 1 - 2	Problem Solving	Basic
	Emergency Response Management	Level 2	Communication	Basic
	Workplace Safety and Health	Level 1	Sense Making	Basic



Engineer - Linear Media Infrastructure

JOB ROLE DESCRIPTION

The Engineer - Linear Media Infrastructure designs, installs and maintains linear media equipment and infrastructure within a designated scope, or specialisation. The Engineer - Linear Media Infrastructure executes projects for commissioning of linear media equipment, construction of facilities and installation of other infrastructure required for linear media operations. The Engineer - Linear Media Infrastructure is also expected to maintain equipment and troubleshoot issues that may arise during the course of linear media operations.

The work involves technical oversight of projects and maintenance processes as well as tracking the progress of projects involving multiple stakeholders. The Engineer - Linear Media Infrastructure spends most of the Engineer - Linear Media Infrastructure's time at the project site in the studio overseeing project progress or leading maintenance of media infrastructure.

The Engineer - Linear Media Infrastructure should be effective in planning, communicating and managing stakeholders to deliver as per expectations.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute linear media maintenance operations	• Recommend replacement of equipment that is beyond repair or has exceeded its economic life • Engage external technical support when troubleshooting faults that cannot be repaired in-house • Lead periodic preventive maintenance on linear media equipment and infrastructure • Review engineering logs and technical records of linear media equipment performance and discrepancies as per standards set • Conduct cost-benefit analysis to justify replacement of old equipment with new equipment • Troubleshoot faults in linear media or network operations and implement solutions to minimise downtime • Allocate maintenance responsibilities to technicians • Perform repairs on linear media equipment
Deliver linear media infrastructure projects	• Lead the installation of new linear media equipment • Evaluate technical proposals from vendors to shortlist suitable offers • Create technical designs for new equipment and infrastructure as per project scope • Evaluate proof-of-concept on linear media systems and equipment to be assessed for procurement • Maintain updated technical documentation and engineering drawings for all installed equipment • Perform initial tests to clear the linear media equipment for commissioning • Monitor the construction of new facilities and other infrastructure in collaboration with site engineers and project engineers

Engineer - Linear Media Infrastructure

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Broadcast Infrastructure Design	Level 3	Collaboration	Intermediate
	Broadcast Infrastructure Installation	Level 3	Customer Orientation	Intermediate
	Broadcast Infrastructure Maintenance	Level 3	Problem Solving	Advanced
	Emergency Response Management	Level 3	Communication	Intermediate
	Contract and Vendor Management	Level 2	Sense Making	Intermediate



Manager - Linear Media Infrastructure

JOB ROLE DESCRIPTION

The Manager - Linear Media Infrastructure manages the planning, design, procurement, installation and maintenance of all linear media equipment and infrastructure for the organisation. The Manager - Linear Media Infrastructure plans and delivers projects for new facilities, as well as decommissions redundant infrastructure. The Manager - Linear Media Infrastructure uses relevant performance metrics to evaluate the performance of current linear media infrastructure and ideate possible enhancements to improve media operations. The Manager - Linear Media Infrastructure also drives the preventive maintenance of linear media equipment and infrastructure.

The work requires driving multiple concurrent projects involving several internal and external stakeholders. The Manager - Linear Media Infrastructure spends most of the Manager - Linear Media Infrastructure's time planning and overseeing projects as well as in day-to-day operations.

The Manager - Linear Media Infrastructure should be an expert planner and an effective people manager. The Manager - Linear Media Infrastructure should be able to manage multiple projects and various stakeholders effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute linear media maintenance operations	• Develop annual preventive maintenance schedule in collaboration with the linear media operations team • Develop internal service level agreements (SLAs) for troubleshooting technical faults, in collaboration with the linear media operations team • Oversee the preventive maintenance calendar and periodic reviews on the preventive maintenance • Facilitate resolution of technical issues that cannot be resolved in-house by engaging external vendors • Develop standard operating procedures (SOPs) for preventive and corrective maintenance processes
Plan media infrastructure and operations	• Develop plans for the organisation's linear media infrastructure upgrade • Prioritise infrastructure upgrades based on criticality, functional benefits, budgetary constraints and organisational strategy • Prepare budget for proposed infrastructure projects • Maintain business relationships with key equipment and maintenance service vendors

Manager – Linear Media Infrastructure

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Deliver linear media infrastructure projects	• Approve the commissioning of new linear media equipment after analysing test reports and checking for adherence to desired parameters • Allocate roles and responsibilities to the project team for linear media infrastructure projects • Allocate resources to the project team • Review technical designs for equipment and infrastructure as per project scope • Give approvals to the project team • Oversee the installation of new linear media equipment and infrastructure • Seek approvals for equipment and material procurement by creating and submitting requisitions for approval • Purchase equipment and materials using the appropriate tendering process by coordinating with the procurement team • Outline project scope, deliverables and success criteria in alignment with the organisation's linear media infrastructure requirements
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures
Improve performance of media operations	• Develop measures to improve performance of linear media infrastructure • Evaluate performance of linear media infrastructure by analysing key performance metrics • Implement key infrastructural changes to automate linear media processes • Review linear media equipment and infrastructure to recommend upgrade • Analyse and develop supportable solutions for major breakdowns in collaboration with the linear media operations team and vendors

Manager - Linear Media Infrastructure

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Broadcast Infrastructure Design	Level 4	Decision Making	Advanced
	Broadcast Infrastructure Installation	Level 4	Developing People	Intermediate
	Broadcast Infrastructure Maintenance	Level 4	Communication	Intermediate
	Emergency Response Management	Level 4		
	Contract and Vendor Management	Level 3		



Operator - Linear Media Operations

JOB ROLE DESCRIPTION

The Operator - Linear Media Operations performs allocated tasks in the areas of content ingest, playout, transmission and distribution systems to support linear media operations. The Operator - Linear Media Operations monitors the performance of linear media equipment, and processes and communicates any issues for troubleshooting. The Operator - Linear Media Operations also maintains programming logs for compliance purposes.

The work involves the constant monitoring of systems over long shifts and periods. The Operator - Linear Media Operations will have to be alert and report any anomalies or system faults immediately once detected.

The Operator - Linear Media Operations is required to have high concentration levels as well as an eye for detail to spot problems and issues. The Operator - Linear Media Operations should be able to follow as well as retain and apply technical instructions. The Operator - Linear Media Operations should also be an able communicator to communicate with various stakeholders effectively.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute layout and transmission operations	• Obtain filler materials to make-up for time differences by coordinating with program planning, scheduling and advertisement sales teams • Maintain programming logs for compliance purposes • Assist in signal recovery to put programme back on-air in the event of transmission disruptions • Monitor playout of content over traditional and automated systems to ensure smooth playout • Assist in monitoring the transmission satellite uplink to ensure smooth transmission • Contribute to the cataloguing and storage of all versions of content in accordance with media asset management guidelines • Communicate any issues immediately to the linear media infrastructure team to restore transmission continuity • Store content at playout location on server after retrieval • Adhere to workplace safety and health norms while performing duties
Execute content ingest operations	• Perform quality checks on ingested content for to ensure adherence to technical quality specifications • Contribute to encoding and transcoding of content for linear media operations • Operate linear media testing and monitoring equipment to track signal parameters • Assist in the segmentation of content, as per the schedule for commercials and on-air promotions • Monitor the recording of incoming signals and report discrepancies
Execute distribution operations	• Assist in service distribution by providing conditional access to customers over satellite, fibre networks and IP networks • Assist in configuring systems for video over fibre and internet protocol (IP) streaming platforms

Operator - Linear Media Operations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Content Ingest Operations	Level 1 - 2	Collaboration	Intermediate
	Emergency Response Management	Level 2	Sense Making	Intermediate
	Master Control Room Operations	Level 1 - 2	Communication	Intermediate
	Media Content Cataloguing	Level 3	Problem Solving	Advanced
	High Dynamic Range (HDR) Video	Level 4		
	Media Data Management	Level 2		
	Media File Formats Conformation	Level 3		
	Workplace Safety and Health	Level 1		



Senior Operator - Linear Media Operations

JOB ROLE DESCRIPTION

The Senior Operator - Linear Media Operations maintains the continuity of processes for linear media operations by operating equipment to receive, transform, organise and transmit linear media content. The Senior Operator - Linear Media Operations is responsible for executing processes for ingesting, encoding and storing content. The Senior Operator - Linear Media Operations also manages the playout, transmission, signal recovery and distribution of content for the channel.

The work involves working in shifts involving coordination, monitoring and troubleshooting of linear media operations. The Senior Operator - Linear Media Operations will have to be alert and resolve anomalies or system faults immediately once detected.

The Senior Operator - Linear Media Operations is required to have an eye for detail and be effective at problem solving in order to manage issues and ensure continuity of operations. The Senior Operator - Linear Media Operations should be an expert in the Senior Operator - Linear Media Operations' domain and be proficient at stakeholder management to deliver in coordination with multiple technical teams and stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute playout and transmission operations	• Generate as-run log for commercials to be used by the advertisement sales team for billing purposes • Monitor on-air output to resolve issues that may arise in signals, audio or video quality • Execute playback for scheduled content as per the playlist from programme planning and scheduling • Execute first level signal recovery to restore programme back on air in case of any unexpected signal disruption • Switch between live and recorded programming, commercials and on-air promotions in accordance with schedules maintaining on-air continuity • Retrieve content from the media asset management database for playback • Monitor transmission uplink to ensure smooth transmission • Resolve 'missing materials' as per the channel schedule by collaborating with the programme planning, scheduling and advertisement sales teams
Improve performance of media operations	• Track key linear media operations metrics to evaluate performance of linear media operations • Prepare periodic linear media operations reports for management updates • Identify recurrent issues in linear media systems and equipment by tracking performance parameters • Improve linear media performance by recommending appropriate solutions to handle linear media equipment and systems with recurrent issues



Senior Operator - Linear Media Operations

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute content ingest operations	• Monitor incoming signals for quality and continuity of processes for linear media operations • Store each version of the media file at the appropriate location in the media asset management database • Record incoming signals for storage and playback • Segment recorded content as per the commercials and on-air promotions schedule • Assign unique asset tags, watermarks and content metadata to each file in accordance with media asset management guidelines • Perform encoding and transcoding on ingested content for linear media operations • Enforce workplace safety and health norms while performing duties • Conduct audits to ensure adherence to technical quality specifications
Execute distribution operations	• Add new customer credentials to conditional access systems for the purpose of distribution • Execute service distribution by providing conditional access to customers over digital satellite, fibre networks and IP networks • Configure systems for video over fibre and internet protocol (IP) streaming platforms

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Content Ingest Operations	Level 3	Collaboration	Basic
	Contract and Vendor Management	Level 2	Customer Orientation	Intermediate
	Emergency Response Management	Level 3	Problem Solving	Basic
	Master Control Room Operations	Level 3	Communication	Basic
	Media Content Cataloguing	Level 3	Decision Making	Basic
	High Dynamic Range (HDR) Video	Level 4		
	Media Data Management	Level 2		
	Media File Formats Conformation	Level 3		
	Workplace Safety and Health	Level 1		



Manager - Linear Media Operations

JOB ROLE DESCRIPTION

The Manager - Linear Media Operations manages linear media operations for linear platforms by developing and monitoring processes, allocating tasks to the team, ensuring on-air continuity and evaluating and improving performance. The Manager - Linear Media Operations is also responsible for identifying the scope to enhance the efficiencies of the linear media operations through automation or process optimisation.

The Manager - Linear Media Operations manages the team involved in maintaining continuity of linear media operations. The Manager - Linear Media Operations has to be aware of all processes and operations of linear media operations and ensures that the linear media operations team is always alert to any system faults or anomalies.

The Manager - Linear Media Operations should be proficient at people management to guide the team in executing operations effectively. The Manager - Linear Media Operations is also required to be effective at planning and organising as well as managing stakeholders.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan media infrastructure and operations	• Develop operating plans for linear media operations including goals, focus areas and key metrics • Prepare the operations budget for linear media operations • Assist in developing contingency plans and equipment redundancies to minimise loss of service from technical failure • Contribute to the development of current and future linear media operations strategy • Plan linear media operations processes in compliance with applicable regulatory norms and service requirements
Manage linear media operations	• Ensure on-air continuity by liaising with the relevant departments • Develop standard operating procedures (SOPs) for all linear media operations to guide the linear media operations team • Monitor team adherence to workplace safety and health norms • Allocate roles and responsibilities to the linear media operations team • Develop optimised processes for linear media operations including ingest, playout and transmission operations • Monitor linear media operations for smooth functioning of ingest, playout, transmission and distribution systems • Troubleshoot any technical issues that may impact linear media continuity by collaborating with the linear media infrastructure team
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures

Manager – Linear Media Operations

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Improve performance of media operations	- Review linear media equipment and infrastructure to recommend upgrades - Drive the automation plan for highly repetitive or manual processes to improve the efficiency and performance of linear media operations - Analyse internal service level agreements (SLAs) and performance metrics to evaluate performance of linear media operations - Engage linear media infrastructure team and vendors during major breakdowns for developing supportable solutions - Develop measures to improve performance of linear media operations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Content Ingest Operations	Level 4	Communication	Intermediate
	Contract and Vendor Management	Level 3	Developing People	Intermediate
	Emergency Response Management	Level 4	Decision Making	Intermediate
	Master Control Room Operations	Level 4		
	Media Content Cataloguing	Level 3		
	High Dynamic Range (HDR) Video	Level 4		
	Media Data Management	Level 2		
	Media File Formats Conformation	Level 4		
	Workplace Safety and Health	Level 3		

Digital Asset Librarian

JOB ROLE DESCRIPTION

The Digital Asset Librarian supports the management of digital content assets in the collection, organisation, maintenance, archival and delivery stages. The Digital Asset Librarian maintains relevant naming conventions, metadata and content rights information for digital content assets. The Digital Asset Librarian set ups, configures, operates, maintains and monitors media data management systems. The Digital Asset Librarian also manages access to the organisation's content for internal users.

The Digital Asset Librarian works in an individual capacity and spends most of the Digital Asset Librarian's time operating computer-based systems to catalogue content and provide access to users.

The Digital Asset Librarian should be proficient at workflow management and troubleshooting. The Digital Asset Librarian is a meticulous planner and an effective communicator.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute media data management operations	• Ensure submission of digital content assets are of appropriate quality by collaborating with other departments • Provide support to users regarding access to the media data management system • Conduct training for internal and external users on the use of the data management systems • Facilitate retrieval of previously catalogued digital content assets • Assign appropriate metadata and taxonomy to digital content assets based on approved guidelines • Allocate permissions and special requests to approved users • Follow the archiving rules and processes to ensure maximisation of storage space and effective practices for data retrieval
Manage the post-implementation of the data management system	• Gather user feedback on improvements in productivity, support and ease of use of the data management system • Assist in technical maintenance, troubleshooting and upgrading of the data management system • Perform digital archiving, asset expiration and other aspects of digital asset lifecycle maintenance activities • Generate reports from the data management system for business analysis
Establish media data management systems	• Maintain records of licenses, releases and expiration dates of all digital assets • Assist in documenting guiding principles, user requirements and related media data workflows • Maintain accurate procedures and records for the media data management system

Digital Asset Librarian

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Emergency Response Management	Level 3	Communication	Basic
	Media Content Cataloguing	Level 3	Problem Solving	Basic
	Media Data Management	Level 3	Customer Orientation	Basic



Digital Asset Manager

JOB ROLE DESCRIPTION

The Digital Asset Manager oversees the management of the organisation's digital content assets in the collection, organisation, maintenance, archiving and delivery stages. The Digital Asset Manager develops the policies for the data management system and master library of documents, images, videos, presentations, audio files, including the type of formats needed for various platforms. The Digital Asset Manager also establishes relevant naming conventions, metadata and content rights standards and assortment and collection relationships. The Digital Asset Manager collaborates with media operations and sales teams, as well as external stakeholders such as agency representatives and vendors on the management of the digital assets.

The work involves setting up systems, establishing processes, planning operations and leading a team involved in the execution of media data management operations.

The Digital Asset Manager is an expert planner and effective at stakeholder management. The Digital Asset Manager should be able to multi-task in a fast-paced environment and be able to work both independently and collaboratively in cross-functional groups.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan media infrastructure and operations	• Contribute to the development of strategy and future plans for media data management operations • Develop operating plans for media data management operations including goals, focus areas and key metrics • Prepare operations budget for media data management operations
Execute media data management operations	• Recommend ways to enhance automation of metadata tagging process and content ingest • Implement the data management system and user adoption programme • Promote the use of the data management system across the organisation • Oversee all data management projects such as new user groups, new use-cases, integrations and new features • Manage the end-to-end digital asset lifecycle • Define the internal and external users of the data management system including managing permissions and special access requests and permissions
Improve performance of media operations	• Develop measures to improve performance of media data management systems and operations • Analyse key metrics to evaluate the performance of media data management systems and operations • Implement automated processes to improve the efficiency of media data management systems and operations • Investigate major lapses and faults in media data management systems to identify factors responsible

Digital Asset Manager

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage the post-implementation of the data management system	• Review data management system generated reports and ensure that the business objectives are met • Conduct research on latest data management technology trends and innovations to ensure compatibility and relevance • Establish periodic data verification review processes to ensure data accuracy • Perform annual audit to assess the data management system to make adjustments to achieve ease of use and smooth workflows internally and externally • Prioritise requirements based on user feedback and unmet business objectives
Establish media data management systems	• Manage the procurement or development of the data management system • Lead development of the data management vision, guiding principles, use cases, end user experiences, requirements and roadmap by collaborating with relevant stakeholders • Define project scopes and craft business requirements document with inputs from relevant stakeholders • Define metadata, taxonomy and content rights standards, security and system requirements by collaborating with cross-functional teams • Manage the budget and delivery schedule of the data management system • Evaluate digital storage solutions, backup and other necessary adjustments for safe data storage by collaborating with the Information Technology (IT) team

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Emergency Response Management	Level 4	Communication	Intermediate
	Media Content Cataloguing	Level 4	Digital Fluency	Intermediate
	Media Data Management	Level 4	Customer Orientation	Intermediate
			Problem Solving	Intermediate

Executive - On-demand Media Technology and Operations

JOB ROLE DESCRIPTION

The Executive - On-demand Media Technology and Operations supports the delivery of the organisation's content to the viewers over on-demand media platforms. The Executive - On-demand Media Technology and Operations executes processes such as ingesting, encoding, transcoding and quality checks on incoming content to maintain compliance with the organisation's technical standards. The Executive - On-demand Media Technology and Operations designs, develops and deploys media applications to meet media workflows and customer content delivery requirements. The Executive - On-demand Media Technology and Operations also designs, deploys and operationalises content delivery networks (CDNs) to deliver the organisation's content to customers.

The work involves end-to-end involvement in on-demand media operations, including design, development, deployment and maintenance.

The Executive - On-demand Media Technology and Operations should be able to think creatively and innovatively. The Executive - On-demand Media Technology and Operations ought to be process-oriented. The Executive - On-demand Media Technology and Operations is also expected to be effective at collaboration and stakeholder management to be able to work with teams across the organisation.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Develop media applications	• Design software enhancements and/or new application products to meet internal media workflow requirements and customer media access requirements • Deliver product releases on schedule by collaborating with the relevant teams • Maintain updated documentation for deployment and maintenance of media applications • Write code to develop software enhancements and/or new applications based on approved designs • Perform load and functionality testing of developed applications to analyse performance and stability
Execute content delivery operations	• Manage network traffic for CDN operations by deploying measures for routing network traffic in an efficient manner • Deploy content delivery networks (CDNs) for new and existing products and systems to achieve new features, functionality and/or operational efficiency • Maintain reports to track content delivery performance metrics and technical faults • Perform CDN maintenance activities to ensure smooth CDN operations and minimise downtime • Configure data centre hardware for the purpose of deployment and operations • Design network architecture for new systems and products or modifications to existing systems and products • Troubleshoot bottlenecks, outages, errors and other issues in CDN operations to identify root cause and take appropriate action • Execute the placement, version control and caching of content on CDNs as per content requirements

Executive - On-demand Media Technology and Operations

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Execute on-demand media content operations	• Perform quality checks on incoming content across various formats and media • Collaborate with the media data management team for the cataloguing, classification and storage of media content • Perform encoding and transcoding to transform the media content into the required formats • Review quality of ingested content based on technical specifications and aesthetic quality • Ingest media content by recording and/or storing media content

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Application Development	Level 3	Communication	Intermediate
	Content Delivery	Level 3	Digital Fluency	Advanced
	Network Operations			
	Content Ingest Operations	Level 3	Decision Making	Advanced
	Network Administration and Maintenance	Level 2	Problem Solving	Intermediate
	Network Configuration	Level 2		

Manager - On-demand Media Technology and Operations

JOB ROLE DESCRIPTION

The Manager - On-demand Media Technology and Operations plans the delivery of the organisation's content to viewers over on-demand media platforms. The Manager - On-demand Media Technology and Operations develops operating plans, goals, metrics and processes for the organisation's on-demand media technology and operations. The Manager - On-demand Media Technology and Operations collaborates with various teams to define requirements for media applications to support on-demand media operations. The Manager - On-demand Media Technology and Operations also leads the design, delivery, planning and operationalising of content delivery networks (CDNs) to deliver the organisation's content to customers.

The work involves operational planning as well as technical leadership. The Manager - On-demand Media Technology and Operations should be able to work with teams across the organisation to develop and execute ideas.

The Manager - On-demand Media Technology and Operations should be an effective planner and has the ability to manage stakeholders across the organisation. The Manager - On-demand Media Technology and Operations ought to be a proficient communicator and is able to effectively collaborate with multiple teams across the organisation.

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Plan media infrastructure and operations	• Prepare operational budget for on-demand media operations • Contribute to the development of current and future on-demand media operations strategy • Develop operating plans for on-demand media operations including goals, focus areas and key metrics
Develop media applications	• Review customers' feedback and media consumption patterns to identify areas of improvement for media applications • Incorporate new features or refinements into applications based on customer analytics • Oversee the testing and release of software enhancements and applications • Define requirements and specifications for media software applications and/or modifications to existing applications by collaborating with internal users • Guide the design of software enhancements and new applications to meet internal and customer requirements
Manage teams and/or departments	• Communicate common goals, direction and accountability among staff • Develop staff by coaching, mentoring and engaging in career discussions • Monitor budgets, forecasting, work allocations and staffing of the various departments • Exhibit effective performance management practices within department in accordance with organisational policies and procedures



Manager - On-demand Media Technology and Operations

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Improve performance of media operations	• Evaluate performance of on-demand media operations using analysis of key metrics • Develop measures to improve performance of on-demand media operations • Implement automated processes to improve the efficiency of on-demand media operations • Investigate major lapses and breakdowns in on-demand media operations
Execute content delivery operations	• Review content delivery performance and identify areas of improvement for CDN operations using analysis of content delivery data and metrics • Define capacity and technical requirements for CDNs to support the organisation's digital content delivery requirements • Plan CDN caching requirements for content including special events • Approve design of network architecture for content delivery networks (CDNs) to meet the organisation's requirements • Drive automation of processes to improve efficiency of CDN operations • Develop plans to scale CDN operations to meet changes in content demand • Define standard operating procedures (SOPs) for CDN operations • Oversee the deployment and configuration of CDNs
Execute on-demand media content operations	• Define internal standards of technical quality and formats for content • Develop contingency plans and prepare equipment redundancies to minimise loss of service from technical failures • Plan on-demand media operations to meet the organisation's content requirements and in compliance with regulatory norms and service requirements • Define standard operating procedures (SOPs) for on-demand media operations • Define goals, priorities and key metrics for on-demand media operations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Application Development	Level 4	Communication	Intermediate
	Content Delivery Network Operations	Level 4	Digital Fluency	Basic
	Content Ingest Operations	Level 4	Collaboration	Intermediate
	Network Administration and Maintenance	Level 3	Problem Solving	Intermediate
	Network Configuration	Level 3		

Head - Technology and Operations

JOB ROLE DESCRIPTION

The Head - Technology and Operations contributes to the development of current and future media operations strategy, and delivers effective linear and non-linear engineering and operations by planning and leading the functioning of the teams. The Head - Technology and Operations ensures the procurement and provision of the required infrastructure to carry out media operations by driving the design, installation and maintenance of media infrastructure. The Head - Technology and Operations also leads the development of budgets and business continuity planning for media operations. The Head - Technology and Operations is the technical custodian for CDN and cloud infrastructure services.

The work involves functional management and budget management of the media technology and operations function, as well as managing internal and external stakeholders. The Head - Technology and Operations spends a significant amount of time in developing strategies and plans for media operations, including performance evaluation of media operations.

The Head - Technology and Operations is an expert at planning and business leadership. The Head - Technology and Operations should be proficient in stakeholder management, communicating and influencing in order to align key stakeholders to the Head - Technology and Operations' strategies and plans. The Head - Technology and Operations should also be comfortable in cross-functional collaboration. The Head - Technology and Operations is an expert in the Head - Technology and Operations' domain and an authority on the emerging media landscape.

CRITICAL WORK FUNCTIONS AND KEY TASKS

CRITICAL WORK FUNCTIONS	KEY TASKS
Plan media infrastructure and operations	• Approve operational and capital budgets for media operations • Plan media operations processes in compliance with regulatory norms • Approve procurement of specific equipment and infrastructure upgrade projects, in alignment with the infrastructure upgrade plan • Develop contingency plans and prepare equipment redundancies to minimise loss of service from technical failure • Set operational goals and define operational metrics to track performance of media operations • Define media operations strategy, annual priorities and strategic performance metrics for media operations • Guide the development of a prioritised infrastructure upgrade plan for the short and medium term
Manage media operations	• Guide the design of infrastructure in a way that optimises reach, cost and quality • Oversee budgetary adherence for operations and infrastructure teams • Oversee architecture and design of entire digital platform to support the content strategy of the organisation • Oversee the implementation of major capital projects by doing periodic reviews • Serve as the final point of escalation of media operations issues • Evaluate proposed projects from technical and commercial perspective before approval

Head – Technology and Operations

CRITICAL WORK FUNCTIONS AND KEY TASKS	
CRITICAL WORK FUNCTIONS	KEY TASKS
Manage teams and/or departments	• Define staff development strategies by coaching, mentoring and engaging in career discussions • Oversee budgets, forecasting, work allocations and staffing of the various departments • Define common goals, direction and accountability among staff • Define effective performance management practices within department in accordance with organisational policies and procedures
Improve performance of media operations	• Review performance of media infrastructure projects by reviewing project metrics • Identify ways to improve media operations by collaborating with key internal business stakeholders • Evaluate performance of media operations using analysis of key metrics • Drive the development of automated processes to improve the efficiency of media operations • Lead review of major breakdowns that may adversely affect the performance of media operations

Head - Technology and Operations

SKILLS AND COMPETENCIES	TECHNICAL SKILLS AND COMPETENCIES		CRITICAL CORE SKILLS (TOP 5)	
	Application Development	Level 5	Communication	Advanced
	Broadcast Infrastructure Design	Level 5	Problem Solving	Advanced
	Broadcast Infrastructure Installation	Level 5	Decision Making	Advanced
	Broadcast Infrastructure Maintenance	Level 5		
	Content Delivery Network Operations	Level 5		
	Content Ingest Operations	Level 5		
	Contract and Vendor Management	Level 4		
	Emergency Response Management	Level 5		
	Master Control Room Operations	Level 5		
	Media Content Cataloguing	Level 4		
	Media Data Management	Level 2		
	Network Administration and Maintenance	Level 4		
	Network Configuration	Level 4		



Supporting Organisations and Acknowledgements

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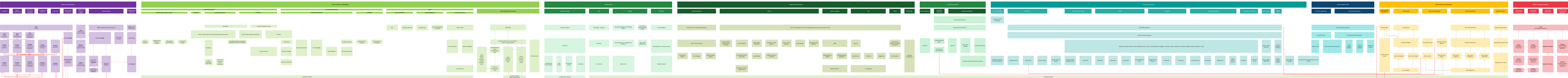
3DSense Media School	NoonTalk Media
Abundant Productions	NTUC Infocomm Media (ICM)
Addlly Ai	Oceanus Media Global
AMOK TV	Ochre Pictures
Anomalyst Studio Pte Ltd	Omens Studios
Association of Independent Producers (AIPRO)	Our Grandfather Story
Aux Media Group	Postal Sound Pte Ltd
AV8 Media	Reelisations Pte Ltd
BattleBrew Productions Pte Ltd	Refinery Media
Beach House Pictures Pte Ltd	Republic Polytechnic School of Technology for the Arts
Big 3 Media Pte Ltd	Rice Media
Bloomr.SG (Mediacorp)	Robot Playground Media
Blue River Pictures	Scrawl Animation Pte Ltd
Cgangs	Screenwriters Association (Singapore) (SAS)
Citystate Studio	Simone Studios Pte Ltd
CraveFX	Singapore Association of Motion Picture Professionals (SAMPP)
Creative Media and Publishing Union (CMPU)	Singapore Games Association (SGGA)
Creatives At Work	Singapore Institute of Technology Digital Communications and Integrated Media programme
Danamic	Singapore Media Academy (SMA)
Epic Games	Singapore Polytechnic Media, Arts and Design School
Finding Pictures	Singapore Society of Cinematographers (SGSC)
GRYD Studio	SoDrama! Entertainment
Hair & Cosmetology Association (Singapore)	Sonder Studios
Hoods Inc Productions Pte Ltd	SPH Media Limited
Infinite Framework Studios (IFW)	Studio Ulu
Imba Interactive	Swag Soft
Industrial Light & Magic (ILM)	Temasek Polytechnic (TP) Communications and Media Management
Infocus Asia	TP Digital Film & Television
ITE College	TP Diploma in Immersive Media & Game Development
James Page Design	TP School of Design
Lucasfilm	The Actors' Society
Mages Institute of Excellence	The Moving Visuals Co.
Mediacorp Pte Ltd	The Smart Local (TSL) Media Group
Mighty Bear Games	TiMi Studio Group
Mocha Chai Laboratories	Twitch Interactive Singapore Pte Ltd
My Little Props House	Unity Technologies
Nanyang Academy of Fine Arts (NAFA)	Vicinity Studio Pte Ltd
Nanyang Polytechnic School Of Design and Media	Visual, Audio, Creative Content Professionals Association (Singapore)
Nanyang Technological University School Of Art, Design and Media	Warner Bros. Discovery
National University Of Singapore Communications and New Media	Wawa Pictures Pte Ltd
Netflix Pte Ltd	WeiYu Films
Ngee Ann Polytechnic Film and Media Studies (NP FMS)	X3D Studio

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SKILLS FRAMEWORK FOR MEDIA REFRESH
Career Pathways

The Career Map serves as a reference to reflect the available job roles and possible career pathways in the Media sector, which may vary depending on each company's structure and business context. The career progression pathways would depend on individual performance, capability, experience, aspiration, as well as company needs.



NOTE: THE CAREER MAP IS NOT REPRESENTATIVE OF THE JOB ROLE HIERARCHY AND RANKINGS. THEY REPRESENT THE WORK FLOW IN EACH AND ACROSS FUNCTIONAL TRACKS.

