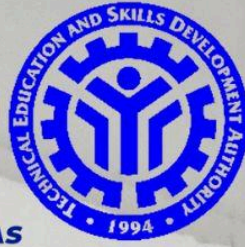**TECHNICAL EDUCATION AND SKILLS DEVELOPMENT AUTHORITY**

SKILLS NEEDS ANTICIPATION

WORKPLACE SKILLS AND SATISFACTION SURVEY AND SKILLS MAPPING

(CREATIVE SECTOR)

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LIST OF ABBREVIATIONS

4IR	Fourth Industrial Revolution
ACEWG	ASEAN Creative Economy Working Group
ACPI	Animation Council of the Philippines, Inc.
AI	Artificial Intelligence
AR	Augmented Reality
BOI	Board of Investment
CECP	Creative Economy Council of the Philippines
CFIF	Cebu Furniture Industries Foundation
CIIPP	Creative Industries Investment Priority Plan
CS	Competency Standards
DCMS	Digital, Culture, Media and Sport
DOLE-ILS	Department of Labor and Employment-Institute for Labor Studies
DTI	Department of Trade and Industry
DTI-CIG	Department of Trade and Industry - Competitiveness and Innovation Group
ESS	Employer Skills Survey
FDCP	Film Development Council of the Philippines
GDAP	Game Development Association of the Philippines
GDP	Gross Domestic Product
ICT	Information and Communications Technology
ILO	International Labour Organization
IPOPHIL	Intellectual Property Office of the Philippines
IPOPHIL-BCRR	IPOPHIL-Bureau of Copyright and Related Rights

IT-BPM	Information Technology and Business Process Management
LMIR	Labor Market Intelligence Report
MSME	Micro, Small, and Medium Enterprise
NEDA	National Economic Development Authority
PCIDA	Philippine Creative Industries Development Act
PDP	Philippine Development Plan
PFIF	Pampanga Furniture Industries Foundation
PSA	Philippine Statistics Authority
PSIA	Philippine Software Industry Association
PSOC	Philippine Standard Occupational Classification
PSRTI	Philippine Statistical Research and Training Institute
RA	Republic Act
SIPP	Strategic Investment Priority Plan
SNA	Skills Needs Anticipation
STEM	Science, Technology, Engineering, and Mathematics
TechVoc	Technical Vocational
TESDA	Technical Education and Skills Development Authority
TR	Training Regulation
TVET	Technical and Vocational Education and Training
UNCTAD	United Nations Conference on Trade and Development
VR	Virtual Reality
WIPO	World Intellectual Property Organization
WSS	Workplace Skills and Satisfaction

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EXECUTIVE SUMMARY

The Skills Needs Anticipation - Workplace Skills and Satisfaction (SNA-WSS) Survey for the Creative Sector provides critical insights into the skills landscape, workforce needs, and employment practices within the Philippine creative industries. The study aligns with national policies such as the Philippine Creative Industries Development Act (PCIDA) and the Philippine Development Plan 2023-2028, which aim to strengthen the sector's contribution to economic growth and job creation. With the creative industries contributing ₱1.6 trillion (7.3% of GDP) in 2022 and employing 6.98 million Filipinos (14.7% of total employment), the sector has become a major economic driver, comparable to agriculture and ahead of tourism. However, challenges persist, particularly in workforce development, job-skills mismatches, and the evolving demands of digitalization.

The COVID-19 pandemic significantly impacted the industry, resulting in 90% revenue losses and the permanent closure of 21% of arts and entertainment firms. Freelancers and independent businesses reported a combined ₱268 million income loss, exposing the sector's vulnerability due to its informal nature. Despite this, the industry has shown resilience, with employment increasing by 10.5% from 2021 to 2022, driven largely by the adoption of digitalization and emerging technologies. The Fourth Industrial Revolution (4IR) has played a transformative role in creative work, requiring professionals to develop new skills in artificial intelligence, augmented and virtual reality (AR/VR), digital content production, and game development. These trends highlight the necessity of equipping the workforce with technical skills that integrate technology and creativity.

The study identifies several challenges in workforce development, including a shortage of digital and technical skills, high employee turnover rates, and difficulties in filling key positions. Employers reported that many TVET graduates do not fully meet industry requirements, emphasizing the need to enhance technical-vocational training programs to align with industry demand. The findings also reveal that freelance and project-based work is prevalent, with 34.1% of creative workers classified as freelancers or subcontractors. Additionally, there is a growing demand for STEM-related occupations in the creative sector, particularly in ICT-enabled fields. Green jobs and sustainability practices are also emerging as key considerations, as enterprises recognize the need to incorporate eco-friendly solutions into their operations.

To address these challenges, the study recommends enhancing TVET curricula and training programs to bridge the job-skills mismatch, particularly in digital, technical, and business competencies. Strengthening industry-government collaboration is also crucial to ensuring policies and workforce development initiatives are effectively aligned with the needs of creative enterprises. Further, the sector must prioritize

digital transformation, leveraging 4IR technologies to drive innovation and growth. Structured career development programs, workforce upskilling, and employment facilitation initiatives should also be implemented to support sustainable talent development. These strategic actions will be essential in positioning the Philippines as the leading creative economy in Southeast Asia by 2030.

Methodology

- Research Design: The study used a descriptive cross-sectional design to assess the current skills supply and demand, emerging skills requirements, and job-skills mismatches in the creative sector.
- Survey Instrument: The questionnaire was developed with assistance from the International Labour Organization (ILO) and validated by industry stakeholders, including the Department of Trade and Industry (DTI), the Intellectual Property Office of the Philippines (IPOPHIL), and various creative industry associations.
- Data Collection:
  - Conducted between October 2023 and March 2024.
  - Used a mix of researcher-administered interviews and self-administered online surveys via JotForm.
  - Reached out to 309 creative enterprises covering animation, film and video, furniture and fixtures, digitalized creative content, game development, and software development.
  - Due to low response rates, the final sample size consisted of 61 sample sizes with a response rate of 15 respondents.
- Sampling Method:
  - Stratified random sampling was used to identify the sample size per creative domains, and systematic circular sampling was used to select the actual respondents who would participate in the study.
  - The unit of analysis used in this study is "Creative enterprises" .
  - Substitution replacement was applied where necessary to maintain sample balance.
- Questionnaire Structure:
  - Divided into 11 sections, covering topics such as:
    - Organizational background
    - Workforce composition
    - Skills utilization and emerging industry developments
    - Employment practices and learning and development initiatives
    - Business strategies and green jobs adoption
- Data Analysis:
  - Responses were analyzed using summary statistics and correlation analyses.
  - Findings were used to inform policy recommendations for workforce development and industry support.

Highlights of the Result of Study

1. **Profile of the Creative Sector**
   - A large proportion of workers in creative enterprises hold Managerial positions (32.56%), followed by Professionals (30.74%) and Technicians and Associate Professionals (11.58%).
   - Men predominantly fill the majority of positions across all creative subsectors, ranging from 50% to 87.67%.
   - Regarding employment status, the employees across creative enterprises are distributed, with the largest percentage (57.56%) employed full-time permanently and the smallest percentage (8.33%) working part-time.
   - It should be noted that among all the subsectors, Film and Video subsector have the highest percentage of employees under Freelance/Subcontractor with 52.94%.
   - In terms of the employees' age group, the majority of employees (37.93%) are aged 18 to 34, 29.31% are aged 35 to 44, and 32.76% are aged 45 and above.
   - In creative enterprises, there is a noticeable gender difference across age groups. Among employees aged 18 to 34, 64.12% are male, while 35.88% are female. For the 35 to 44 age group, 76.35% are male and 23.65% are female.
   - The multinational creative enterprises are most prevalent in the Film and Video, Game Development, and Software Development sectors, each representing 33.33% of the total.
   - The distribution of employees by gross monthly salary shows that 17.83% earn minimum wage or below. The largest segment of the workforce (58.32%) earns above minimum wage but less than Php 26,000.00. A smaller percentage (12.08%) earns between Php 26,000.00 and Php 50,000.00. Overall, a majority of employees earn above minimum wage.

2. **Recruitment in the Creative Sector**
   - The majority of vacancies in creative enterprises require a college degree with 59.82%. While college undergraduates, 16.10%, and Lower secondary education (Junior HS) undergraduate, 13.18%, placed second and third respectively. Vacancies related to TVET graduates have a small percentage of 3.08%.
   - The breakdown by subsector reveals that five of the six creative subsectors—Animation, Digitalized Creative Content, Game Development, Software Development, and Film and Video—primarily require college degrees for their job openings. Film and Video had the

lowest proportion of such openings (42.50%), while the other five subsectors had more than 50%. Within the Audiovisual Media Domain, however, the largest percentage of vacancies (59.83%) was identified as requiring Lower Secondary Education (Junior High School) Undergraduates.

- In terms of reason for leaving, a significant percentage (45.22%) indicated it was due to the end of their contract, while 36.82% said they resigned. Although Retirement and Termination of Contract got responses, overall their implication was minimal, with them receiving 13.73% and 4.24%, respectively.

- In Audiovisual Media (Animation and Film/Video), common factors include career changes, personal reasons (health, family, rest), and pursuing further studies. Design (Furniture and Fixtures) employees primarily leave for better opportunities (higher pay, work abroad, new jobs), family obligations, further education, and relocation. Within Digital Interactive Media (Game and Software Development), resignations are mainly due to scheduling issues, career path changes, higher pay, and career opportunities, with health reasons also cited in Software Development.

- The majority of creative enterprises require a college degree for their existing job positions, accounting for 53.00% of the workforce. Senior High School graduates and those with Technical Vocational Education and Training (TVET) qualifications each makeup 19.64%. Game Development and Software Development, 100% of existing job positions require a college degree. Similarly, most creative subsectors prioritize college education.

3. **Attrition in the Creative Sector**
   - Most of the respondents mentioned that the reason for fast turnover among creative enterprises are due to low wage offered compared to other Enterprises.

   - Regarding employee turnover, the highest rates are observed in the Animation, Film and Video, and Game Development subsectors. Within these subsectors, Professional and Clerical Support roles experience the fastest turnover. In the Film and Video subsector, however, all occupational types were identified as having rapid turnover.

   - Majority of the creative enterprises have identified jobs that are difficult to replace such as Manager, Director, Supervisor, 3D Generalist, Animator, Clean Up, Workshop Facilitator, Designers, Speaker, Motion Graphic Designers, Video Editors, Finance Head, Operations Manager, Quality Assurance Lead/Manager, etc.

4. **Performance of Employees**
   - Majority (54.67%) of employees are able to perform their jobs but do not exceed expectations. This trend is consistent across all subsectors, with enterprise distribution ranging from 45% to 100%.
   - Most respondents highlight critical skill gaps among underperforming employees in creative enterprises in various creative domains. Across all three domains, soft skills deficiencies—such as critical thinking, communication, collaboration, and teamwork—are universally present (100%)
   - The majority of participating creative enterprises conduct regular performance appraisals and reviews. This is followed by increased training activities, higher training expenditures, and the expansion of trainee programs.
   - In line with the previous discussion, creative enterprises have undertaken various interventions for employees with the potential to take on more demanding roles. The primary intervention across all creative enterprises was a salary increase. Additionally, they have provided opportunities for learning and development, promotions, job reassignments, and other incentives such as travel benefits, recognition and service awards.

5. **Current and Future Skills Demand**
   - The following skills were identified by a majority (50.00% above) of respondents from audiovisual media domain to be applicable such as Lead and Junior Artists specializing in Key Layout, Rigging, Storyboard/Animatic, Concept Art, Digital Ink & Paint, Clean Up & In-Between, Animation, and Layout/Color-Background. Technical Directors and 2D Game Asset Artists, Senior and Junior 3D Animators, Episode Director, Assistant 2D Editor/Compositor, Production Manager and Coordinator, Digital Asset Manager and Librarian, Casting Director, Executive Producer, Producer and Assistant Producer, Line Producer, Location Manager, Head Scriptwriter and Screenwriter/Scriptwriter, Assistant Director, Cinematographer, Camera Operator and Assistants, Production Designer and Assistants, Boom Operator, Gaffer and Grip/Lighting Technicians, Key Grip, Set Designer, Electrician, Sound Recordist, Vision Mixer/Switcher, Stunt Coordinator, Costume Designer, Key Makeup Artist and Hairstylist, SFX Coordinator, Videographer, Filmmakers, and Video Editor. Post-production roles included VFX Producer, Sound Editor, Post-Production Supervisor and Assistant, and Media Editor, Director/Art Director/Creative Director, Scriptwriting Assistant, Creative Director/Animation Director, and Production Crew, as well as roles related to Project Management.
   - For Design Domain, the skills identified by more than 50.00% applicable are Designing and Prototyping of Furniture and Home Decors, Material Manipulation, Material Preparation, Planning,

Estimation, and Costing of Raw Materials, Product Engineering (pitch, comfort, size standards), Working Drawing Preparation, Full Sizing, and Interpretation, Materials Specialist/Procurement Officer (Materials Engineer), Advanced machine operation/manipulation, Assembly (pre sanding preparation), Factory Floor Supervisors, Furniture Technician (machine troubleshooting, repairs, etc.), Manufacturing Supervisor, Proper Use of Hand Tools, Quality Inspector/Checker, Quality Supervisor, Sanders, Graphic Designer, Product Designer, Calculation and identification of finishing materials, Knowledge on different finishing materials and applications, Metal Finishers, Wood Furniture Finisher, Wood (natural and engineered wood): Varnishing/Painting/Finishing, Painters, Paint Sprayers

- While in Digital Interactive Media Domain, the skill identified with more than 50.00% of responses are Project Manager, Social Media Marketing, Content Creator, Video Editor, Youtuber, Copywriter, Graphic Designer, Videographer, Multimedia Artist, Livestream Production, IT Operations Management, Web Developer, Frontend Developer, Mobile Application Developer, Software Development with AI, Quality Assurance Supervisor, Full Stack Engineer, C Language Programmer, Programming, Software Designer, DevOps Consultant, System Analyst, Software Quality Assurance Analyst, Project Manager, Business Developer, UI/UX Designer, Trends Analytics, Data Tracker

6. **Emerging Skills Associated with Industry Developments in the Creative Sector**

   - In terms of the distribution of the impact of skill demand in emerging skills related to industry development over the next 5 years; the following is a list of emerging skills identified by at least 50.00% of the participating creative enterprises as either more skills demanded:

     Audiovisual Media Domain

       Animation:
       - Game outsourcing
       - Digital Fluency/Digital Transformation (including Analytics ...
       - Machine Learning
       - Agile Mindset of Learnability, Agility, and Curiosity
       - Digital Savviness and Readiness

       Film
       - 360° Camera Operations

       Common to Audiovisual Media Domain
       - AI Specialist
       - Immersive Design
       - Narrative Design
       - Immersive Video Editing

Design

Furniture and Fixtures

- Marketing
- CAD Operation
- Data Analytics
- Computer-aided design (CAD) and Computer-aided manufacturing

Digital Interactive Media Domain

Digitalized Creative Content

- Pitching Skills
- Content Production
- Community Development
- Online Content Creation and Management

Software Development

- Cloud Administration

Common to Digital Interactive Media Domain

- Community Management
- Digital Fluency/Digital Transformation (including Analytics ...
- Machine Learning

- In addition, respondents indicate that only participating creative enterprises in the audiovisual media are aware of emerging skills in the creative sector, with Animation, Film and Video receiving 100% responses. Furthermore, a large percentage of respondents from both subsectors said that their company has taken action in response to the highlighted e

7. **Green Jobs in the Creative Sector**
   - Majority of enterprises have either created or changed some jobs that contribute to (1) reducing energy, materials and water consumption and (2) minimizing waste and pollution. These results indicate that the plants under the creative sector have made some noticeable changes in terms of sustainability in resource efficiency and waste and pollution reduction.
   - In terms of green jobs majority of the creative enterprises in Audiovisual Media - Animation focuses on material reuse/recycling, while Film and Video ads streamlined electricity use, recyclable/biodegradable material utilization, electricity reduction, and environment-focused video creation. Design (Furniture and Fixtures) implements rainwater collection, pollution control for equipment, garbage segregation, and machine upgrades for waste reduction. Digital Interactive Media shows Digitalized Creative Content segregating trash, Game Development aiming to minimize carbon footprint, and Software Development promoting digital transformation to reduce paper use.

- While in terms of creative subsector who sought assistance from the government, only Furniture & Fixtures respondents reported getting or seeking government assistance at a 100% rate. When asked which agencies the enterprise is seeking assistance in relation to green jobs, it identified the Department of Environment and Natural Resources (DENR), the Department of Labor and Employment (DOLE) and the Department of Science and Technology (DOST).
- Only one respondent from the software development subsector responded to the question about emerging skills resulting from green jobs. It indicates a lack of awareness about developing technologies among other subsectors.

8. **Policies/Programs for the Employees in the Creative Sector**
   - Majority (54.67%) of employees are able to perform their jobs but do not exceed expectations. This trend is consistent across all subsectors, with enterprise distribution ranging from 45% to 100%.
   - Most respondents highlight critical skill gaps among underperforming employees in creative enterprises in various creative domains. Across all three domains, soft skills deficiencies—such as critical thinking, communication, collaboration, and teamwork—are universally present (100%).
   - Provided that there are underperforming employees, the creative enterprises are also implementing different actions and interventions. The majority of participating creative enterprises conduct regular performance appraisals and reviews.
   - The distribution of payroll expenditure for learning and training programs developed and conducted by the company and by external providers. For in-company learning and training programs payroll expenditure allocation, half of the respondents (50%) under Animation said that they allocate 10-50% payroll expenditure, whereas 50.00% of Film and Video respondents said that they either did not allocate payroll expenditure or only allocated less than 10.00% to L&D.
   - The percentage of creative enterprises with policies covering various documents. A large majority (78.57%) have policies covering a Business Plan. Training-related documents also have significant coverage, with 57.14% for a Training Plan and 50% for a Training Budget. Staff Development Policy/Plan and Development for High Potential Staff show the lowest coverage, both at 35.71%

9. **Performance of TVET Graduates and/or TVET Certified Employees**
   - Among the TVET graduate employees, all respondents across all creative domains have hired TVET graduates. However, the percentage of TVET graduates in their respective enterprises is relatively low ranging 0.00-25.00%

- Creative enterprises that have hired TVET graduates and TVET certified employees are generally satisfied with their work and performance.

CHAPTER 1
INTRODUCTION

Both in the global and local arena, the creative industry is identified as one of the key priority industries that will boost the economy and drive the growth and development of several developed and developing countries, including the Philippines.

Pre Pandemic, the value of the creative industries was estimated at $2.25 Trillion, employing approximately 30 million people globally, according to a study published by Ernst & Young (2015) as cited in Mercado (2021). The data may not even include those jobs that are informal in nature. Meanwhile, in terms of global trade, the United Nations Conference on Trade and Development (UNCTAD) estimated the value of the industry to be at $509 Billion in 2015.

At the local level, the Philippines topped the creative services exports in the ASEAN Region and ranked fifth in the total creative exports in 2018 (Desiderio, 2021). Additionally, the creative industries have provided about 4.8 million jobs equivalent to 11.3% of the total employment in 2019 (Desiderio, 2021). From 2018 to 2019, the total creative exports approximately increased by $2.7 Billion (Balinbin, 2021). With the strong presence of the creative industry in the country, it was characterized by Dr. Tom Fleming (2017) as "large, diverse, dynamic, and growing". In 2022, the creative industries contributed ₱1.6 trillion, equivalent to 7.3% of the country's Gross Domestic Product (GDP), and employed 6.98 million Filipinos, representing 14.7% of the total workforce. These figures place the sector in close comparison with agriculture, which accounted for 8.9% of GDP, and ahead of tourism, which contributed 6.2% in the same year. These numbers highlight the potential of the creative sector as a driver of economic growth and job creation.

However, the COVID-19 pandemic has challenged the position of the industry. Former Department of Trade and Industry (DTI) Secretary Ramon Lopez shared during the first Philippine Creative Industry Summit that the effects of the pandemic revealed the "fragility of the creative ecosystem" (Lopez, 2021). By the numbers, the Philippine Creative Industries suffered 90% revenue losses, with 21% of Arts and Entertainment firms being closed permanently. Given the informal nature of many creative businesses and employees, the government's initiatives seem to be "inadequate or not well suited"; this, in the time where freelancers and independent businesses reported an approximately PhP268 Million income loss (Lopez, 2021).

Despite the losses, the Philippine Statistics Authority (PSA) shared that the employment in the creative industries increased by 10.5 percent (2022 vs 2021 data) with 6.98 million Filipinos employed in 2022 versus the estimated 6.32 million in 2021 (Desiderio, 2023). One of the critical factors for this was digitalization and

utilization of modern technology. The industries that found their way on adapting faster to the digital landscape had moved faster towards recovery.

The creative industries indeed play a vital role in the Philippine economy, contributing significantly to both economic output and employment. Recognizing this, then-Representative and co-author of the Philippine Creative Industries Development Act (PCIDA) and now TESDA Director General, Secretary Jose Francisco "Kiko" Benitez underscored its importance in empowering creative workers and entrepreneurs. "The PCIDA is about empowering creative workers and entrepreneurs to enhance quality and efficiency in creative production and to access new markets," Benitez stated. "It also seeks to deepen our understanding of what it means to be Filipino through our creative arts and expand our soft power internationally (Benitez, 2023)."

He further emphasized the necessity of positioning the creative industries at the convergence of technology and culture to align with the evolving global landscape. In addition, it was stated that creative industries must be positioned at the intersection of technology and culture, integrating knowledge and digital economies to align with the demands of the Fourth Industrial Revolution. These industries are increasingly dissolving the boundaries between the physical and virtual worlds, as well as between human creativity and digital innovation.

This recognition of the creative industries as a key economic pillar underscores the need for continued investment in education, infrastructure, and digital transformation to fully harness the sector's potential for sustainable growth.

Through digital technologies, there is a growing opportunity to increase content exports of creative products as the traditional restrictions to the international trade of commodities and services are challenged. As highlighted by then Presidential Adviser on Creative Communications, Mr. Paul Soriano, "the rise of digital economy, content production, and distribution is now borderless, which means the opportunities in the creative industries are endless" (Soriano, 2023). Artists and creative workers have new and powerful tools that may be utilized to maximize their work, reach wider audiences, and collaborate with people across the globe.

Thus, one of the keys for the Philippines to achieve a resilient and inclusive Philippine creative economy is through harnessing the new and emerging technologies fueled by the Fourth Industrial Revolution (4IR). 4IR technologies such as Artificial Intelligence and Augmented/Virtual Reality will lead to digital transformation. The disruptive shift from analog to digital has been more evident for ICT-enabled creative industries (e.g. popularity of digital platforms such as Spotify and Netflix).

Figure 1
Emerging 4IR technologies and its impact on the creative subsectors

Source: Department of Trade and Industry's Creative Industry Summit, 2021

Relative to this, the creative industry is positioned as a major source of high quality jobs in the Philippine Development Plan 2023-2028. The industry is one of the focus areas in the "Reinvigorate Services" key transformation strategies with the goal to harness the industry to enable its participation in the "global value chains and [to] build the distinctly Filipino brand of tourism and culture" (National Economic Development Authority, 2023). Key opportunities for job generation and increased participation in the industry will be fostered through policies such as the Philippine Creative Industries Development Act (PCIDA).

With the aim to make the Philippines the top creative economy in Southeast Asia "in terms of size and value" by 2030 (National Economic Development Authority, 2021), there is a need to enhance the country's competitive advantage. The identification of the skills requirements and occupation in preparation for the needed talent supply will complement the PDP's social and human development sector strategy of "increasing the income-earning ability of the workforce through skills upgrading and updating and employment facilitation services" likewise, on "ensuring the sustainable supply of a competitive, creative, and skilled workforce".

Hence, the conduct of the Skills Needs Anticipation - Workplace Skills and Satisfaction (SNA-WSS) Survey for the Creative sector will complement the goals and vision of the PDP, the PCIDA, and the Malikhaing Pinoy or the Creative Philippines campaign which is the flagship initiative of the DTI to address the constraints and barriers for the industry's growth. The SNA-WSS Survey will be one step towards addressing the job-skills mismatch; consequently, elevating the status of the Philippine creative workforce who are at the heart of the creative economy.

1.1 OBJECTIVES

The result of the SNA-WSS Survey aims to provide pertinent information to Technical-Vocational Education and Training (TVET) stakeholders on the existing and in-demand skills and competencies in the industry in the next five (5) years and beyond, job-skills mismatch, and the satisfaction of employers with TESDA graduates in response to meeting the requirements of the creative industry.

Consequently, the result shall serve as the basis for the identification of actions that can be undertaken to address the requirements of the creative industry, including the review and development of policies to improve and enhance the system. The specific objectives of the study are:

1. Provide quantitative measures on skills (e.g., skills gaps, skills shortages, skills utilization in the workplace); workforce need for reskilling and upskilling;
2. Assess factors that are likely to impact skills utilization (i.e., outdated curricula, lack of training provided);
3. Identify emerging future skills; and
4. Determine the satisfaction of employers with the competencies and performance of TVET graduates.

1.2 SCOPE AND LIMITATIONS OF THE STUDY

Initially, this study aims to cover all the creative domains specified in the Republic Act No. 11904 or the PCIDA which are Creative Services, Digital Interactive Media, Design, Audiovisuals, Publishing and Printed Media, Traditional Cultural Expressions. However, due to the lack of response at the time of the survey, the study proceeds to focus on Audiovisual Media, Design, and Digital Interactive Media.

1. Audiovisual Media
    ● Refers to recorded and live audio and audiovisual content that is distributed via broadcast media such as television, radio, cable, satellite broadcasts, digital streaming platforms, or exhibited in cinema theaters, including films, television content, animated film productions, vlogs, and other content that utilize motion graphics, two-dimensional, and three-dimensional design technology and animatronics, recorded music, music scores, compositions ready for recording.
2. Design
    ● Refers to the process of envisioning, planning, creating, and manufacturing of symbols, images, and products, whether for industrial or aesthetic purposes, spaces and systems, whether static or for

interactive experiences, at the heart of which is creating solutions that address a need or a problem in various fields such as architecture, urban landscaping, interior and spatial planning, fashion and accessory making, textile development, furniture making, jewellery making.

3. Digital Interactive Media
   - The term refers to digital software programs, mobile applications, and games that are created for and operated on interactive digital devices where user input is essential to the experience, such as software and mobile apps, video games, computer games, mobile games, virtual augmented or mixed reality games, and digitalized creative content.

Further, the study also disaggregates the creative domains into its respective creative subsectors, this are:

Table 1.
Creative Domains and Their Respective Subsectors: Workplace Skills and Satisfaction Survey for the Creative Sector

Creative Domains	Creative Subsectors
Audiovisual Media	Animation
	Film and Video
Design	Furniture and Fixtures
Digital Interactive Media	Digitalized Creative Content
	Game Development
	Software Development

The unit of analysis for the WSS Creative survey was Creative Enterprises, which is defined by R.A. 11904 as "enterprises engaged in creative industry activities listed in the Creative Industries Investment Priority Plan (CIIPP) that may be entitled to applicable fiscal incentives as provided for under Republic Act No. 1153 otherwise known as the "Corporate Recovery and Tax Incentives for Enterprises Act,' and non-fiscal support as contained in the Strategic Investment Priority Plan (SIPP), subject to the requirements and limitations set and determined by the Board of Investments (BOI), in coordination with the Fiscal Incentives Review Board". Included in the survey was the question on the distinction between asset sizes of the enterprises ie., Micro, Small, Medium, and Large.

The strata included the unit of analysis, creative domains, and their respective subsectors. During the scoping meeting, the industry validated the scope and definitions of these terms. TESDA sent a copy of the questionnaire to those who attended the validation meeting for further comments and validations.

Additionally, if there are respondents involved or doing business in multiple creative domains, the scope of the information must be limited only to the identified creative

enterprise and creative domain. The list of respondents was provided by the Pampanga Furniture Industries Foundation (PFIF), Cebu Furniture Industries Foundation (CFIF) (Regular), Film Development Council of the Philippines (FDCP), and Philippine Software Industry Association (PSIA).

The study focused on generating data/information relevant to the creative sector's needed improvements nationwide. Desired outputs of this study include data on the current skill sets of the labor force; needed actions for improvement, i.e., digitalization/modernization; additional training, among others; and identifying new/emerging skills for further development. These were collected, tabulated, analyzed, and reported on some summary statistics.

CHAPTER 2
REVIEW OF RELATED LITERATURE

This chapter reviewed some of the research conducted and manuals published regarding SNA, particularly an Employer Skills Survey (ESS). The first subsection will provide insight into the importance of conducting an ESS, or establishment survey, the areas of interest in this type of study, and the critical information to be included in the survey.

The following is a short discussion of the results of the SNA-WSS Survey for the Construction and Information Technology and Business Process Management (IT-BPM) Industries. The survey was carried out by TESDA with help from ILO, PSRTI, and the Department of Labor and Employment-Institute for Labor Studies (DOLE-ILS). A part of the discussion is some of the key recommendations from the two studies, particularly on improving the conduct of the future SNA-WSS.

Finally, we provide background information on the creative industry to enhance readers' understanding and appreciation of the study's results. It includes information regarding updates on the Economic Opportunities, Department of Trade and Industry's Creative Industry initiatives, and the Philippine Creative Industries Development Act (PCIDA), and Philippine Statistics Authority's Creative Industry (domains and segments) Framework and

2.1. Background on Designing an Employer or Establishment Skills Survey

The Technical Education and Skills Development Authority, through the assistance from the International Labour Organization (ILO) in 2019, considered other countries' best practices in Skills Needs Anticipation (SNA) in conducting the pilot of the workplace skills and satisfaction surveys in the Construction and Information Technology-Business Process Management. After this pilot, TESDA was able to develop the SNA Framework for Philippine TVET (Technical Education and Skills Development Authority, 2021). The survey is just one of the methodologies applied for the SNA, with the expected outcome of identifying the skills requirements of a sector. The recommended content of the questionnaire based on this manual is consistent with the core indicators found in similar studies in Europe.

Figure 2.
Skills Needs Anticipation Framework

Methodology	Tool	Result
Survey	Workplace Skills and Satisfaction Survey Tool	Skills Requirement of the Sector
Industry Consultation	Guide Industry Questionnaire	
Secondary Data	Philippine Development Plan	
	Industry Roadmap	
	JobsFit	
	Studies related to the sector	

Note: Based on the TESDA SNA Manual

2.2. Results of the 2019 and 2020 TESDA SNA-WSS Survey

TESDA piloted the SNA-WSS Survey for the IT-BPM and Construction Industries. Based on the experiences of these two studies, the following were some of the recommendations to enhance the conduct of the study:

- Strengthen the partnerships and data sharing agreements with involved industry associations
- Explore other data collection techniques
- Include qualitative methodology and information on the skills requirements
- Improve skills assessment by including the effect of the COVID-19 pandemic

These recommendations were considered in the development of the questionnaire and the data collection strategies for the Creative Sector.

2.3. Creative Sector Situationer

Several organizations had attempted to define the creative industry including the following as mentioned in the 2019 Labor Market Intelligence Report (LMIR) of TESDA:

- British government's Department for Digital, Culture, Media and Sport (DCMS);
- World Intellectual Property Organization (WIPO); and
- United Nations Conference on Trade and Development (UNCTAD)

As various groups try to come up with their own definition as there is no single definition for the industry, the Philippine government has also undertaken initiatives in response to this. For instance, the Department of Trade and Industry (DTI) together with other relevant and concerned government agencies and industry associations had facilitated the Dynamic Mapping Project for Creatives.

The project aims to help develop a central definition of the Creative Industries in the Philippines. The project also includes determining which can be considered as a creative occupation and whether cultural occupations will be included as well. Further, the project was benchmarked on the list of creative occupations developed in the UK by NESTA and the UK Department for Digital, Culture, Media, and Sport (DCMS) (Department of Trade and Industry, 2021).

While the results of the mapping activities are not yet publicly available, the SNA-WSS Survey shall follow the definition stated in *Section 3. Definition of Creative Industries* in Republic Act No. 11904 (PCIDA). Creative industries are defined as "trades involving persons, whether natural or juridical, that produce cultural, artistic, and innovative goods and services originating in human creativity, skill, and talent and having a potential to create wealth and livelihood through the generation and utilization of intellectual property (Republic Act No. 11904, 2022).

Even with this definition, the nature of the creative industry makes it challenging to restrict specific sub sectors within a single category, as the creative process and products often overlap with other domains. For instance, the required skills and competencies in the creative industry are interconnected and interrelated.

In an attempt to cover the industry, Table 1 took into account three sources: PCIDA which identified nine creative industry domains, the 15 sub sectors outlined by DTI for roadmapping activities, and the three major groups used in the First Creative Industries Summit Session.

Table 2.
Creative Industry subsectors by group and by domain

GROUP	DOMAIN	SUBSECTORS	REMARKS
ICT-Enabled Creatives	Digital Interactive Media	Game Development	• ICT-Enabled Creatives include those subsectors that are part of the Information and Communications Technology industry where knowledge generation, transfer, and usage is implemented, alongside the produced creative outputs.
		Software Development	
	Creative Services Domain	Game Development	
		Digital Animation	
	Design (graphic and digital design)	Design	

GROUP	DOMAIN	SUBSECTORS	REMARKS
		Toys and Characters	This category highlights the digital space and the infrastructures to strengthen and redefine the industry's competitiveness.
Creatives and Cultural Heritage	Performing Arts	Performing Arts	● Creatives and Cultural Heritage focuses on the domains and subsectors that highlight the rich and vibrant Philippine cultural heritage and creative community. Provided the new norm of going digital, the potentials of leveraging on emerging technologies should also be explored for this creative group.
	Visual Arts	Visual Arts	
	Traditional, Cultural Expressions	Gastronomy	
	Cultural Sites	Natural and Cultural Heritage	
	Design (architectural, traditional arts and crafts)	Functional Creations and Aesthetics, Architecture (Fashion and Accessory/Jewelry, Textile, Furniture, Footwear)	
Broadcast and Media Creatives	Creative Services	Digital Advertising	● Broadcast and Media Creatives focuses on platforms that allow the dissemination of the creative content across various channels.
	Audiovisual Media	TV, Radio	
		Film	
		Music	
	Publishing and Printed Media	Printed Media, Book and Publishing	

Note: The specific definitions per domain can be found on Annex A.

Moreover, Generalao (2022) as the consultant of the DTI has presented during the 15th National Convention on Statistics the proposed Philippine Creative Industry (domains and segments) Framework (Figure 2).

Figure 3.

Proposed Philippine Creative Industry (domains and segments) Framework
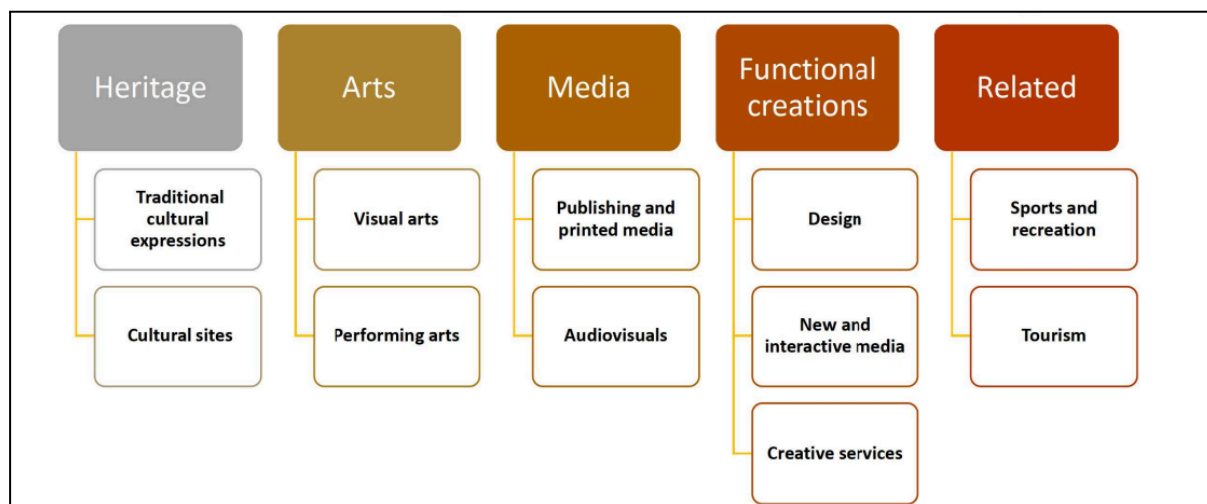
The domains and segments were further categorized based on groups as reflected in the figure below.

Figure 4.

Proposed Creative Industry: Segments and Groups

Among the various domains, subsectors, and groups presented in Table 1 and Figure 2-3, there is one central theme highlighted in the recently concluded Second Philippine Creative Industries Summit — Convergence of Creativity, Culture, and Technology.

The integration of these three critical components is anticipated to pave the way for innovation and creativity in the creative industries. Undersecretary Rafaelita M. Aldaba of the DTI - Competitiveness and Innovation Group (CIG) (2023) shared in her opening message the importance of the following:

- Exploring new technologies and their impact to the creative economy;
- Promoting cultural diversity and preservation;
- Strengthening education and skills development; and
- Fostering entrepreneurship and innovation.

The convergence of creativity, culture, and technology were re-echoed when Usec. Aldaba of DTI presented during the first meeting of the ASEAN Senior Economic Officials in January 2023, with the proposal to create an ASEAN Creative Economy Working Group (ACEWG).

On a related note, the Creative Economy Council of the Philippines (CECP) identified in 2019 five priority sectors namely advertising, film, animation, game development and design (specifically graphic and digital design). The scope includes six cultural domains: (1) Cultural and natural heritage; (2) performance and celebration; (3) visual arts and artisan products; (4) books and press; (5) audio-visual, broadcast and interactive media; and (6) creative services (Department of Trade and Industry, 2019).

From these five priority sectors, DTI - CIG developed the roadmaps for digital advertising, animation, and game development. The other creative roadmaps launched as of 28 July 2022 are in software development, toys and characters, and TV, radio, and print media. Meanwhile, DTI Secretary Alfredo Pascual shared that they are on track with working on industry studies and roadmaps for the other creative subsectors in architecture and landscapes, e-Sports, fashion and textile, furniture and fixtures, gifts, decors, housewares, graphic design, and jewelry (Talavera, 2023). The development of the roadmaps will "also help in improving the competitiveness of local talents to make the country more attractive to the international market for creative industries" (Crismundo, 2022).

Consistently, the PSA data on the creative subsectors with the highest value and employment are in the domains where creativity, culture, and technology also converge. Based on PSA data in 2022, symbols and images and other related activities accounted for the highest share of the total creative economy at 32.9%, followed by advertising, research and development, and other artistic service activities at 20.8%, and digital interactive goods and service activities at 20.3 % (Desiderio, 2023).

In terms of employment, the highest share at 42.5% is in traditional cultural expression activities; symbols and images and other related activities at 24.8%, and advertising, research and development, and other artistic service activities at 18% (Desiderio, 2023).

Further, the growth in the creative sector amidst the pandemic is reported to be involved in e-commerce and digital media such as online streaming, e-games, and e-sports (Generalao, 2022).

Provided all of the above mentioned information specifically from PSA and DTI, and the proposed creative industry domain and segments framework of Generalao, the following creative domains and subsectors are recommended to be covered in the study:

Table 3.
Creative industry domain by segments and by subsectors

Creative Domain	Creative Segment	Creative Subsector/Groups
Functional Creations	Creative Services	- Digital Advertising - Research and Development Services (application and game development, cultural education and training)
	Digital Interactive Media	Digital Media (new media) (i.e digitalized creative content, digital content streaming platforms, e-games, and e-sports)
	Design	- Product Design - Interior Design - Landscape Design - Fashion Design *(Depending on the specific subsector breakdown of the 2022 PSA data on symbols and images)*
Media	Audiovisuals	- Film and Video - TV - Radio
	Publishing and Printed Media	Printed media (i.e. books, newspapers, magazines, comics, graphic novels, etc.)
Heritage	Traditional Cultural Expressions	Gastronomy

Besides those specified in the table above, ICT-related creative subsectors as well as the Furniture Industry will be included in the covered subsectors based on the initial meeting with the Department of Trade and Industry - Competitiveness Bureau.

CHAPTER 3
METHODOLOGY

3.1 Research Methodology

The main objective of the study is to determine the current skills supply and demand in the workplace, emerging skills requirements and competencies, and existing job-skills mismatches, which can help in the projection of future skills needs. Additionally, in response to the PDP 2023-2028, PCIDA, and various subsector roadmaps, the study can act as a supplement to the possible policies and strategies to be implemented that will assist in the operationalization of the mentioned policies and industry strategies.

Thus, to better assess the situation of the creative workforce vis-à-vis industry demand specifically in light of the opportunities brought about by 4IR technologies, a descriptive cross-sectional design will be used.

3.2 Questionnaire

The research instrument, developed through the assistance of the ILO with minor enhancements from the 2022 survey round, served as the basis for this survey questionnaire.

However, modifications were made on the nature and characteristics of the Creative Sector and the conducted industry scoping to better cover the context of the industry. The developed questionnaire also underwent validation with the DTI, IPOPHIL, and the industry related associations involved in the study to ensure accuracy and acceptability to the target respondents.

The questionnaire is divided into 12 sections, as listed below, to achieve the survey objectives. The descriptions from the technical report on the SNA-WSS Survey for the IT-BPM (Philippine Statistical Research and Training Institute, 2020) were adapted, with minimal modifications.

1. **Profile of the Company** - This gathers information such as the position of the respondent, the name of the enterprises, the location, and the subsector/s it is involved in.

2. **Basic Organizational Background** – This section asks for information on the distribution of employees by occupational type and employment status, highest educational attainment, age group, and gross monthly salary (PhP). This also asks for the percentage of female employees and gathers information on which creative enterprises are part of multinational organizations and the location of their main offices.

3. **Critical Human Resources** – This section asks for information on the number of workers/members and distribution of the company's workers from 2022 to 2023 by the following categories:

• Gender
• Age group
• Creative firm size (i.e. MSME category)
• Subsector and/or subsector specialization (i.e ICT-Enabled Creatives, Creatives and Cultural Heritage, and Broadcast and Media Creatives)
• Occupational type
• Employment status (i.e., full-time and contractual workers),
• Educational attainment from highest to lowest, and
• Gross monthly salary (PHP).

This will also include the expected change in employee size for the succeeding years, unfilled positions in the last six (6) months, and the occupational types that are difficult to fill and retain. Likewise, it inquires about the approximate percentage of employees who would be difficult to replace within three (3) months, as well as the jobs that would be difficult to replace, the percentage of decrease in employment in creative sector, and factors affecting the employment i.e., retirement, decreasing workforce participation, as well as resignation and contract termination, etc.

Moreover, this section gathers information on the percentage of vacancies in the creative enterprises relative to education requirements, the number of employees promoted to managerial and supervisory positions, the presence of structured programs for high-potential employees, the percentage of employees with outstanding performance, and, the percentage of employees supported by career or structured planning policies or practices.

4. **Skills in the Business** - For this section, respondents are asked on the percentage of members according to their performance (able to perform the job, unable to perform the job, and have the potential to perform with more demanding duties), reasons behind poor performance and corresponding actions applied, whether actions were done for those with more potential and whenever applicable, the reason why no action was done.

The positions that require a college degree, two (2) to three (3) weeks of induction training, continuous learning or developmental activities, at least three (3) years of industry-relevant experience, and a technical vocational certificate or National Certificate. The number of additional employees needed for the succeeding years, identify the jobs or skills that either may have a shortage, no change, surplus or will be hard to fill in the next five (5) years, and occupations/skills needs/requirements may be addressed by a TVET Program.

5. **Emerging Skills Associated with Industry Developments** - This section contains questions on the emerging skills in line with the fourth industrial revolution, provisions of the PDP 2023-2028, PCIDA, and other related laws and policies in line with the strengthening of the industry.

Further, STEM related occupations will be given priority in this section, particularly in line with the lack of skilled workers relating to technology and engineering that can be addressed through the TVET System.

6. **Green Jobs and the Creative Sector** - Questions under this section include the extent of implementation of creative sector companies on various aspects of green jobs and provisions for any aspects of green jobs. The identified list of emerging skills relative to green jobs and the relevance of the green industry developments to the current and near-future business needs in terms of knowledge, skills, and attitude.

7. **Learning and Development** - This section seeks information such as the percentage of payroll expenditure/funds allotted for training, the company's list of capacity-building services, i.e., training and business planning, and the service company's rating of various training-related statements using a 5-point likert scale.

8. **Work and Employment Practice** - For this section, questions are about the company's policies covering various documents (i.e., business, training, staff development plans, budget, and development for high potential staff), as well as the company's information sharing with their employees concerning the percentage entitled to various rewards or opportunities.

9. **Business Strategy** - Under this section, companies are asked to rate various statements regarding the approach to business and the extent of implementation of actions for different areas of business development.

10. **Work Processes and Technology** - This section primarily focuses on gathering information on how up-to-date are company's core equipment that is being used in the production of goods and services compared to the best commonly available technology in the country and overseas.

11. **Organizational Performance** - This particular section asks about the status of outcomes such as profitability, total sales or revenue, and market share for 2022-2023. Moreover, it seeks information on the percentage of members exhibiting various behaviors at work.

12. **Workforce Matters** - The last section of the questionnaire gathers information on the percentage of members/employees that are TVET graduates. Likewise, respondents are asked to evaluate the work and performance of TVET graduates and TVET certified employees.

The questionnaire was converted into an online survey, utilizing JotForm, an online and code-free application to create custom online forms. Additionally, the online survey was used regardless of the survey method (researcher-administered or self-administered).

3.3. Sampling and Sampling Techniques

A total of 309 respondents were provided by various associations/organizations. The list was further refined by removing all the duplicates and classifying each creative enterprise based on their creative domains.

Stratified random sampling was used to identify the sample size per creative domains, and systematic circular sampling was used to select the actual respondents who would participate in the study. The unit of analysis used in this study is "Creative enterprises" .

Table 4.

Distribution of the Creative enterprises by Creative Domains and subsectors

Creative Domains	Creative Subsectors	Number of Creative enterprises
Audiovisual Media	Animation	13
	Film and Video	129
Design	Furniture and Fixtures	113
Digital Interactive Media	Digitalized Creative Content	16
	Game Development	25
	Software Development	13
	Total	*309*

Although the endorsement and assistance of the associations were sought, contacting or obtaining cooperation from the respondents proved to be challenging. Thus, a substitution replacement was applied to the sampled units, using the developed guidelines.

When the enumerators had difficulty locating and/or identifying the sampled creative enterprises (company) such that no responses were received via emails or phone calls, a substitution replacement was applied.

For follow-up calls, a 2-3 attempts rule was followed, made with at least 15-minute intervals or at different times of the day, before considering it as a one (1) day follow-up call. However, emails and calls made per day may not necessarily be done on consecutive days.

In the cases where all or almost all information of the sampled respondent is missing or cannot be found through various methods (i.e asking the association, desktop research), substitution is not applicable and it is treated as a nonresponse error. Respondents who also refused to participate in the survey due to various reasons such as hectic schedules and other operation-related reasons are considered nonresponse errors. Substitution cannot be applied so as not to result in a survey bias.

Thus, accounting for time and available resources, this study considered the nonresponse error as well as a 10% margin of error and 95% confidence level in calculating the sample size. As a result, the computation yielded a final sample size of 65 where 3 of which are in Animation subsector, 25 are in Film, 20 are in Furniture and Fixtures, 6 are in Game Development, 3 are in Software Development subsector and 4 are in Digitalized Creative Content as seen in Table 5.

Table 5.
Distribution of the Final Sample Size by Creative Domains and subsectors

Creative Domains	Creative Subsectors	Number of Creative enterprises	Sample Size Percent Share
Audiovisual Media	Animation	3	4.92%
	Film and Video	25	40.98%
Design	Furniture and Fixtures	20	32.79%
Digital Interactive Media	Digitalized Creative Content	4	6.56%
	Game Development	6	9.84%
	Software Development	3	4.92%
	Total	*61*	**100.00%**

3.4. Preparation for the Survey

The interviewer/enumerator manual previously used in the SNA-WSS Survey for the IT-BPM was adopted with some modifications following the changes in the 2021 questionnaire and data collection method.

Additionally, since most of the respondents will be accessing an online platform to answer the survey, a respondent guide was also developed to provide general instructions and reminders before and during the survey proper. Likewise, instructions are also provided for some specific questions that might require additional clarifications or reminders. Another reference material developed for the respondents is the JotForm guide. This guide contains directions on how to navigate the platform as well as some reminders and recommendations, particularly regarding common errors.

Further, before the conduct of the survey, a mail merge session was organized by the project team to capacitate the enumerators in efficiently creating and sending out letters and emails to the respondents. A database, which also served as the response monitoring sheet for the survey, was prepared to link mail merge functions to email.

3.5. Data Collection Strategies and Processes

The assistance of the Department of Trade and Industry (DTI) Competitiveness Bureau (CB), DTI - Design Center of the Philippines (DCP), DTI - Board of Investment (BOI), IPOPHIL-Bureau of Copyright and Related Rights (BCRR) and all the industry associations participating in the study was critical in the data collection. Specifically, the database provided by various creative industry associations provided complete details for all possible identified respondents from each of the three (3) Creative Domains.

Furthermore, the questionnaire was either researcher-administered via a recorded Zoom interview, call interview, or self-administered via an online application. In all cases, Jotform was utilized. For the creative enterprises that served as Zoom interview participants, the online survey link was also provided to give them ample time to prepare the documents/information needed, particularly for the basic organizational background section.

Although an interview is preferred for all respondents to ensure that any clarifications regarding the questionnaire will be answered, resources such as time and the number of hired enumerators, serve as limitations of the study. However, to prevent the survey response from being incomplete or invalid, respondents for self-administered questionnaires were contacted as necessary.

The survey team conducted the data collection from October 2023 to March 2024 and followed the data-gathering process as outlined below:
1. The survey team informed the involved industry associations that the team will start contacting their member enterprises.
2. An email invitation was sent to the sampled respondents containing guidelines for those who wish to participate in the survey including the mode of data collection, subsector, online survey link and form password, and important reminders from the survey guide. The initial email contains the following attachments, for the respondent's reference:
   ● Invitation letter signed by the TESDA Deputy Director General;
   ● Endorsement letter from the associations (if applicable);
   ● Survey guide; and
   ● Consent form
3. The survey team made a series of follow-up emails and calls depending on the responses to the email invitation.
4. Once the facility agrees to participate, a subsequent email is sent containing the JotForm guide and key reminders before and after answering the link. Whereas, in the case of Zoom interviews, the schedule and meeting details are emailed as well.

5. If the respondents declined the invitation, reasons were noted to form part of the recommendations. The assistance from the industry associations was consistently sought throughout the data collection process as contacting the creative enterprises proved to be challenging

3.6. Editing, Encoding, and Analysis

The accomplished questionnaires were checked for errors or inconsistencies using the developed clarification guide. Once clarified and verified with the respondent, the database was cleaned as appropriate.

Moreover, some of the related responses were coded and combined to generate and correlate various indices. This study considered indices with correlation values of 0.4 and above or those that are at least moderately correlated with one another.

The generated tabulations and the highlights are reported in the succeeding chapter.

CHAPTER 4
RESULTS AND DISCUSSION

This chapter contains the survey findings in the form of summary statistics and tabulations, which are organized by section following the format of the questionnaire.

Several challenges emerged during the data collection process, impacting the survey's response rate. While most of the contact details provided by industry associations were complete and accurate, one of the main issues was the low responsiveness of target respondents. Although replacements were identified as needed, the study faced limitations that, along with other contributing factors, resulted in a lower-than-expected response rate.

A total 15 out of 61 computed sample sizes participated in the study, yielding an overall response rate of 24.59%. One out of these 15 creative enterprises was surveyed via zoom interview. The replies in the Animation subsector had a response rate of 133.33%, as the number of responses exceeded the calculated sample size.

It should be noted, however, that although nine sub-sectors were initially covered in the study, no responses have been received from the Jewelry, Design and Fashion and Graphic Design subsectors. Therefore all succeeding tables from Table 6 will not include these three subsectors.

Table 6.
Distribution of the Final Sample Size and Response Rate by Creative Domains and subsectors

Creative Domains	Creative Subsectors	Number of Creative Enterprises	Response Rate (%)
Audiovisual Media	Animation	4	133.33
	Film and Video	5	20.00
Design	Furniture and Fixtures	3	15.00
Digital Interactive Media	Digitalized Creative Content	1	16.67
	Game Development	1	33.33
	Software Development	1	25.00
Total		**15**	24.59

Further, as shown in Table 5, the distribution of participating tourism enterprises is based on two factors: enterprise size and asset size. In terms of enterprise size, the majority of the enterprises are classified as micro, with 8 enterprises (53.33%), followed by small enterprises, which account for 3 enterprises (20%). A small portion of the enterprises are large, comprising 4 enterprises (26.67%). Notably, there are no

medium enterprises in this category. In terms of Asset size, the majority of the respondents came from the micro (46.67%) and medium (40.00%) enterprises.

Table 7.
Distribution of Participating Tourism Enterprises by Enterprise Size

Enterprise Size		Number of Creative enterprises	%
Employee Size	Micro	8	53.33
	Small	3	20.00
	Medium	0	0.00
	Large	4	26.67
	Total	**15**	**100.00**
Asset Size	Micro	7	46.67
	Small	1	6.67
	Medium	6	40.00
	Large	1	6.67
	Total	**15**	**100.00**

Based on the table below, the audiovisual media domain has the largest share of enterprises is in the animation subsector, where 13.33% are micro-sized by employee count and 6.67% are small-sized. These are the same in asset size, with animation again leading the category. The film and video subsector is predominantly micro-sized by employee count, comprising 33.33% of the total, but in terms of asset size, micro enterprises make up 26.67%, with 6.67% classified as medium-sized. In the design domain, specifically in the furniture and fixtures subsector, 13.33% of enterprises are small-sized by employee count, while 6.67% are large.

The digital interactive media domain is represented by the digitalized creative content subsector, where 6.67% of enterprises are micro-sized by both employee and asset size. Game development and software development subsectors show a more diverse distribution, with 6.67% of enterprises in each being large-sized by employee count. In terms of asset size, game development has 6.67% of enterprises categorized as small, while software development is represented by large-sized enterprises at 6.67%.

Table 8.
Distribution of Participating Creative Enterprises by Creative Domain, subsectors and by Enterprise Size

Creative Domains	Creative Subsectors	Enterprise Size (%)				
		Micro	Small	Medium	Large	Total
By Employee Size						
Audiovisual Media	Animation	13.33	6.67	0.00	6.67	26.67
	Film and Video	33.33	0.00	0.00	0.00	33.33

Design	Furniture and Fixtures	0.00	13.33	0.00	6.67	20.00
Digital Interactive Media	Digitalized Creative Content	6.67	0.00	0.00	0.00	6.67
	Game Development	0.00	0.00	0.00	6.67	6.67
	Software Development	0.00	0.00	0.00	6.67	6.67
By Asset Size						
Audiovisual Media	Animation	13.33	13.33	0.00	0.00	26.67
	Film and Video	26.67	0.00	6.67	0.00	33.33
Design	Furniture and Fixtures	0.00	20.00	0.00	0.00	20.00
Digital Interactive Media	Digitalized Creative Content	6.67	0.00	0.00	0.00	6.67
	Game Development	0.00	6.67	0.00	0.00	6.67
	Software Development	0.00	0.00	0.00	6.67	6.67

4.1. Basic Organizational Background

The survey follows the employee classification in the Philippine Standard Occupational Classification (PSOC), which categorizes employees into nine distinct occupational
categories: The occupational categories are as follow:

1. **Managers** - workers that plan, direct, coordinate and evaluate the overall activities of enterprises, governments and other organizations, or of organizational units within them, and formulate and review their policies, laws, rules and regulations. Examples include creative director, advertising manager, marketing manager, public relations manager, event manager, art gallery manager, theater manager

2. **Professionals** - workers that increase the existing stock of knowledge, apply scientific or artistic concepts and theories, teach about the foregoing in a systematic manner, or engage in any combination of these activities. Examples include sculptor, graphic designer, web developer, game developer, sound engineer, animator, architect, landscape architect, fashion designer, interior designer, musician or composer, photographer, writer

3. **Technicians and associate professionals** - workers that perform mostly technical and related tasks connected with research and the application of scientific or artistic concepts and operational methods, and government or

business regulations. Examples include audio-visual technician, broadcast technician, photographic equipment technician, film and video technician, fashion model

4. **Clerical support Workers** - workers record, organize, store, compute and retrieve information-related; and perform a number of clerical duties in connection with money-handling operations, travel arrangements, requests for information, and appointments. Examples include production assistant, photography assistant, art gallery assistant, museum assistant, theater assistant

5. **Service and sales workers** - workers provide personal and protective services related to travel, housekeeping, catering, personal care, or protection against fire and unlawful acts, or demonstrate and sell goods in wholesale or retail shops and similar establishments, as well as at stalls and on markets. Examples: makeup artist, fashion salesperson, art salesperson, event planner, costume attendant, set dresser

6. **Craft and related trades workers** - workers apply specific knowledge and skills in the fields to construct and maintain buildings, form metal, erect metal structures, set machine tools, or make, fit, maintain and repair machinery, equipment or tools, carry out printing work produce or process foodstuffs, textiles, or wooden, metal and other equipment or tools, carry out printing work produce or process foodstuffs, textiles, or wooden, metal and other articles, including handicraft goods. Examples include jeweler, blacksmith, carpenter, potter, glassblower, furniture upholsterer, costume designer, wood carver, rattan weaver

7. **Plant and machine operators, and assemblers** - workers operate and monitor industrial and agricultural machinery and equipment on the spot or by remote control, drive and operate trains, motor vehicles and mobile machinery and equipment, or assemble products from component parts according to strict specifications and procedures. Examples include wood working and metal machine operator, machine operator, milling machine operator, furniture technician (machine troubleshooting, repairs, etc.), advance machine operation/manipulation

8. **Elementary occupations** - involve the performance of simple and routine tasks which may require the use of hand-held tools and considerable physical effort. Examples include mural painter, sign painters. and Other Elementary Occupation.

As shown in Table 9, the largest proportion of workers are in Managerial positions, comprising 32.56% of the total workforce, followed closely by Professionals, who

make up 30.74%. Technicians and Associate Professionals account for 11.58%, while Clerical Support roles represent 10.26%. Service and Sales Workers are the smallest group, making up 2.42% of the workforce. Other occupational types include Craft and Related Trade Workers at 5.66%, Plant and Machine Operators, and Assemblers at 3.46%, and Elementary Occupations at 3.33%. Together, these categories sum to a total of 100% of the workforce distribution.

Table 9.
Distribution of Employees by Occupational Type

Occupational Type	Distribution (%)
	Total
Managers	32.56
Professionals	30.74
Technicians and Associate Professionals	11.58
Clerical Support	10.26
Service and Sales Workers	2.42
Craft and Related Trade Worker	5.66
Plant and Machin Operators, and Assemblers	3.46
Elementary Occupation	3.33
Total	**100.00**

The distribution of employees by occupational type and sex reveals notable gender differences across most sectors. Managers and Professionals are more male-dominated, with 58.60% of managers and 74.18% of professionals being male. In contrast, Technicians and Associate Professionals show a stronger male presence (86.20%), as do Craft and Related Trade Workers (87.67%) and Plant and Machine Operators, and Assemblers (83%). Interestingly, Service and Sales Workers are evenly distributed between sexes (50% each). Elementary Occupation is predominantly male (80%), while women make up 20%. Overall, male employees dominate technical, managerial, and trade roles, while women are more prevalent in clerical and service-related occupations.

Table 10.

Distribution of Employees by Occupational Type, by Sex

Occupational Type	Distribution (%)		
	Female %	Male %	Total
Managers	41.40	58.60	100.00
Professionals	25.82	74.18	100.00
Technicians and Associate Professionals	13.80	86.20	100.00
Clerical Support	33.78	66.22	100.00
Service and Sales Workers	50.00	50.00	100.00
Craft and Related Trade Worker	12.33	87.67	100.00
Plant and Machine Operators, and Assemblers	17.00	83.00	100.00
Elementary Occupation	20.00	80.00	100.00

Table 11.

Distribution of Employees by Creative Domains, Subsectors, and Occupational Type

Creative Domains and Subsectors	Occupational Type (%)								
	Managers	Professionals	Technicians and Associate Professionals	Clerical Support Workers	Service and Sales Workers	Plant and Machine Operators, and Assemblers	Craft and Related Trade Worker	Elementary Occupation	Total
Audiovisual Media									
Animation	33.52	49.20	0.00	17.27	0.00	0.00	0.00	0.00	100.00
Film and Video	48.49	14.73	12.36	11.10	7.59	5.73	0.00	0.00	100.00
Design									
Furniture and Fixtures	6.25	2.25	20.25	3.00	2.25	25.25	20.75	20.00	100.00
Digital Interactive Media									
Digitalized Creative Content	15.00	25.00	60.00	0.00	0.00	0.00	0.00	0.00	100.00
Game Development	65.00	25.00	1.00	7.50	1.50	0.00	0.00	0.00	100.00
Software Development	6.51	93.49	0.00	0.00	0.00	0.00	0.00	0.00	100.00

In terms of the employment status of the workers in each of the participating enterprises, the survey focused on three types, (1) Full-Time or Permanent; (2) Part-Time; and (3) Freelance/Subcontractor which are defined as:

- Full-Time Regular Employment applies to a person who works 40 hours or more during the reference week. A worker is paid on the basis of a time unit of work such as an hour, a day or a month.
- Part-Time Employment applies to a person who works less than 40 hours during the reference week and is paid on the basis of a time unit of work such as an hour, a day or a month.
- Freelancer/Sub-contractor Employment do not conform to the traditional employment categories based on hours worked. Instead, they are self-employed or independent workers who offer their services to clients or companies on a project-by-project or contractual basis. They may work irregular hours, set their own rates, and have a high degree of independence. They are responsible for managing their own taxes, insurance, and retirement planning. Payment for their work is often based on the specific terms of their contracts, which can be hourly, daily, monthly, or project-based.

Tables 12 and 13 show that 57.56% of employees across creative enterprises are full-time/permanent, with more men (70.49%) than women (29.51%) in these roles. Freelancers or sub-contractors make up 34.11%, with a higher proportion of men (64.86%) compared to women (35.14%). Part-time workers are predominantly male, comprising 87.33% of the total.

Table 12.
Distribution of Employees by Employment Status

Employment Status	%
Full time/permanent	57.56
Part-time	8.33
Freelancers or sub-contractors	34.11
Total	**100.00**

Table 13.
Distribution of Employees by Employment Status, by Sex

Employment Status	Creative Enterprises (%)		
	Female	Male	Total
Full time/permanent	29.51	70.49	100.00
Part-time	12.67	87.33	100.00
Freelancers or sub-contractors	35.14	64.86	100.00

Table 14 shows the distribution of employees by employment status within various creative domains and subsectors, highlighting the different work arrangements across these sectors. Also, the data indicates a high reliance on freelancers or

sub-contractors in Film and Video, while full-time/permanent employment is more common in Design and Animation.

- In Audiovisual Media, specifically Animation, most employees are part-time (100%), with a small portion working full-time/permanent (21.74%) and freelancers or sub-contractors (17.65%). For Film and Video, the majority of employees are freelancers or sub-contractors (52.94%), with a smaller portion working full-time/permanent (23.91%).
- In the Design domain, most employees are full-time/permanent (32.61%), while a small percentage work as freelancers or sub-contractors (11.76%).
- In Digital Interactive Media, including Digitalized Creative Content, the majority of workers are full-time/permanent (6.52%), with only a small percentage working as freelancers or sub-contractors (5.88%).
- Both Game Development and Software Development sectors have a small number of full-time/permanent employees (10.87% and 4.35% respectively) and rely more on freelancers or sub-contractors (5.88% in both sectors).

Table 14.

Distribution of Employees by Creative Domain, by Employment Status

Creative Domains and Subsector	Employment Status (%)		
	Full time/permanent	Part-time	Freelancers or sub-contractors
Audiovisual Media			
Animation	21.74	100.00	17.65
Film and Video	23.91	0.00	52.94
Design			
Furniture and Fixtures	32.61	0.00	11.76
Digital Interactive Media			
Digitalized Creative Content	6.52	0.00	5.88
Game Development	10.87	0.00	5.88
Software Development	4.35	0.00	5.88

Table 15 and 16 highlights the overall employee distribution by age group and by sex. It shows that 37.93% of employees are aged 18 to 34, 29.31% are aged 35 to 44, and 32.76% are aged 45 and above.

In creative enterprises, there is a noticeable gender difference across age groups. Among employees aged 18 to 34, 64.12% are male, while 35.88% are female. For the 35 to 44 age group, 76.35% are male and 23.65% are female. In the 45 and above group, 84.32% of employees are male, and 15.68% are female. Overall, men dominate all age groups, particularly in the older age categories.

Table 15.

Percentage of Employees by Age Group

Age Group	%
18 to 34	37.93
35 to 44	29.31
45 and above	32.76
Total	**100.00**

Table 16.

Distribution of Employees by Age Group, by Sex

Age Group	Creative Enterprises (%)		
	Female	Male	Total
18 to 34	35.88	64.12	100.00
35 to 44	23.65	76.35	100.00
45 and above	15.68	84.32	100.00

In table 17, the distribution of employees by age group, creative domain, and sex reveals clear patterns within different creative domains and subsectors.

In Audiovisual Media, particularly Animation, the majority of employees in all age groups are male, with 94.71% of those aged 45 and above being male. However, females represent 31.81% of those aged 18 to 34 and 20.29% of those aged 35 to 44. Similarly, in Film and Video, males dominate across all age groups, particularly in the 18 to 34 age group, where 66.00% are male.

In the Design sector, specifically Furniture and Fixtures, the gender imbalance remains noticeable, with males accounting for a larger proportion across all age groups, especially among those 45 and above. Females represent a higher percentage in the 18 to 34 age group, but the gap widens in the older age groups.

In the Digital Interactive Media domain, Digitalized Creative Content is dominated by males across all age groups, with 90% of both the 18 to 34 and 35 to 44 age groups being male. Females are completely absent in these age groups, making it a highly male-dominated field.

In both Game Development and Software Development, males outnumber females significantly, especially in the older age groups. In Game Development, males represent 67.50% of the 18 to 34 group and 100% of the 35 to 44 group, while females are strongly represented only in the 45 and above category. Similarly, in Software Development, males dominate the workforce, particularly in the older age group (88% in the 45 and above category).

Overall, males are consistently more represented across all creative domains, particularly in older age groups. Females tend to be more represented in the younger

age categories but are notably underrepresented in technical and digital fields, such as Digital Interactive Media, Game Development, and Software Development. The gender disparity is especially pronounced in the 35 to 44 and 45 and above age groups.

Table 17.

Distribution of Employees by Age Group, Creative Domain, and Sex

Creative Domains and Subsector	Age Group (years) (%)											
	18 to 34			35 to 44			45 and above			Total		
	Female	Male	Total	Female	Male	Total	Female	Male	Total	Female	Male	Total
Audiovisual Media												
Animation	31.81	68.19	100.00	20.29	79.71	100.00	5.29	94.71	100.00	19.70	80.30	100.00
Film and Video	34.00	66.00	100.00	26.60	73.40	100.00	29.33	70.67	100.00	30.18	69.82	100.00
Design												
Furniture and Fixtures	21.00	79.00	100.00	28.33	71.67	100.00	15.25	84.75	100.00	20.90	79.10	100.00
Digital Interactive Media												
Digitalized Creative Content	10.00	90.00	100.00	0.00	0.00	0.00	0.00	0.00	0.00	10.00	90.00	100.00
Game Development	67.50	32.50	100.00	0.00	100.00	100.00	0.00	0.00	0.00	45.00	55.00	100.00
Software Development	61.50	38.50	100.00	42.00	58.00	100.00	12.00	88.00	100.00	37.80	62.20	100.00

The survey also shows that multinational creative enterprises are most prevalent in the Film and Video, Game Development, and Software Development sectors, each representing 33.33% of the total. It is to be noted that Animation, Furniture and Fixtures, and Digitalized Creative Content have no multinational representation, highlighting that some creative domains are less likely to attract multinational companies.

In terms of location, Pasig City, Metro Manila, National Capital Region and Quezon City, both in the National Capital Region, each host 33.33% of these enterprises, collectively accounting for 66.67% of the total. This indicates a strong concentration of multinational creative enterprises in the nation's capital. The data suggests that Metro Manila remains a key hub for multinational companies within the creative sector.

Table 18.

Percentage of the Multinational Creative Enterprises by Industry

Creative Domains and Subsector	%
Audiovisual Media	
Animation	0.00
Film and Video	33.33
Design	
Furniture and Fixtures	0.00
Digital Interactive Media	
Digitalized Creative Content	0
Game Development	33.33
Software Development	33.33

Table 19.

Distribution of the Multinational Creative Enterprises by Location of Main Office

Location	%
Pasig City, Metro Manila, National Capital Region	33.33
Quezon City, NCR	33.33
Total	66.67

Note: 1 respondent choose to not answer the location of their multinational enterprise main office

The distribution of employees by gross monthly salary as shown in Table 20 indicates that 17.83% of employees earn minimum wage or below, while the largest group, 58.32%, earn above minimum wage but less than Php 26,000.00 A smaller portion of the workforce, 12.08%, earn between Php 26,000.00 and Php 50,000.00 Overall, the majority of employees earn above minimum wage.

The earlier data on employment status reveals that a significant portion of employees work as freelancers or in part-time positions. Given the relatively low salary levels for many employees (with 58.32% earning below Php 26,000), it is likely that those in freelance or part-time roles in this sector earn less compared to full-time positions. This may correlate with the lower income brackets being more common among part-time or contract workers, further emphasizing the economic challenges within the sector.

Table 20.

Distribution of the Employees by Gross Monthly Salary

Gross Monthly Salary (Php)	%
Minimum wage or below	17.83
Above minimum wage to less than 26,000	58.32
26,000 to less than 50,000	12.08
50,000 to less than 70,000	6.02
70,000 or more	5.75
Total	**100.00**

The salary distribution across creative sectors reveals significant income disparity. In Audiovisual Media, especially Animation, 46.79% earn below Php 26,000, with a small portion earning Php 70,000 or more. Film and Video shows a more balanced distribution, with 37.50% earning Php 26,000 to Php 50,000, but still a notable portion earning below Php 26,000. Design subsector has 90.33% of employees earning under Php 26,000, indicating low-paying roles, while Digital Interactive Media shows all employees earning below Php 26,000, suggesting entry-level positions dominate. Game Development has a broader salary range, with 50% earning below Php 26,000, and 10% earning Php 70,000 or more.

When correlated with the result in the employment status, the predominance of freelancers and part-time workers in these sectors explains the lower salary levels. High-paying roles tend to be in specialized areas like Game Development, while most sectors, including Animation and Film and Video, offer limited high-paying opportunities. Overall, the data highlights that the majority of creative industry workers earn modest wages, with freelance and contract roles playing a significant role in these lower salary brackets.

Table 21.

Distribution of Employees by Creative Domain and Subsector, and Gross Monthly Salary

Creative Domains and Subsector	Gross Monthly Salary (in Php) (%)					
	Minimum wage or below	Above minimum wage to less than 26,000	26,000 to less than 50,000	50,000 to less than 70,000	70,000 or more	Total
Audiovisual Media						
Animation	19.21	46.79	12.75	12.00	9.25	100.00
Film and Video	37.50	37.50	15.00	5.00	5.00	100.00
Design						
Furniture and Fixtures	1.67	90.33	5.33	0.10	2.57	100.00
Digital Interactive Media						

Digitalized Creative Content	0.00	100.00	0.00	0.00	0.00	100.00
Game Development	0.00	50.00	30.00	10.00	10.00	100.00
Software Development	0.00	0.00	0.00	0.00	0.00	0.00

4.2. Critical Human Resources

Tables 22 to 23 show the distribution of the highest educational attainment of the creative enterprises that participated. In response to feedback from previous Workplace Skills and Satisfaction (WSS) Surveys, the questions regarding educational attainment were moved from the "*Basic Organizational Background*" section to the "*Critical Human Resources*" section. This adjustment allows for more effective and necessary input from survey participants.

Table 22 shows that the majority of vacancies in creative enterprises require a college degree with 59.82%. While college undergraduates, 16.10%, and Lower secondary education (Junior HS) undergraduate, 13.18%, placed second and third respectively. Vacancies related to TVET graduates have a small percentage with 3.08%.

Table 22.

Distribution of the Vacancies in the Creative Enterprises by Highest Educational Attainment

Highest Educational Attainment	%
Early Childhood Education	0
Primary Education (Elementary) Undergraduate	0
Primary Education (Elementary) Graduate	0
Lower Secondary Education (Junior HS) Undergraduate	13.18
Lower Secondary Education (Junior HS) Graduate	0.29
Upper Secondary Education (Senior HS) Undergraduate	0.14
Upper Secondary Education (Senior HS) Graduate	0.64
TechVoc Course Undergraduate	0.14
TechVoc Course Graduate	3.08
College Level Undergraduate	16.10
College Level Graduate	59.82
Master Degree/Level	6.57
Doctoral Degree/Level	0.04
Total	**100.00**

When broken down into their subsectors, five of the six creative subsectors—Animation, Digitalized Creative Content, Game Development, Software Development, and Film and Video—have found that most of their job openings require college degrees. Film and Video had the lowest share, at 42.50%, while the

others had more than 50.00%. For Audiovisual Media Domain, its largest percentage of vacancies, 59.83%, was identified to require Lower Secondary Education (Junior HS) Undergraduates. Master's degree holders have the largest share with 21.25% in Film and Video but are minimal elsewhere. Doctoral degree holders (0.50%) have negligible demand across all sectors.

However, TVET graduates are notably absent in most sectors, with only 9.29% of job openings in Animation and 2% Furniture and Fixtures. This limited representation suggests that TVET qualifications are underrepresented or undervalued in most creative industries, where college degrees or higher levels of education are more commonly required. Master's degree holders have a larger share in Film and Video the demand for Doctoral degree holders is minimal across all sectors, indicating that specialized academic qualifications beyond a master's degree are rarely needed in the creative fields. For TVET graduates, this suggests a limited role in the creative industry compared to fields that require higher education.

Table 23.
Distribution of the Vacancies in the Creative Enterprises by Highest Educational Attainment, by Creative Domain and Subsectors

| Highest Educational Attainment | Creative Domains and Subsector (%) | | | | | |
| | Audiovisual Media Domain | | Design Domain | Digital Interactive Media Domain | | |
	Animation	Film and Video	Furniture and Fixtures	Digitalized Creative Content	Game Development	Software Development
No Grade Completed	0.00	0.00	0.00	0.00	0.00	0.00
Early Childhood Education	0.00	0.00	0.00	0.00	0.00	0.00
Primary Education (Elementary) Undergraduate	0.00	0.00	0.00	0.00	0.00	0.00
Primary Education (Elementary) Graduate	0.00	0.00	0.00	0.00	0.00	0.00
Lower Secondary Education (Junior HS) Undergraduate	1.25	0.00	*59.83*	0.00	0.00	0.00
Lower Secondary Education (Junior HS) Graduate	0.00	0.00	1.33	0.00	0.00	0.00
Upper Secondary Education (Senior HS) Undergraduate	0.00	0.00	0.67	0.00	0.00	0.00
Upper Secondary Education (Senior HS)	1.25	0.00	1.33	0.00	0.00	0.00

Graduate						
TechVoc Course Undergraduate	0.00	0.00	0.67	0.00	0.00	0.00
TechVoc Course Graduate	9.29	0.00	2.00	0.00	0.00	0.00
College Level Undergraduate	9.58	36.25	9.00	5.00	10.00	0.00
College Level Graduate	*78.13*	*42.50*	25.00	*95.00*	*90.00*	*95.00*
Master Degree/Level	0.50	21.25	0.17	0.00	0.00	4.50
Doctoral Degree/Level	0.00	0.00	0.00	0.00	0.00	0.50
Total	**100.00**	**100.00**	**100.00**	**100.00**	**100.00**	**100.00**

In terms of employment in relation to education and asset size, the table below shows that a majority of employees across Micro, Small and Large enterprises hold a college degree with 61.07%, 52.50% and 95.00%, respectively. There were no respondents who answered as Medium enterprises.

Table 24.

Distribution of Employees by Highest Educational Attainment, by Asset Size

Highest Educational Attainment	Asset Size (%)			
	Micro	**Small**	**Medium**	**Large**
No Grade Completed	0.00	0.00	0.00	0.00
Early Childhood Education	0.00	0.00	0.00	0.00
Primary Education (Elementary) Undergraduate	0.00	0.00	0.00	0.00
Primary Education (Elementary) Graduate	0.00	0.00	0.00	0.00
Lower Secondary Education (Junior HS) Undergraduate	0.00	30.75	0.00	0.00
Lower Secondary Education (Junior HS) Graduate	0.00	0.67	0.00	0.00
Upper Secondary Education (Senior HS) Undergraduate	0.00	0.33	0.00	0.00
Upper Secondary Education (Senior HS) Graduate	0.00	1.50	0.00	0.00
TechVoc Course Undergraduate	0.00	0.33	0.00	0.00
TechVoc Course Graduate	4.17	2.33	0.00	0.00
College Level Undergraduate	22.62	11.17	0.00	0.00
College Level Graduate	61.07	52.50	0.00	95.00
Master Degree/Level	12.14	0.42	0.00	4.50
Doctoral Degree/Level	0.00	0.00	0.00	0.50
Total	**100.00**	**100.00**	**0.00**	**100.00**

The table below displays the distribution of creative enterprises by status and staff size from 2022 to 2023. It indicates that half (50.00%) of respondents from all creative subsectors reported that the number of their staff increased between 2022 and 2023. Around 42.86% of respondents stated their workforce size remained constant, while just 7.14% claimed it declined.

Table 25.

Distribution of the Creative Enterprises by Status of Employee Size, 2022 to 2023

Status of Employee Size	%
Decrease	7.14
No Change	42.86
Increase	50.00
Total	**100.00**

In terms of the creative subsector, Film and Video (75.00%), Furniture and Fixtures (66.67%), and Game Development (100.00%) reported a growth in staff size from 2022 to 2023, whereas Animation (75.00%) and Software Development (100.00%) did not. Digitalized Creative Content (100.00%) was the only subsector to see a reduction, while Game Development (100.00%) had a full gain in workforce size.

Table 26.

Distribution of the Creative Enterprises by Status of Employee Size, by Subsector (2022 to 2023)

Creative Domains and Subsector	Status of Employee Size (%)			
	Decrease	No Change	Increase	Total
Audiovisual Media				
Animation	0.00	75.00	25.00	100.00
Film and Video	0.00	25.00	75.00	100.00
Design				
Furniture and Fixtures	0.00	33.33	66.67	100.00
Digital Interactive Media				
Digitalized Creative Content	100.00	0.00	0.00	100.00
Game Development	0.00	0.00	100.00	100.00
Software Development	0.00	100.00	0.00	100.00

When asked why employees left, a significant percentage (45.22%) indicated it was due to the end of their contract, while 36.82% said they resigned. Although Retirement and Termination of Contract got responses, overall their implication was minimal, with them receiving 13.73% and 4.24%, respectively.

Table 27.

Distribution of Separated Employees from the Creative Enterprises by Reason for Leaving

Reason for Leaving	%
Resignation	36.82%
End of Contract	45.22%
Termination of Contract	4.24%
Retirement	13.73%
Total	**100.00%**

Furthermore, when identified based on their different creative domains and subsectors, it can be observed that a majority of their personnel in Animation (54.0%), Film and Video (100.00%), and Game Development (100.00%) left due to end of contract. For a majority of respondents in Software Development (50.00%) and Digitalized Creative Content (68.02%) identified resignation as the reason why employees left.

Table 28.

Distribution of Separated Employees from the Creative Enterprises by Reason for Leaving, by Industry

Creative Domains and Subsector	Reason for Leaving (%)				
	Resignation	End of Contract	Termination of Contract	Retirement	Total
Audiovisual Media					
Animation	37.00	54.00	1.25	7.75	100.00
Film and Video	0.00	100.00	0.00	0.00	100.00
Design					
Furniture and Fixtures	46.33	8.67	5.00	40.00	100.00
Digital Interactive Media					
Game Development	0.00	100.00	0.00	0.00	100.00
Software Development	50.00	30.00	20.00	0.00	100.00
Digitalized Creative Content	68.02	25.38	6.60	0.00	100.00

The table below presents reasons for resignation across the identified creative domains and subsectors. For Audiovisual Media (Animation and Film/Video), common reasons include career changes (new company, different field), personal reasons (health, family, rest), and further studies. In Design (Furniture and Fixtures), key drivers are better opportunities (higher pay, abroad, new job), family obligations, further education, and relocation. For Digital Interactive Media (Game and Software Development), resignations are primarily due to scheduling issues, career path

changes, higher pay, and career opportunities, along with health reasons in Software Development. Notably, Film and Video within Audiovisual Media has no listed reasons, suggesting potentially different dynamics in that subsector.

Table 29.
Identified Reasons for Resignation by Industry

Creative Domains and Subsector	Reasons for Resignation
Audiovisual Media	
Animation	1.Change of plans 2.Application to a different company 3. Study 4. Better opportunities outside company 5. Will take a rest 6. Personal reason (health, family)
Film and Video	
Design	
Furniture and Fixtures	1. Work abroad 2. Higher Offer 3. Family Obligations 4. To pursue further education 5. Found a better job offer 6. Health reasons. 7. Family matters 8. Personal reasons not involving compensation 9. Relocation
Digital Interactive Media	
Digitalized Creative Content	
Game Development	1. Schedule 2. Change in career path 3. Move to another company
Software Development	1. Higher Pay 2. Career Opportunity 3. Medical / Health

Table 30 shows significant differences in employee replaceability across the creative sectors. A majority of respondents from Animation (75.00%), Film and Video (50.00%), and Furniture and Fixtures (100.00%) said that 10-50% of their current employees are difficult to replace. In contrast, 100% of respondents from Digitalized Creative Content report no employees are difficult to replace. Game Development and Software Development share a similar profile, with all of the respondents saying that less than 10% of their employees are difficult to replace.

Table 30.

Distribution of Current Employees who would be Difficult to Replace Within Three Months from Resignation

Creative Domains and Subsector	Creative Enterprises (%)				
	None	Less than 10%	10-50%	More than 50%	Total
Audiovisual Media					
Animation	0.00	0.00	75.00	25.00	100.00
Film and Video	25.00	0.00	50.00	25.00	100.00
Design					
Furniture and Fixtures	0.00	0.00	100.00	0.00	100.00
Digital Interactive Media					
Digitalized Creative Content	100.00	0.00	0.00	0.00	100.00
Game Development	0.00	100.00	0.00	0.00	100.00
Software Development	0.00	100.00	0.00	0.00	100.00

The table below shows key jobs considered difficult to replace across creative domains and subsectors. In Audiovisual Media and Animation, it struggles to replace managerial roles (Manager, Director, Supervisor, COO), specialized creative roles (3D Generalist, Animator, Compositor), and production leads (Producer).

For Film and Video, it faces challenges replacing leadership (Executive Producer, CEO), finance (Finance Head, Accountant), managerial (Manager, Supervisor), and specialized creative roles (Animators, Video Editors, VFX Supervisor), along with operational support (Corporate Secretary). Furniture and Fixtures highlights difficulty replacing managerial staff (Managers, Supervisor) along with skilled workers and various specialized operational roles (Purchasing, Accounting, Marketing/Sales In-Charge). Game Development struggles with Business Development and Operations/QA Leads, while Software Development cites Managers, Project Leads, and Developers as hard-to-replace positions.

Notably, Digitalized Creative Content did not identify any difficult-to-replace roles, implying that there is a surplus of needed personnel in the labor force that could easily fill-up vacant positions under the subsector.

Table 31.

Identified Jobs that will be Difficult to Replace in Case of Resignation

Creative Domains and Subsector	Jobs that are difficult to replace
Audiovisual Media	
Animation	1. Manager 2. Director 3. Supervisor 4. Chief Operating Officer 5. Producer 6. 3D Generalist 7. Animator 8. Clean Up 9. Compositor
Film and Video	1. Workshop facilitator 2. Workshop designer 3. Speaker/ subject matter expert 4. Motion Graphic Designers 5. Animators 6. Video Editors 7. Executive Producer 8. Finance Head 9. Accountant 10. Corporate Secretary 11. CEO 12. VFX Supervisor
Design	
Furniture and Fixtures	1. Managers 2. Supervisor 3. Skilled workers 4. Purchasing In-Charge 5. Accounting In-Charge 6. Marketing/Sales In-Charge 7. Technical 8. Managerial 9. Accounting
Digital Interactive Media	
Digitalized Creative Content	None
Game Development	1. Business Development 2. Operations Lead/Manager 3. Quality Assurance Lead/Manager
Software Development	1. Managers 2. Project Lead 3. Developers

In terms of fast turnover, Table 32 shows that out of the six (6) creative subsectors, only three (3) had responses under Animation, Film and Video, and Game Development, with the latter having 100% responses.

The high fast turnover in Game Development suggests potential systemic issues. An article published under Learnerly identified the reasons why turnover is high in the gaming industry, these include widespread skills shortages, lack of creative control stemming from budgetary constraints, time pressure, and executive decisions; and a highly competitive industry.

Table 32.

Percentage of Creative Enterprises with Fast Turnover per subsectors

Creative Domains and Subsector	%
Audiovisual Media	
Animation	25.00
Film and Video	20.00
Design	
Furniture and Fixtures	0.00
Digital Interactive Media	
Digitalized Creative Content	0.00
Game Development	100.00
Software Development	0.00

When identifying which occupational type in the creative enterprises have a high turnover rate, Professionals, and Clerical Support Workers were the top 2, having a percentage share of 27.27% and 18.18% respectively. The remaining occupational types all garnered equal response rates of 9.09%.

The high turnover rate in professionals suggests that specialized roles requiring advanced skills and knowledge may be more susceptible to frequent job changes. This could be due to factors like high demand for their skills, a competitive job market, or project-based work leading to transitions.

Table 33.

Percentage of Creative Enterprises with Fast Turnover by Occupational Type

Occupational Type	%
Manager	9.09
Professionals	27.27
Technicians and Associate Professionals	9.09
Clerical Support Workers	18.18
Service and Sales Workers	9.09
Craft and Related Trade Worker	9.09
Plant and Machine Operators, and Assemblers	9.09
Elementary Occupation	9.09

Table 34 shows that among the enterprises that said that they have fast turn over, Animation identified Professionals (100.00%) as having high fast turnover rates.

Game Development respondents were split between Professionals and Clerical Support Workers. While respondents from Film were evenly split across all occupational types, each having 12.50%.

Table 34.

Distribution of Creative Enterprises with Fast Turnover by Subsector, by Occupational Type

Creative Domains and Subsector	Occupational Type (%)								
	Managers	Professionals	Technicians and Associate Professionals	Clerical Support Workers	Service and Sales Workers	Plant and Machine Operators and Assemblers	Craft and Related Trade Worker	Elementary Occupation	Total
Audiovisual Media									
Animation	0.00	100.00	0.00	0.00	0.00	0.00	0.00	0.00	**100.00**
Film	12.50	12.50	12.50	12.50	12.50	12.50	12.50	12.50	**100.00**
Design									
Furniture and Fixtures	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	**0.00**
Digital Interactive Media									
Digitalized Creative Content	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	**0.00**
Game Development	0.00	50.00	0.00	50.00	0.00	0.00	0.00	0.00	**100.00**
Software Development	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	**0.00**

The table below highlights key reasons why creative enterprises experience high employee turnover, with low wages (25.00%) being the most significant factor. This might suggest that employees are leaving for better-paying opportunities elsewhere, making salary competitiveness a major concern in retaining talent.

Other notable factors include geographical location (12.50%), indicating that some enterprises may struggle to attract or retain employees due to their physical location, possibly being far from major creative hubs. Lack of career prospects (12.50%), staff disinterest in long-term commitment (12.50%), and poaching (12.50%) suggest that many employees see limited growth opportunities and are either being recruited by competitors or prefer short-term engagements. Additionally, 12.50% noted a lack of people interested in the type of work, which could reflect either a skills gap or a mismatch between industry needs and workforce interests.

Interestingly, factors such as risky work conditions, long working hours, unsocial hours, and lack of training access had no reported impact (0.00%), implying that these are not major deterrents in the creative industry. However, the 12.50% categorized under "Others" suggests that additional, less common reasons also contribute to turnover.

Table 35.

Percentage of Creative Enterprises with Fast Turnover per Reason for the Difficulty in Retaining Employees

Reasons	%
Low wage offered compared to other Enterprises	25.00
Geographical location of the enterprise	12.50
Unattractive conditions of employment (e.g. risky job, etc.)	0.00
Lack of career prospect	12.50
Long working hours	0.00
Unsocial hours (night shift)	0.00
Not enough people who are interested in this type of work	12.50
Staff are not interested in long term commitment	12.50
Poaching	12.50
Lack of access to training	0.00
Others (already committed to another projects)	12.50

The data reveals that promotion to managerial and supervisory roles varies significantly across creative subsectors, with some industries showing limited upward mobility.

In Animation, 50.00% promotes less than 10% and 25.00% promotes 10-50% of their workforce. Similarly, Film and Video sees 40.00% of enterprises not promoting anyone, while the remaining 60.00% promote at varying levels. This suggests that while career progression exists, it is limited to a small percentage of employees.

In Furniture and Fixtures, promotion is more balanced, with equal shares (33.33%) across no promotions, less than 10%, and 10-50% categories, indicating slightly better career mobility. However, in Digitalized Creative Content, Game Development, and Software Development, 100.00% of enterprises promote less than 10% of employees, highlighting stagnant career progression in these fields. This data suggests that career growth opportunities are relatively low across the creative industry, particularly in digital sectors, where most employees remain in lower roles.

Table 36.

Distribution of the Employees Promoted to Managerial and Supervisory Positions by Creative Domain and Subsector

Creative Domains and Subsector	Creative Enterprises (%)				
	None	Less than 10%	10-50%	More than 50%	Total
Audiovisual Media					

Animation	25.00	50.00	25.00	0.00	100.00
Film and Video	40.00	40.00	20.00	0.00	100.00
Design					
Furniture and Fixtures	33.33	33.33	33.33	0.00	100.00
Digital Interactive Media					
Digitalized Creative Content	0.00	100.00	0.00	0.00	100.00
Game Development	0.00	100.00	0.00	0.00	100.00
Software Development	0.00	100.00	0.00	0.00	100.00

Table 37 indicates that career and succession planning support varies significantly across creative subsectors, with some industries offering structured development pathways while others provide minimal or no support.

In Animation, 75.00% of enterprises provide some level of support, with 50.00% supporting less than 10% of employees and 25.00% supporting 10-50%. However, Film and Video has the highest share (60.00%) of enterprises offering no career planning support, suggesting limited structured growth opportunities in this field.

For Furniture and Fixtures, 66.67% of enterprises support 10-50% of employees, showing a relatively stronger commitment to career development. In contrast, Digitalized Creative Content provides only minimal support, with 100.00% of enterprises assisting less than 10% of employees.

Game Development shows the highest structured planning with 100.00% of enterprises supporting 10-50% of employees, indicating a more deliberate approach to career growth. Interestingly, Software Development stands out, with 100.00% of enterprises supporting more than 50% of employees, suggesting strong internal succession planning and workforce development in this sector. This data suggests that while some creative fields invest in career progression, others lag behind, particularly in Film and Video.

Table 37.

Distribution of Employees Supported by Career/Structured Succession Planning Policy/Practices for Current and Future Development by Subsector

Creative Domains and Subsector	Creative Enterprises (%)				
	None	Less than 10%	10-50%	More than 50%	Total
Audiovisual Media					
Animation	25.00	50.00	25.00	0.00	100.00
Film and Video	60.00	0.00	40.00	0.00	100.00
Design					
Furniture and Fixtures	33.33	0.00	66.67	0.00	100.00
Digital Interactive Media					
Digitalized Creative Content	0.00	100.00	0.00	0.00	100.00

Game Development	0.00	0.00	100.00	0.00	100.00
Software Development	0.00	0.00	0.00	100.00	100.00

The distribution of employees contributing outstanding performance varies across creative subsectors is shown in the table below. In the Film and Video industry, a significant 80% of enterprises reported that more than half of their workforce demonstrates exceptional performance, highlighting the industry's high standards and demand for excellence. Similarly, in Animation, 50% of enterprises recognize between 10-50% of their employees as high performers, while another 25% report that more than half of their workforce excels.

For the Furniture and Fixtures sector, 66.67% of enterprises acknowledge that 10-50% of their employees deliver outstanding contributions. In the Digitalized Creative Content field, 100% of enterprises place their outstanding employees in the "less than 10%" category, indicating a limited number of recognized high performers.

Meanwhile, Game Development and Software Development report that 100% of their enterprises identify 10-50% of their workforce as exceptional, suggesting that structured processes and technical expertise contribute to sustained high performance. The findings emphasize variations in performance recognition across industries, with some fields, such as Film and Video, showing a higher concentration of top-performing employees compared to others.

Table 38.
Distribution of Employees Contributing Outstanding Performance to the Creative Enterprises by Subsector

Creative Domains and Subsector	Creative Enterprises (%)				
	None	Less than 10%	10-50%	More than 50%	Total
Audiovisual Media					
Animation	25.00	0.00	50.00	25.00	100.00
Film and Video	0.00	0.00	20.00	80.00	100.00
Design					
Furniture and Fixtures	0.00	33.33	66.67	0.00	100.00
Digital Interactive Media					
Digitalized Creative Content	0.00	100.00	0.00	0.00	100.00
Game Development	0.00	0.00	100.00	0.00	100.00
Software Development	0.00	0.00	100.00	0.00	100.00

Table 39.

Percentage of Creative Enterprises with Structured Program for Managing High Potential Employees by Creative Domain and Subsector

Creative Domains and Subsector	%
Audiovisual Media	
Animation	25.00
Film and Video	0.00
Design	
Furniture and Fixtures	33.33
Digital Interactive Media	
Digitalized Creative Content	0.00
Game Development	100.00
Software Development	100.00

4.3 Skills in your Business

This section discusses employees' performance evaluation and related questions, as well as the percentage of employees related to specific skills requirements.

The data presented in Table 40 and Table 41 exclude freelance and subcontractor employees. As shown, the majority (54.67%) of employees are able to perform their jobs but do not exceed expectations. This trend is consistent across all subsectors, with enterprise distribution ranging from 45% to 100% (Table 41).

Meanwhile, 40.52% of employees were identified as having the potential to take on more demanding duties than their current roles require, indicating possible underutilization. Additionally, 4.81% of employees were found to be incapable of effectively carrying out their job responsibilities.

Table 40.

Distribution of the Employees by Performance Evaluation

Performance Evaluation	%
Able to perform the job but not beyond	54.67
Unable to perform the job	4.81
Have the potential to perform with more demanding duties than they currently have	40.52
Total	**100.00**

Table 41.

Distribution of the Employees by Subsector and Performance Evaluation

Creative Domains and Subsector	Performance Evaluation (%)			
	Able to perform the job but not beyond	Unable to perform the job	Have the potential to perform with more demanding duties than they currently have	Total
Audiovisual Media				
Animation	61.25	3.75	35.00	100.00
Film and Video	45.00	0.00	55.00	100.00
Design				
Furniture and Fixtures	53.33	3.33	43.33	100.00
Digital Interactive Media				
Digitalized Creative Content	100.00	0.00	0.00	100.00
Game Development	30.00	35.00	35.00	100.00
Software Development	60.00	12.16	27.84	100.00

Furthermore, Table 42 highlights critical skill gaps among underperforming employees in creative enterprises in various creative domains. Across all three domains, soft skills deficiencies—such as critical thinking, communication, collaboration, and teamwork—are universally present (100%). This suggests that interpersonal abilities/skills are a major concern, affecting productivity, teamwork, and the ability to adapt to industry demands.

In terms of technical skills, the Design and Digital Interactive Media domains show significant gaps. 50% of underperforming employees in these fields lack mastery of fundamental creative skills, such as storytelling, software use, pitching, and negotiating. Moreover, 100% of underperforming employees in the Design domain lack specialized or advanced technical skills for the creative sector, indicating a major challenge in ensuring industry readiness.

Socio-emotional skills are particularly lacking in the Audiovisual Media and Digital Interactive Media domains. About 66.67% of underperforming employees in Audiovisual Media and 33.33% in Digital Interactive Media struggle with traits such as emotional stability, decision-making, and openness. These gaps may impact creative expression, leadership potential, and resilience in handling industry pressures.

Management and leadership skills are lacking among 50% of underperforming employees in the Audiovisual Media and Digital Interactive Media domains. This suggests that while employees may possess technical expertise, many struggle with supervisory and organizational responsibilities. Similarly, office and administrative skills gaps are prevalent in Audiovisual Media (50%) and Design (50%), which may hinder efficiency in business operations and project coordination.

Language proficiency appears to be a critical issue in the Audiovisual Media domain, where 100% of underperforming employees lack necessary listening, speaking, reading, and writing skills. This deficiency may negatively impact scriptwriting, communication with teams, and audience engagement.

Additionally, the survey inquired about other reasons for poor employee performance. Under the Audiovisual Media Domain, respondents identified a lack of decision-making skills as a key factor. In the Design Domain, several issues were highlighted, including workers lacking soft skills and the inability to contribute effectively to projects. Specific concerns were raised about bookkeepers lacking fundamental accounting and bookkeeping skills, technicians missing essential industry-specific technical skills, and workers struggling with collaboration. Additionally, throwing skills were noted as requiring years of training, and some leaders were observed to occasionally fail in demonstrating these necessary skills.

Table 42.

Percentage of Creative Enterprises with Underperforming Employees per Reason by Creative domain

Reason	Audiovisual Media Domain	Design Domain	Digital Interactive Media Domain	Total
Lack of mastery of the basic/fundamental creative skills (e.g. software skills, storytelling skills, presentation/pitching skills, producers skills and negotiating skills, etc.)	0.00	50.00	50.00	100.00
Lack of specialized/advanced technical skills for the creative sector	0.00	100.00	0.00	100.00
Lack of soft skills (e.g. critical thinking, communication, collaboration, and teamwork, etc.)	33.33	33.33	33.33	100.00
Lack of socio-emotional skills (e.g. extraversion, emotional stability, agreeableness, grit, consciousness, decision-making, openness, etc.)	66.67	0.00	33.33	100.00
Lack of management and leadership skills	50.00	0.00	50.00	100.00
Lack of language skills (including listening, speaking, reading, and writing skills)	100.00	0.00	0.00	100.00
Lack of office and administrative skills	50.00	50.00	0.00	100.00
Lack of digital skills	0.00	0.00	0.00	100.00
Lack of industry specific STEM-related skills/competencies	0.00	0.00	0.00	100.00

Provided that there are underperforming employees, the creative enterprises are also implementing different actions and interventions. The majority of participating creative enterprises as shown in Table 43, conduct regular performance appraisals and reviews. This is followed by increased training activities, higher training expenditures, and the expansion of trainee programs. Additionally, enterprises identified other measures that are implemented as needed, such as hiring additional staff to complement the workload, conducting retraining programs, adjusting work practices, and providing mentorship.

Table 43.

Distribution of Creative Enterprises by Frequency of Implementation of Various Actions or Interventions for Underperforming Employees

Actions/Interventions	Percentage of Implementation (%)			
	Never	Sometimes or when necessary	Always or regularly	Total
Increase training activity / spend or increase/expand trainee programs	0.00	50.00	50.00	100.00
Conduct of re-training	12.50	75.00	12.50	100.00
Reallocating work	25.00	37.50	37.50	100.00
Review of appraisals / performance	0.00	37.50	62.50	100.00
Conduct mentoring	0.00	62.50	37.50	100.00
Intensify supervision of staff	12.50	50.00	37.50	100.00
Apply corresponding disciplinary procedures of the Enterprise	25.00	37.50	37.50	100.00
Add people to complement the work	0.00	87.50	12.50	100.00
Change work practices	12.50	62.50	25.00	100.00

As previously mentioned in the discussion on the distribution of the employees by performance evaluation per sub-sector (Table 42), 42.52% of the employees have the capability to perform above their duties than they currently have. With regards to that, Table 44 shows that all the Animation, Furniture and Fixtures, Game Development and Software Development have undertaken action or interventions for these types of employees.

Table 44.

Percentage of Creative Enterprises that have Undertaken Actions or Interventions to Employees with the Potential to Perform More Demanding Duties by Creative Domain and Subsector

Creative Domains and Subsector	%
Audiovisual Media	
Animation	100.00
Film and Video	75.00
Design	
Furniture and Fixtures	100.00
Digital Interactive Media	
Digitalized Creative Content	0.00
Game Development	100.00
Software Development	100.00

In line with the previous discussion, creative enterprises have undertaken various interventions for employees with the potential to take on more demanding roles. The primary intervention across all creative enterprises was a salary increase. Additionally, they have provided opportunities for learning and development, promotions, job reassignments, and other incentives such as travel benefits, recognition and service awards.

Table 45.

Percentage of Creative Enterprises that have Undertaken Actions or Interventions to Employees with the Potential to Perform More Demanding Duties

Response	%
Learning and Development (e.g., training, mentoring, etc.)	75.00
Job reassignments (e.g., job rotation, deployment, etc.)	66.67
Promotion	66.67
Salary Increase	83.33
Other incentives (e.g., travel, etc.)	58.33
Others	0.00

The survey also asked about the specific reasons why their creative enterprises have not undertaken any actions or initiatives for their employees that have potential to perform more demanding duties (Table 46). One key reason cited was that the organization is already aware of these employees' capabilities and will review and redeploy them if necessary.

Table 46.

Percentage of Creative Enterprises that have not Undertaken Actions or Interventions to Employees with the Potential to Perform More Demanding Duties by Reasons

Reasons	%
The management is not fully aware of the potential capability.	0.00
The management is aware of the potential, but there are no definite plans yet.	0.00
The current organizational structure and work practices do not allow changes.	0.00
The organization is aware of the potential performance capability and it will review and re-deploy if necessary.	100.00
Others: 1. Salary increase	100.00

Table 47 highlights that the majority of creative enterprises require a college degree for their existing job positions, accounting for 53.00% of the workforce. Senior High School graduates and those with Technical Vocational Education and Training (TVET) qualifications each make up 19.64%. Furthermore, Table 48 provides a breakdown by subsector, revealing that in Game Development and Software Development, 100% of existing job positions require a college degree. Similarly,

most creative subsectors prioritize college education. However, in the Animation and Digitalized Creative Content sector, TVET qualifications rank second in educational attainment for existing job positions.

Table 47.

Distribution of Positions by the Educational Attainment Policy of the Existing Job Positions

Requirements by Policy (Highest Educational Attainment)	%
No Grade Completed	0.71
Primary Education	1.79
Secondary Education (Junior High School)	9.29
Secondary Education (Senior High School)	19.64
TVET	12.36
College Education	53.00
Post-College Education (i.e., Master's degree, doctoral degree)	3.21

Table 48.

Distribution of the Existing Job Positions by the Educational Attainment Policy by Subsector

Requirements by Policy (Highest Educational Attainment)	Creative Domains and Subsector (%)					
	Audiovisual Media Domain		Design Domain	Digital Interactive Media Domain		
	Animation	Film and Video	Furniture and Fixtures	Digitalized Creative Content	Game Development	Software Development
No Grade Completed	0.00	0.00	3.33	0.00	0.00	0.00
Primary Education	0.00	0.00	8.33	0.00	0.00	0.00
Secondary Education (Junior High School)	2.50	10.00	3.33	0.00	0.00	0.00
Secondary Education (Senior High School)	27.50	32.50	10.00	5.00	0.00	0.00
TVET	30.75	5.00	1.67	25.00	0.00	0.00
College Education	34.25	50.00	48.33	60.00	100.00	100.00
Post-College Education (i.e., Master's degree, doctoral degree)	5.00	2.50	1.67	10.00	0.00	0.00

Aside from the policy requirement on educational attainments, Table 49 shows the other provisions obligated by the participating creative enterprises. Among the three, continuous learning/developmental activities are required by 69.23% of the creative enterprises, this was seconded by induction training of more than two weeks before the post-holder can perform assigned work with 38.78% While the lowest percentage of responses were obtained by those that requires at least three years of industry-relevant experience to do or carry out the job. In Table 50, confirm the

finding from the previous table. Where most of the creative enterprises have policies on continuous learning/development activities.

Table 49.

Percentage of Creative Enterprises per Specific Policy Requirements of the Existing Job Positions

Requirements by Policy	%
Induction training of more than two weeks before the post-holder can perform assigned work	38.78
Continuous learning/developmental activities	69.23
At least 3 years of industry-relevant experience to do the job	23.29

Table 50.

Percentage of Creative Enterprises per Specific Policy Requirements of the Existing Job Positions by Subsector

Requirements by Policy	Creative Domains and Subsector (%)					
	Audiovisual Media Domain		Design Domain	Digital Interactive Media Domain		
	Animation	Film and Video	Furniture and Fixtures	Digitalized Creative Content	Game Development	Software Development
Induction training of more than two weeks before the post-holder can perform assigned work	30.54	35.48	29.49	10.00	48.78	8.05
Continuous learning/developmental activities	57.88	53.23	43.90	60.00	43.90	49.75
At least 3 years of industry-relevant experience to do the job	11.58	11.29	20.51	30.00	7.32	42.20

The participants were given a list of relevant skills/jobs in the creative sector. This was used to determine which skills are relevant to the creative enterprises over the next five years. It projects trends such as shortages, no changes, surplus, hard-to-fill, and or not. For any applicable skills/jobs, it an be identified whether the skills/jobs could be addressed by TVET Program.

Table 51.A shows responses from creative enterprises within the Audiovisual Media Domain, highlighting the skills identified across its subsectors. The results indicate that the following skills/jobs/qualifications were identified as applicable by a majority (over 50%) of the participating creative enterprises in this domain.

- Lead 2D Key Layout Artist
- Junior 2D Layout Artist
- Lead 2D Rigging Artist
- Senior Rigging Artist
- Junior Rigging Artist
- Lead Storyboard / Animatic Artist
- Junior Storyboard / Animatic Artist
- Lead Concept Artist
- Junior Concept Artist
- Technical Director
- Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Junior 2D Digital Ink & Paint Artist
- Lead 2D Clean Up & In-Between Artist
- Senior 2D Clean Up & In-Between Artist
- Junior 2D Clean Up & In-Between Artist
- Lead 2D Animator
- Senior 2D Animator
- Junior 2D Animator
- Lead 2D Layout / Color-Background Artist

- Senior 2D Layout / Color-Background Artist
- Junior 2D Layout / Color-Background Artist
- Senior 2D Scene Builder / Set-up Artist
- Junior 2D Scene Builder / Set-up Artist
- 2D Game Asset (Basic)
- Episode Director
- Senior 3D Animator
- Junior 3D Animator
- Assistant 2D Editor / Compositor
- Production Manager
- Digital Asset Manager
- Production Coordinator
- Digital Asset Librarian
- Casting Director
- Executive Producer
- Producer
- Assistant Producer
- Line Producer
- Location Manager
- Head Scriptwriter

- Screenwriter/Scriptwriter
- Assistant Director
- Cinematographer
- Camera operator
- 1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)
- 2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)
- Production Manager
- Assistant production manager
- Production coordinator
- Production designer
- Art Department Assistant / Set Dresser
- Boom Operator
- Gaffer
- Grip / Lighting Technician
- Junior Grip / Junior Lighting Technician
- Key Grip
- Set Designer
- Electrician
- Sound Recordist
- Vision Mixer / Switcher
- Stunt coordinator
- Costume designer
- Key makeup artist
- Key hairstylist
- SFX Coordinator
- Videographer
- Film Makers
- Video Editor
- VFX Producer
- Sound Editor
- Director / Art Director / Creative Director
- Scriptwriting assistant
- Creative Director / Animation Director
- Post-Production Supervisor
- Post-Production Assistant
- Media Editor (Color Grading, Online Editing)
- Production crew
- Project Management

Among the skills/job requirements, Junior Storyboard / Animatic Artist, Lead Concept Artist, Technical Director, Lead 2D Digital Ink & Paint (Paperless/Hand Drawn), Senior 2D Digital Ink & Paint (Paperless/Hand Drawn), Senior 2D Clean Up & In-Between Artist, Lead 2D Animator, Senior 2D Animator, Senior 3D Animator, Junior 3D Animator, 3D Compositor, Assistant 2D Editor / Compositor Screenplay, Head Scriptwriter, Screenwriter/Scriptwriter, 1st Assistant Cameraman / Focus Puller (Specialty Camera Operation), Sound Recordist, Studio Director / Outside Broadcast Director, Studio Technical Director, SFX Coordinator, Sound Editor, Scriptwriting assistant, Project Management are projected to experience the highest percentage of shortages.

Table 51.A

Projected Distribution of the Skills Supply for the next 5 years - Audiovisual Media Domain

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
Audiovisual Media	Animation	**Pre-production (Pre-visualization)**						
		Lead Previz / 3D Layout Artist	25.00	0.00	0.00	100.00	0.00	100.00
		Senior Previz / 3D Layout Artist	25.00	0.00	0.00	100.00	0.00	100.00
		Junior Previz / 3D Layout Artist	25.00	0.00	0.00	100.00	0.00	100.00
		Lead 2D Key Layout Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Senior 2D Key Layout Artist	25.00	0.00	0.00	100.00	0.00	100.00
		Junior 2D Layout Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Lead 2D Rigging Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Senior Rigging Artist	50.00	0.00	50.00	50.00	0.00	100.00
		Junior Rigging Artist	50.00	0.00	50.00	50.00	0.00	100.00
		Lead Storyboard / Animatic Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Senior Storyboard / Animatic Artist	25.00	0.00	0.00	100.00	0.00	100.00
		Junior Storyboard / Animatic Artist	75.00	66.67	0.00	33.33	0.00	100.00
		Lead Concept Artist	50.00	50.00	0.00	50.00	0.00	100.00
		Senior Concept Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior Concept Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Production (2D Animation)						
		Technical Director	100.00	50.00	25.00	25.00	0.00	100.00
		Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	50.00	50.00	0.00	50.00	0.00	100.00
		Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	50.00	50.00	0.00	50.00	0.00	100.00
		Junior 2D Digital Ink & Paint Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Lead 2D Clean Up & In-Between Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Senior 2D Clean Up & In-Between Artist	50.00	50.00	0.00	50.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Junior 2D Clean Up & In-Between Artist	75.00	33.33	33.33	33.33	0.00	100.00
		Lead 2D Animator	100.00	75.00	0.00	25.00	0.00	100.00
		Senior 2D Animator	100.00	50.00	25.00	25.00	0.00	100.00
		Junior 2D Animator	100.00	25.00	50.00	25.00	0.00	100.00
		Lead 2D Layout / Color-Background Artist	100.00	25.00	50.00	25.00	0.00	100.00
		Senior 2D Layout / Color-Background Artist	100.00	25.00	50.00	25.00	0.00	100.00
		Junior 2D Layout / Color-Background Artist	100.00	25.00	50.00	25.00	0.00	100.00
		Senior 2D Scene Builder / Set-up Artist	50.00	0.00	50.00	50.00	0.00	100.00
		Junior 2D Scene Builder / Set-up Artist	50.00	0.00	50.00	50.00	0.00	100.00
		2D Game Asset (Basic)	75.00	33.33	33.33	33.33	0.00	100.00
		Production (3D Animation)						
		Episode Director	66.67	0.00	50.00	50.00	0.00	100.00
		Creative Supervisor / 3D Art Supervisor	33.33	0.00	0.00	100.00	0.00	100.00
		Lead 3D VFX Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Senior 3D VFX Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior 3D VFX Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Lead 3D Lighting Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Senior 3D Lighting Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior 3D Lighting Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Lead 3D Animator	33.33	0.00	0.00	100.00	0.00	100.00
		Senior 3D Animator	66.67	50.00	0.00	50.00	0.00	100.00
		Junior 3D Animator	66.67	50.00	0.00	50.00	0.00	100.00
		Lead 3D Rigging Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Senior 3D Rigging Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior 3D Rigging Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Lead 3D Texture Artist	33.33	0.00	0.00	100.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Senior 3D Texture Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior 3D Texture Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Lead 3D Modeling Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Senior 3D Modeling Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Junior 3D Modeling Artist	33.33	0.00	0.00	100.00	0.00	100.00
		Animation Checker	33.33	0.00	0.00	100.00	0.00	100.00
		Animation Artistry	33.33	0.00	0.00	100.00	0.00	100.00
		3D Game Animation	33.33	0.00	0.00	100.00	0.00	100.00
		3D Game Asset (Basic)	33.33	0.00	0.00	100.00	0.00	100.00
		Post-Production						
		3D Compositor	33.33	100.00	0.00	0.00	0.00	100.00
		Assistant 2D Editor / Compositor	100.00	66.67	0.00	33.33	0.00	100.00
		Game Outsourcing	0.00	0.00	0.00	0.00	0.00	0.00
		Screenplay	33.33	100.00	0.00	0.00	0.00	100.00
		No Code Game Development,	0.00	0.00	0.00	0.00	0.00	0.00
		Pitching to Game Publishers	0.00	0.00	0.00	0.00	0.00	0.00
		Animation Operations (Studio Management)						
		Production Manager	100.00	33.33	66.67	0.00	0.00	100.00
		Digital Asset Manager	66.67	0.00	100.00	0.00	0.00	100.00
		Production Coordinator	100.00	33.33	66.67	0.00	0.00	100.00
		Digital Asset Librarian	66.67	0.00	100.00	0.00	0.00	100.00
	Film and Video	**Pre-production**						
		Casting Director	60.00	0.00	75.00	25.00	0.00	100.00
		Executive Producer	80.00	0.00	100.00	0.00	0.00	100.00
		Producer	100.00	40.00	60.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Assistant Producer	100.00	40.00	60.00	0.00	0.00	100.00
		Line Producer	80.00	40.00	60.00	0.00	0.00	100.00
		Location Manager	80.00	33.33	66.67	0.00	0.00	100.00
		Head Scriptwriter	100.00	50.00	50.00	0.00	0.00	100.00
		Screenwriter/Scriptwriter	100.00	50.00	50.00	0.00	0.00	100.00
		Production						
		Assistant Director	80.00	0.00	50.00	50.00	0.00	100.00
		Cinematographer	100.00	33.33	33.33	33.33	0.00	100.00
		Camera operator	100.00	0.00	66.67	33.33	0.00	100.00
		1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	80.00	50.00	50.00	0.00	0.00	100.00
		2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	60.00	0.00	100.00	0.00	0.00	100.00
		Production Manager	100.00	33.33	66.67	0.00	0.00	100.00
		Assistant production manager	80.00	0.00	100.00	0.00	0.00	100.00
		Production coordinator	80.00	0.00	66.67	33.33	0.00	100.00
		Production designer	100.00	33.33	33.33	33.33	0.00	100.00
		Floor Manager	40.00	0.00	100.00	0.00	0.00	100.00
		Art Department Assistant / Set Dresser	80.00	0.00	50.00	50.00	0.00	100.00
		Boom Operator	100.00	0.00	66.67	33.33	0.00	100.00
		Gaffer	100.00	33.33	33.33	33.33	0.00	100.00
		Grip / Lighting Technician	100.00	33.33	33.33	33.33	0.00	100.00
		Junior Grip / Junior Lighting Technician	80.00	33.33	66.67	0.00	0.00	100.00
		Key Grip	100.00	33.33	33.33	33.33	0.00	100.00
		Set Designer	100.00	33.33	33.33	33.33	0.00	100.00
		Construction coordinator	40.00	0.00	100.00	0.00	0.00	100.00
		Electrician	80.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Sound Recordist	100.00	66.67	33.33	0.00	0.00	100.00
		Studio Director / Outside Broadcast Director	40.00	50.00	50.00	0.00	0.00	100.00
		Studio Technical Director	40.00	50.00	50.00	0.00	0.00	100.00
		Technical Support Operator	40.00	0.00	100.00	0.00	0.00	100.00
		Vision Mixer / Switcher	60.00	0.00	100.00	0.00	0.00	100.00
		Stunt coordinator	60.00	0.00	100.00	0.00	0.00	100.00
		Costume designer	80.00	0.00	66.67	0.00	0.00	66.67
		Key makeup artist	80.00	33.33	33.33	33.33	0.00	100.00
		Key hairstylist	80.00	33.33	33.33	33.33	0.00	100.00
		SFX Coordinator	80.00	50.00	0.00	50.00	0.00	100.00
		Videographer	80.00	0.00	66.67	33.33	0.00	100.00
		AI Specialist	40.00	0.00	100.00	0.00	0.00	100.00
		Film Makers	80.00	0.00	66.67	33.33	0.00	100.00
		Post-production						
		Video Editor	100.00	33.33	66.67	0.00	0.00	100.00
		VFX Producer	100.00	33.33	66.67	0.00	0.00	100.00
		Dialogue Editor	40.00	0.00	100.00	0.00	0.00	100.00
		Film Composer	40.00	0.00	100.00	0.00	0.00	100.00
		Music Supervisor	20.00	0.00	100.00	0.00	0.00	100.00
		Music Editor	40.00	0.00	100.00	0.00	0.00	100.00
		Sound Editor	60.00	50.00	50.00	0.00	0.00	100.00
		Supervising Sound Editor	40.00	0.00	100.00	0.00	0.00	100.00
		Film Management						
		Analyst - Analytics and Customer Insights	0.00	0.00	0.00	0.00	0.00	0.00
		Community Development Executive	0.00	0.00	0.00	0.00	0.00	0.00
		Community Development Specialist	0.00	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Executive - Content Acquisition	20.00	0.00	100.00	0.00	0.00	100.00
		Executive - Content Commissioning	0.00	0.00	0.00	0.00	0.00	0.00
		Executive - Localisation	0.00	0.00	0.00	0.00	0.00	0.00
		Executive - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	0.00	0.00
		Executive - Standards and Practices	0.00	0.00	0.00	0.00	0.00	0.00
		Head - Analytics and Customer Insights	0.00	0.00	0.00	0.00	0.00	0.00
		Head - Content	20.00	0.00	100.00	0.00	0.00	100.00
		Head - Content Acquisition	20.00	0.00	100.00	0.00	0.00	100.00
		Head - Content Commissioning	0.00	0.00	0.00	0.00	0.00	0.00
		Head - Programme Planning and Scheduling	20.00	0.00	0.00	0.00	0.00	0.00
		Head of Marketing / Marketing Director	40.00	0.00	100.00	0.00	0.00	100.00
		Head of Sales / Sales Director	40.00	0.00	100.00	0.00	0.00	100.00
		Manager - Analytics and Customer Insights	20.00	0.00	0.00	0.00	0.00	0.00
		Manager - Content Acquisition	0.00	0.00	0.00	0.00	0.00	0.00
		Manager - Content Commissioning	0.00	0.00	0.00	0.00	0.00	0.00
		Manager - Localisation	0.00	0.00	0.00	0.00	0.00	0.00
		Manager - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	0.00	0.00
		Manager - Standards and Practices	0.00	0.00	0.00	0.00	0.00	0.00
		Marketing Executive	40.00	0.00	100.00	0.00	0.00	100.00
		Marketing Manager	40.00	0.00	100.00	0.00	0.00	100.00
		Product Manager	20.00	0.00	100.00	0.00	0.00	100.00
		Sales Executive	20.00	0.00	100.00	0.00	0.00	100.00
		Sales Manager	20.00	0.00	100.00	0.00	0.00	100.00
		Senior Executive - Product Management	20.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
Common Skills/Jobs across Audiovisual Media Domain		**Pre-production**						
		Director / Art Director / Creative Director	85.71	20.00	60.00	20.00	0.00	100.00
		Scriptwriting assistant	71.43	50.00	50.00	0.00	0.00	100.00
		Production						
		Creative Director / Animation Director	87.50	28.57	57.14	14.29	0.00	100.00
		Post-production						
		Post-Production Supervisor	62.50	0.00	100.00	0.00	0.00	100.00
		Post-Production Assistant	50.00	0.00	100.00	0.00	0.00	100.00
		Media Editor (Color Grading, Online Editing)	75.00	20.00	80.00	0.00	0.00	100.00
		Production crew	57.14	0.00	66.67	33.33	0.00	100.00
		Project Management	75.00	100.00	0.00	0.00	0.00	100.00

Similar to the previous slide, Table 51.B also shows the responses from creative enterprises under the Design Domain, which highlights the skills identified in the Furniture and Fixtures subsector. Specifically, the respondents indicated that the following skills are applicable to their respective creative subsector, with at least 50.00% of respondents.

- Designing and Prototyping of Furniture and Home Decors
- Material Manipulation
- Material Preparation
- Planning, Estimation, and Costing of Raw Materials
- Product Engineering (pitch, comfort, size standards)
- Working Drawing Preparation, Full Sizing, and Interpretation
- Materials Specialist/Procurement Officer (Materials Engineer)

- Advanced machine operation/manipulation
- Assembly (pre sanding preparation)
- Factory Floor Supervisors
- Furniture Technician (machine troubleshooting, repairs, etc.)
- Manufacturing Supervisor
- Proper Use of Hand Tools
- Quality Inspector/Checker
- Quality Supervisor
- Sanders

- Graphic Designer
- Product Designer
- Calculation and identification of finishing materials
- Knowledge on different finishing materials and applications

- Metal Finishers
- Wood Furniture Finisher
- Wood (natural and engineered wood): Varnishing/Painting/Finishing
- Painters
- Paint Sprayers

Furthermore, the following skills/job requirements are projected to experience the highest percentage of shortages: Designing and Prototyping of Furniture and Home Decors, Working Drawing Preparation, Full Sizing and Interpretation, Casters, Pottery and Resin Moulding and Sculpting, Sample Makers, and Hand Painters (pottery & goth).

Table 51.B
Projected Distribution of the Skills Supply for the next 5 years - Design Domain

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
B. Design	Furniture and Fixtures	**Pre-production**						
		Designing and Prototyping of Furniture and Home Decors	66.67	100.00	0.00	0.00	0.00	100.00
		Material Manipulation	100.00	0.00	100.00	0.00	0.00	100.00
		Material Preparation	100.00	0.00	66.67	33.33	0.00	100.00
		Planning, Estimation, and Costing of Raw Materials	100.00	0.00	100.00	0.00	0.00	100.00
		Product Engineering (pitch, comfort, size standards)	100.00	33.33	33.33	33.33	0.00	100.00
		Working Drawing Preparation, Full Sizing, and Interpretation	66.67	50.00	0.00	50.00	0.00	100.00
		Raw Materials and Components						
		Materials Specialist/Procurement Officer (Materials Engineer)	66.67	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Production and Assembly						
		3D Printing Operator	0.00	0.00	0.00	0.00	0.00	0.00
		3D Printing Technician	0.00	0.00	0.00	0.00	0.00	0.00
		Advanced machine operation/manipulation	66.67	0.00	100.00	0.00	0.00	100.00
		Assembly (pre sanding preparation)	100.00	0.00	66.67	33.33	0.00	100.00
		Bamboo Furniture	33.33	0.00	100.00	0.00	0.00	100.00
		Bending (Wood and Rattan)	33.33	0.00	100.00	0.00	0.00	100.00
		CAD Operator	33.33	0.00	0.00	100.00	0.00	100.00
		Casters	33.33	100.00	0.00	0.00	0.00	100.00
		CNC Machinist/Operator (Wood Carving and Cabinetry)	0.00	0.00	0.00	0.00	0.00	0.00
		Color Technologist/Technician	33.33	0.00	100.00	0.00	0.00	100.00
		Computer Numerical Control (CNC) Operator	0.00	0.00	0.00	0.00	0.00	0.00
		Factory Floor Supervisors	100.00	0.00	66.67	33.33	0.00	100.00
		Furniture Assembler - Wood Joinery	33.33	0.00	100.00	0.00	0.00	100.00
		Furniture Technician (machine troubleshooting, repairs, etc.)	100.00	0.00	100.00	0.00	0.00	100.00
		Furniture Upholstery (foam application, textile cutting, insulating fibers application, textile covering, quilting)	33.33	0.00	100.00	0.00	0.00	100.00
		Furniture Weaver (different weaving techniques using natural materials like Sulihiya)	33.33	0.00	100.00	0.00	0.00	100.00
		Lamination (Veneering)	33.33	0.00	100.00	0.00	0.00	100.00
		Manufacturing Supervisor	100.00	0.00	100.00	0.00	0.00	100.00
		Master Carpenters - Wood	33.33	0.00	100.00	0.00	0.00	100.00
		Metal and Stainless Operators - Bending	33.33	0.00	100.00	0.00	0.00	100.00
		Metal and Stainless Operators - Buffing	33.33	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Metal and Stainless Operators - Welding	33.33	0.00	100.00	0.00	0.00	100.00
		Metal Painting	0.00	0.00	0.00	0.00	0.00	0.00
		Metal Plating (Chroming gold plating)	0.00	0.00	0.00	0.00	0.00	0.00
		Metal Working Lathe Operation and Manipulation	0.00	0.00	0.00	0.00	0.00	0.00
		Milling Machine Operation	0.00	0.00	0.00	0.00	0.00	0.00
		Pottery and Resin Moulding and Sculpting	33.33	100.00	0.00	0.00	0.00	100.00
		Proper Use of Hand Tools	100.00	0.00	100.00	0.00	0.00	100.00
		Quality Inspector/Checker	100.00	0.00	66.67	33.33	0.00	100.00
		Quality Supervisor	100.00	33.33	66.67	0.00	0.00	100.00
		Rattan Framers	33.33	0.00	100.00	0.00	0.00	100.00
		Rope Makers	0.00	0.00	0.00	0.00	0.00	0.00
		Sample Makers	33.33	100.00	0.00	0.00	0.00	100.00
		Sanders	66.67	0.00	50.00	50.00	0.00	100.00
		Wood (natural and engineered wood): Carpentry	33.33	0.00	100.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Joining	33.33	0.00	100.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Laminating	33.33	0.00	100.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Machineries	33.33	0.00	100.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Preparation/Mixology	0.00	0.00	0.00	0.00	0.00	0.00
		Wood (natural and engineered wood): Veneering and Marquetry	33.33	0.00	100.00	0.00	0.00	100.00
		Wood Working and Metal Machine Operator	0.00	0.00	0.00	0.00	0.00	0.00
		Metal Furniture Designer	0.00	0.00	0.00	0.00	0.00	0.00
		Graphic Designer	66.67	0.00	100.00	0.00	0.00	100.00
		Product Designer	66.67	0.00	100.00	0.00	0.00	100.00
		Woodcraft Designer	0.00	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Finishing						
		Calculation and identification of finishing materials	50.00	0.00	100.00	0.00	0.00	100.00
		Hand Painters (pottery & goth)	33.33	100.00	0.00	0.00	0.00	100.00
		Knowledge on different finishing materials and applications	100.00	0.00	100.00	0.00	0.00	100.00
		Metal Finishers	50.00	0.00	100.00	0.00	0.00	100.00
		Wood Furniture Finisher	50.00	0.00	100.00	0.00	0.00	100.00
		Wood Carving Supplier	0.00	0.00	0.00	0.00	0.00	0.00
		Wood Carver	0.00	0.00	0.00	0.00	0.00	0.00
		Wood Product Trade and Exhibit Organizer	0.00	0.00	0.00	0.00	0.00	0.00
		Wood (natural and engineered wood): Varnishing/Painting/Finishing	50.00	0.00	100.00	0.00	0.00	100.00
		Painters	50.00	0.00	100.00	0.00	0.00	100.00
		Color Technician	0.00	0.00	0.00	0.00	0.00	0.00
		Hand Crafters	0.00	0.00	0.00	0.00	0.00	0.00
		Paint Sprayers	66.67	0.00	100.00	0.00	0.00	100.00

Table 51.C, which covers the Digital Interactive Media Domain, also presents data on the projected skills supply for creative enterprises over the next five years. The results indicate that a significant portion, at least 50.00%, of respondents possess skills applicable to their respective creative enterprises. Below are as follows:

- Project Manager
- Social Media Marketing
- Content Creator
- Video Editor
- Youtuber

- Copywriter
- Graphic Designer
- Videographer
- Multimedia Artist
- Livestream Production

- IT Operations Management
- Web Developer
- Frontend Developer
- Mobile Application Developer
- Software Development with AI
- Quality Assurance Supervisor
- Full Stack Engineer
- C Language Programmer
- Programming

- Software Designer
- DevOps Consultant
- System Analyst
- Software Quality Assurance Analyst
- Project Manager
- Business Developer
- UI/UX Designer
- Trends Analytics
- Data Tracker

Upon further analysis, the following skills/jobs are anticipated to have shortage in the next five years; IT Operations Management, Web Developer, Mobile Application Developer, Software Development with AI, Quality Assurance Supervisor, Full Stack Engineer, C Language Programmer, Programming,Software Designer, System Analyst, Project Manager, Business Developer, UI/UX Designer, Data Tracker.

Table 51.C.

Projected Distribution of the Skills Supply for the next 5 years - Digital Interactive Media Domain

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
Digital Interactive Media	Digitalized Creative Content	Project Manager	100.00	0.00	100.00	0.00	0.00	100.00
		eCommerce Specialist	0.00	0.00	0.00	0.00	0.00	0.00
		eCommerce Associate	0.00	0.00	0.00	0.00	0.00	0.00
		eCommerce Merchandiser	0.00	0.00	0.00	0.00	0.00	0.00
		eCommerce Operation Specialist	0.00	0.00	0.00	0.00	0.00	0.00
		eCommerce Freelancer	0.00	0.00	0.00	0.00	0.00	0.00
		Social Media And E-Commerce Site Advertising Specialist	0.00	0.00	0.00	0.00	0.00	0.00
		eCommerce Assistant	0.00	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Social Media Marketing	100.00	0.00	100.00	0.00	0.00	100.00
		Content Creator	100.00	0.00	100.00	0.00	0.00	100.00
		Video Editor	100.00	0.00	100.00	0.00	0.00	100.00
		Youtuber	100.00	0.00	100.00	0.00	0.00	100.00
		Podcaster	0.00	0.00	100.00	0.00	0.00	100.00
		Copywriter	100.00	0.00	100.00	0.00	0.00	100.00
		Graphic Designer	100.00	0.00	100.00	0.00	0.00	100.00
		Videographer	100.00	0.00	100.00	0.00	0.00	100.00
		Multimedia Artist	100.00	0.00	100.00	0.00	0.00	100.00
		Collections Specialist	0.00	0.00	0.00	0.00	0.00	0.00
		Livestream Production	100.00	0.00	100.00	0.00	0.00	100.00
	Game Development	Head Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Lead Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Senior Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Mid-Level Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Junior Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Lead Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Senior Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Junior Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Game Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Environment Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Asset Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Splash Artist	0.00	0.00	0.00	0.00	100.00	0.00
		Gameplay Animator	0.00	0.00	0.00	0.00	100.00	0.00
		FX Artist	0.00	0.00	0.00	0.00	100.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
		Game Illustrator	0.00	0.00	0.00	0.00	100.00	0.00
		AI Programmer	0.00	0.00	0.00	0.00	100.00	0.00
		Gameplay Engineer	0.00	0.00	0.00	0.00	100.00	0.00
		Creative Director	0.00	0.00	0.00	0.00	100.00	0.00
		Lead Game Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Senior Game Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Narrative Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Systems Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Level Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Game Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Game Writer	0.00	0.00	0.00	0.00	100.00	0.00
		Junior Game Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Executive Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00
		Senior Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00
		Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00
		Project Manager	0.00	0.00	0.00	0.00	100.00	0.00
		Project Assistant/Coordinator	0.00	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Manager	0.00	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Lead Tester	0.00	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Tester	0.00	0.00	0.00	0.00	100.00	0.00
		Audio Director	0.00	0.00	0.00	0.00	100.00	0.00
		Lead Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Senior Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00
		Junior Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Applicability %	Changes (%)				
				Shortage	No change	Surplus	N/A	Total
	Software Development	IT Operations Management	100.00	100.00	0.00	0.00	0.00	100.00
		Web Developer	100.00	100.00	0.00	0.00	0.00	100.00
		Frontend Developer	100.00	0.00	100.00	0.00	0.00	100.00
		Mobile Application Developer	100.00	100.00	0.00	0.00	0.00	100.00
		Software Development with AI	100.00	100.00	0.00	0.00	0.00	100.00
		Quality Assurance Supervisor	100.00	100.00	0.00	0.00	0.00	100.00
		Full Stack Engineer	100.00	100.00	0.00	0.00	0.00	100.00
		C Language Programmer	100.00	100.00	0.00	0.00	0.00	100.00
		Programming	100.00	100.00	0.00	0.00	0.00	100.00
		Software Designer	100.00	100.00	0.00	0.00	0.00	100.00
		DevOps Consultant	100.00	0.00	100.00	0.00	0.00	100.00
		System Analyst	100.00	100.00	0.00	0.00	0.00	100.00
		Software Quality Assurance Analyst	100.00	0.00	0.00	100.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain		Project Manager	100.00	66.67	33.33	0.00	0.00	100.00
		Intellectual Property Managers	33.33	0.00	100.00	0.00	0.00	100.00
		Producer	33.33	0.00	100.00	0.00	0.00	100.00
		Business Developer	100.00	66.67	33.33	0.00	0.00	100.00
		UI/UX Designer	66.67	50.00	50.00	0.00	0.00	100.00
		Trends Analytics	100.00	33.33	66.67	0.00	0.00	100.00
		Real time Animation	33.33	0.00	100.00	0.00	0.00	100.00
		Data Tracker	66.67	50.00	50.00	0.00	0.00	100.00

Note: No responses were received for this section from the Game Development subsector.

Table 52 lists the skills projected to be difficult to fill by creative enterprises over the next five years. These skills/jobs were identified by respondents as positions they anticipate having trouble filling.

Consistent with the information presented in the preceding tables, the following list outlines anticipated skill/job shortages and hard-to-fill positions, organized by creative domain:

Audiovisual Media Domain

Animation subsector
- Technical Director
- Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Senior 2D Clean Up & In-Between Artist
- Lead 2D Animator
- Senior 2D Animator
- Senior 3D Animator
- Junior 3D Animator
- 3D Compositor
- Screenplay
- Scriptwriting assistant
- Project Management

Film and Video subsector
- Head Scriptwriter
- Screenwriter/Scriptwriter
- 1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)
- Sound Recordist
- SFX Coordinator
- Sound Editor

Design Domain

Furniture and Fixtures
- Designing and Prototyping of Furniture and Home Decors
- Working Drawing Preparation, Full Sizing, and Interpretation
- Casters
- Pottery and Resin Moulding and Sculpting
- Sample Makers
- Hand Painters (pottery & goth)

Digital Interactive Media Domain

Software Development

- IT Operations Management
- Web Developer
- Mobile Application Developer
- Software Development with AI
- Quality Assurance Supervisor
- Full Stack Engineer

- C Language Programmer
- Programming
- Software Designer
- System Analyst
- Project Manager
- Business Developer
- UI/UX Designer

Table 52.

Hard-to-Fill Skills/Jobs by Creative Domain and by subsectors

Audiovisual Media			Design	Digital Interactive Media		
Animation	**Film and Video**	**Common Skills/Jobs across Audiovisual Media Domain**	**Furniture and Fixtures**	**Digitalized Creative Content**	**Software Development**	**Common Skills/Jobs across Digital Interactive Media Domain**
Lead 2D Key Layout Artist	Executive Producer	Director / Art Director / Creative Director	Designing and Prototyping of Furniture and Home Decors	Project Manager	IT Operations Management	Project Manager
Lead Storyboard / Animatic Artist	Producer	Scriptwriting assistant	Material Manipulation	eCommerce Specialist	Web Developer	Business Developer
Technical Director	Assistant Producer	Creative Director / Animation Director	Planning, Estimation, and Costing of Raw Materials	eCommerce Associate	Frontend Developer	UI/UX Designer

Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	Line Producer	Post-Production Supervisor	Product Engineering (pitch, comfort, size standards)	eCommerce Merchandiser	Mobile Application Developer	Trends Analytics
Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	Head Scriptwriter	Media Editor (Color Grading, Online Editing)	Working Drawing Preparation, Full Sizing, and Interpretation	eCommerce Operation Specialist	Software Development with AI	Data Tracker
Lead 2D Clean Up & In-Between Artist	Screenwriter/ Scriptwriter	Project Management	Materials Specialist/Procurement Officer (Materials Engineer)	Social Media And E-Commerce Site Advertising Specialist	Quality Assurance Supervisor	
Senior 2D Clean Up & In-Between Artist	Cinematographer		Assembly (pre sanding preparation)	Social Media Marketing	Full Stack Engineer	
Lead 2D Animator	Camera operator		Casters	Content Creator	C Language Programmer	
Senior 2D Animator	1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)		Color Technologist/Technician	Youtuber	Programming	
Lead 2D Layout / Color-Background Artist	Production Manager		Factory Floor Supervisors	Videographer	Software Designer	

Senior 2D Layout / Color-Background Artist	Assistant production manager		Furniture Technician (machine troubleshooting, repairs, etc.)	Multimedia Artist	DevOps Consultant	
Senior 3D Animator	Production designer		Furniture Upholstery (foam application, textile cutting, insulating fibers application, textile covering, quilting)	Livestream Production	System Analyst	
Junior 3D Animator	Gaffer		Lamination (Veneering)		Software Quality Assurance Analyst	
3D Compositor	Grip / Lighting Technician		Metal and Stainless Operators - Bending			
Screenplay	Junior Grip / Junior Lighting Technician		Metal and Stainless Operators - Buffing			
Production Manager	Key Grip		Metal and Stainless Operators -			

			Welding			
Producer	Set Designer		Pottery and Resin Moulding and Sculpting			
Head Scriptwriter	Sound Recordist		Quality Inspector/Checker			
Screenwriter/Scriptwriter	Costume designer		Quality Supervisor			
1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	Key makeup artist		Sample Makers			
Assistant production manager	Key hairstylist		Graphic Designer			
Junior Grip / Junior Lighting Technician	SFX Coordinator		Product Designer			
Sound Recordist	Video Editor		Hand Painters (pottery & goth)			
Costume designer	VFX Producer		Paint Sprayers			
SFX Coordinator	Sound Editor					
Sound Editor						

Note: No responses were received for this section from the Game Development subsector.

According of Table 53, Lead 2D Rigging Artist, Assistant 2D Editor / Compositor, Sound Recordist, Sound Editor, Designing and Prototyping of Furniture and Home Decors, CAD Operator, Color Technologist/Technician, eCommerce Associate, eCommerce Merchandiser had are the top skills/jobs that needed a TVET graduate for the job. Among the skills/jobs mentioned, only Sound Recordist, Sound Editor, Designing and Prototyping of Furniture and Home Decors, Color Technologist/Technician, eCommerce Associate, eCommerce Merchandiser were also identified in the previous tables that are anticipated to have shortage and hard-to-fill.

Similar to Table 53, Table 54 presents the projected skills/job supply for the next five years, categorized by the highest required educational qualification. These skills/jobs are applicable across all subsectors within the Audiovisual Media and Digital Interactive Media domains. For the Audiovisual Media domain, skills/jobs such as Post Production Assistant and Media Editor (Color, Grading, Online Editing) were identified as requiring TVET graduates. In the Digital Interactive Media domain, respondents indicated that all identified skills/jobs applicable across all subsectors require higher education graduates.

Table 53.
Distribution of the Projected Skills Supply for the Next 5 years by Highest Educational Qualification Needed, by Creative Domain and by subsectors

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
Audiovisual Media	Animation	**Pre-production (Pre-visualization)**					
		Lead Previz / 3D Layout Artist	50.00	0.00	50.00	0.00	100.00
		Senior Previz / 3D Layout Artist	50.00	0.00	50.00	0.00	100.00
		Junior Previz / 3D Layout Artist	50.00	0.00	50.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Lead 2D Key Layout Artist	50.00	25.00	25.00	0.00	100.00
		Senior 2D Key Layout Artist	50.00	0.00	50.00	0.00	100.00
		Junior 2D Layout Artist	50.00	25.00	25.00	0.00	100.00
		Lead 2D Rigging Artist	25.00	50.00	25.00	0.00	100.00
		Senior Rigging Artist	33.33	33.33	33.33	0.00	100.00
		Junior Rigging Artist	33.33	33.33	33.33	0.00	100.00
		Lead Storyboard / Animatic Artist	50.00	25.00	25.00	0.00	100.00
		Senior Storyboard / Animatic Artist	50.00	0.00	50.00	0.00	100.00
		Junior Storyboard / Animatic Artist	50.00	25.00	25.00	0.00	100.00
		Lead Concept Artist	33.33	33.33	33.33	0.00	100.00
		Senior Concept Artist	50.00	0.00	50.00	0.00	100.00
		Junior Concept Artist	50.00	25.00	25.00	0.00	100.00
		Production (2D Animation)					
		Technical Director	20.00	20.00	60.00	0.00	100.00
		Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	33.33	33.33	33.33	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	33.33	33.33	33.33	0.00	100.00
		Junior 2D Digital Ink & Paint Artist	50.00	25.00	25.00	0.00	100.00
		Lead 2D Clean Up & In-Between Artist	50.00	25.00	25.00	0.00	100.00
		Senior 2D Clean Up & In-Between Artist	33.33	33.33	33.33	0.00	100.00
		Junior 2D Clean Up & In-Between Artist	50.00	25.00	25.00	0.00	100.00
		Lead 2D Animator	40.00	40.00	20.00	0.00	100.00
		Senior 2D Animator	40.00	40.00	20.00	0.00	100.00
		Junior 2D Animator	40.00	40.00	20.00	0.00	100.00
		Lead 2D Layout / Color-Background Artist	40.00	40.00	20.00	0.00	100.00
		Senior 2D Layout / Color-Background Artist	40.00	40.00	20.00	0.00	100.00
		Junior 2D Layout / Color-Background Artist	40.00	40.00	20.00	0.00	100.00
		Senior 2D Scene Builder / Set-up Artist	33.33	33.33	33.33	0.00	100.00
		Junior 2D Scene Builder / Set-up Artist	33.33	33.33	33.33	0.00	100.00
		2D Game Asset (Basic)	50.00	25.00	25.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Production (3D Animation)					
		Episode Director	33.33	33.33	33.33	0.00	100.00
		Creative Supervisor / 3D Art Supervisor	50.00	0.00	50.00	0.00	100.00
		Lead 3D VFX Artist	50.00	0.00	50.00	0.00	100.00
		Senior 3D VFX Artist	50.00	0.00	50.00	0.00	100.00
		Junior 3D VFX Artist	50.00	0.00	50.00	0.00	100.00
		Lead 3D Lighting Artist	50.00	0.00	50.00	0.00	100.00
		Senior 3D Lighting Artist	50.00	0.00	50.00	0.00	100.00
		Junior 3D Lighting Artist	50.00	0.00	50.00	0.00	100.00
		Lead 3D Animator	50.00	0.00	50.00	0.00	100.00
		Senior 3D Animator	33.33	33.33	33.33	0.00	100.00
		Junior 3D Animator	33.33	33.33	33.33	0.00	100.00
		Lead 3D Rigging Artist	50.00	0.00	50.00	0.00	100.00
		Senior 3D Rigging Artist	50.00	0.00	50.00	0.00	100.00
		Junior 3D Rigging Artist	50.00	0.00	50.00	0.00	100.00
		Lead 3D Texture Artist	50.00	0.00	50.00	0.00	100.00
		Senior 3D Texture Artist	50.00	0.00	50.00	0.00	100.00
		Junior 3D Texture Artist	50.00	0.00	50.00	0.00	100.00
		Lead 3D Modeling Artist	50.00	0.00	50.00	0.00	100.00
		Senior 3D Modeling Artist	50.00	0.00	50.00	0.00	100.00
		Junior 3D Modeling Artist	50.00	0.00	50.00	0.00	100.00
		Animation Checker	50.00	0.00	50.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Animation Artistry	50.00	0.00	50.00	0.00	100.00
		3D Game Animation	50.00	0.00	50.00	0.00	100.00
		3D Game Asset (Basic)	50.00	0.00	50.00	0.00	100.00
		Post-Production					
		3D Compositor	100.00	0.00	0.00	0.00	100.00
		Assistant 2D Editor / Compositor	33.33	66.67	0.00	0.00	100.00
		Game Outsourcing	0.00	0.00	0.00	0.00	0.00
		Screenplay	100.00	0.00	0.00	0.00	100.00
		No Code Game Development,	0.00	0.00	0.00	0.00	0.00
		Pitching to Game Publishers	0.00	0.00	0.00	0.00	0.00
		Animation Operations (Studio Management)					
		Production Manager	0.00	0.00	100.00	0.00	100.00
		Digital Asset Manager	50.00	0.00	50.00	0.00	100.00
		Production Coordinator	66.67	33.33	0.00	0.00	100.00
		Digital Asset Librarian	50.00	0.00	50.00	0.00	100.00
	Film and Video	**Pre-production**					
		Casting Director	33.33	0.00	66.67	0.00	100.00
		Executive Producer	25.00	0.00	75.00	0.00	100.00
		Producer	20.00	0.00	80.00	0.00	100.00
		Assistant Producer	60.00	0.00	40.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Line Producer	50.00	0.00	50.00	0.00	100.00
		Location Manager	75.00	0.00	25.00	0.00	100.00
		Head Scriptwriter	20.00	20.00	60.00	0.00	100.00
		Screenwriter/Scriptwriter	20.00	40.00	40.00	0.00	100.00
		Production					
		Assistant Director	33.33	0.00	66.67	0.00	100.00
		Cinematographer	25.00	25.00	50.00	0.00	100.00
		Camera operator	50.00	25.00	25.00	0.00	100.00
		1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	66.67	0.00	33.33	0.00	100.00
		2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	66.67	0.00	33.33	0.00	100.00
		Production Manager	25.00	0.00	75.00	0.00	100.00
		Assistant production manager	33.33	0.00	66.67	0.00	100.00
		Production coordinator	0.00	33.33	66.67	0.00	100.00
		Production designer	25.00	0.00	75.00	0.00	100.00
		Floor Manager	100.00	0.00	0.00	0.00	100.00
		Art Department Assistant / Set Dresser	66.67	0.00	33.33	0.00	100.00
		Boom Operator	75.00	0.00	25.00	0.00	100.00
		Gaffer	50.00	25.00	25.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Grip / Lighting Technician	50.00	25.00	25.00	0.00	100.00
		Junior Grip / Junior Lighting Technician	33.33	33.33	33.33	0.00	100.00
		Key Grip	50.00	25.00	25.00	0.00	100.00
		Set Designer	50.00	25.00	25.00	0.00	100.00
		Construction coordinator	100.00	0.00	0.00	0.00	100.00
		Electrician	33.33	33.33	33.33	0.00	100.00
		Sound Recordist	25.00	50.00	25.00	0.00	100.00
		Studio Director / Outside Broadcast Director	0.00	0.00	100.00	0.00	100.00
		Studio Technical Director	0.00	0.00	100.00	0.00	100.00
		Technical Support Operator	100.00	0.00	0.00	0.00	100.00
		Vision Mixer / Switcher	50.00	0.00	50.00	0.00	100.00
		Stunt coordinator	66.67	0.00	33.33	0.00	100.00
		Costume designer	50.00	25.00	25.00	0.00	100.00
		Key makeup artist	50.00	25.00	25.00	0.00	100.00
		Key hairstylist	50.00	25.00	25.00	0.00	100.00
		SFX Coordinator	33.33	33.33	33.33	0.00	100.00
		Videographer	33.33	33.33	33.33	0.00	100.00
		AI Specialist	0.00	0.00	100.00	0.00	100.00
		Film Makers	0.00	33.33	66.67	0.00	100.00
		Post-production					
		Video Editor	0.00	33.33	66.67	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		VFX Producer	0.00	33.33	66.67	0.00	100.00
		Dialogue Editor	0.00	0.00	100.00	0.00	100.00
		Film Composer	0.00	0.00	100.00	0.00	100.00
		Music Supervisor	0.00	0.00	100.00	0.00	100.00
		Music Editor	0.00	0.00	100.00	0.00	100.00
		Sound Editor	0.00	50.00	50.00	0.00	100.00
		Supervising Sound Editor	0.00	0.00	100.00	0.00	100.00
		Film Management					
		Analyst - Analytics and Customer Insights	0.00	0.00	0.00	0.00	0.00
		Community Development Executive	0.00	0.00	0.00	0.00	0.00
		Community Development Specialist	0.00	0.00	0.00	0.00	0.00
		Executive - Content Acquisition	0.00	0.00	0.00	0.00	0.00
		Executive - Content Commissioning	0.00	0.00	0.00	0.00	0.00
		Executive - Localisation	0.00	0.00	0.00	0.00	0.00
		Executive - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	0.00
		Executive - Standards and Practices	0.00	0.00	0.00	0.00	0.00
		Head - Analytics and Customer Insights	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Head - Content	0.00	0.00	0.00	0.00	0.00
		Head - Content Acquisition	0.00	0.00	0.00	0.00	0.00
		Head - Content Commissioning	0.00	0.00	0.00	0.00	0.00
		Head - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	0.00
		Head of Marketing / Marketing Director	0.00	0.00	0.00	0.00	0.00
		Head of Sales / Sales Director	0.00	0.00	0.00	0.00	0.00
		Manager - Analytics and Customer Insights	0.00	0.00	0.00	0.00	0.00
		Manager - Content Acquisition	0.00	0.00	0.00	0.00	0.00
		Manager - Content Commissioning	0.00	0.00	0.00	0.00	0.00
		Manager - Localisation	0.00	0.00	0.00	0.00	0.00
		Manager - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	0.00
		Manager - Standards and Practices	0.00	0.00	0.00	0.00	0.00
		Marketing Executive	0.00	0.00	0.00	0.00	0.00
		Marketing Manager	0.00	0.00	0.00	0.00	0.00
		Product Manager	0.00	0.00	0.00	0.00	0.00
		Sales Executive	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Sales Manager	0.00	0.00	0.00	0.00	0.00
		Senior Executive - Product Management	0.00	0.00	0.00	0.00	0.00
B. Design	Furniture and Fixtures	**Pre-production**					
		Designing and Prototyping of Furniture and Home Decors	50.00	50.00	0.00	0.00	100.00
		Material Manipulation	66.67	33.33	0.00	0.00	100.00
		Material Preparation	66.67	33.33	0.00	0.00	100.00
		Planning, Estimation, and Costing of Raw Materials	66.67	0.00	33.33	0.00	100.00
		Product Engineering (pitch, comfort, size standards)	66.67	0.00	33.33	0.00	100.00
		Working Drawing Preparation, Full Sizing, and Interpretation	100.00	0.00	0.00	0.00	100.00
		Raw Materials and Components					
		Materials Specialist/Procurement Officer (Materials Engineer)	50.00	0.00	50.00	0.00	100.00
		Production and Assembly					
		3D Printing Operator	0.00	0.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		3D Printing Technician	0.00	0.00	0.00	0.00	0.00
		Advanced machine operation/manipulation	50.00	0.00	50.00	0.00	100.00
		Assembly (pre sanding preparation)	100.00	0.00	0.00	0.00	100.00
		Bamboo Furniture	100.00	0.00	0.00	0.00	100.00
		Bending (Wood and Rattan)	100.00	0.00	0.00	0.00	100.00
		CAD Operator	0.00	100.00	0.00	0.00	100.00
		Casters	100.00	0.00	0.00	0.00	100.00
		CNC Machinist/Operator (Wood Carving and Cabinetry)	0.00	0.00	0.00	0.00	0.00
		Color Technologist/Technician	0.00	100.00	0.00	0.00	100.00
		Computer Numerical Control (CNC) Operator	0.00	0.00	0.00	0.00	0.00
		Factory Floor Supervisors	100.00	0.00	0.00	0.00	100.00
		Furniture Assembler - Wood Joinery	100.00	0.00	0.00	0.00	100.00
		Furniture Technician (machine troubleshooting, repairs, etc.)	66.67	33.33	0.00	0.00	100.00
		Furniture Upholstery (foam application, textile cutting, insulating fibers	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		application, textile covering, quilting)					
		Furniture Weaver (different weaving techniques using natural materials like Sulihiya)	100.00	0.00	0.00	0.00	100.00
		Lamination (Veneering)	100.00	0.00	0.00	0.00	100.00
		Manufacturing Supervisor	66.67	0.00	33.33	0.00	100.00
		Master Carpenters - Wood	100.00	0.00	0.00	0.00	100.00
		Metal and Stainless Operators - Bending	100.00	0.00	0.00	0.00	100.00
		Metal and Stainless Operators - Buffing	100.00	0.00	0.00	0.00	100.00
		Metal and Stainless Operators - Welding	100.00	0.00	0.00	0.00	100.00
		Metal Painting	0.00	0.00	0.00	0.00	0.00
		Metal Plating (Chroming gold plating)	0.00	0.00	0.00	0.00	0.00
		Metal Working Lathe Operation and Manipulation	0.00	0.00	0.00	0.00	0.00
		Milling Machine Operation	0.00	0.00	0.00	0.00	0.00
		Pottery and Resin Moulding and Sculpting	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Proper Use of Hand Tools	66.67	33.33	0.00	0.00	100.00
		Quality Inspector/Checker	100.00	0.00	0.00	0.00	100.00
		Quality Supervisor	100.00	0.00	0.00	0.00	100.00
		Rattan Framers	100.00	0.00	0.00	0.00	100.00
		Rope Makers	0.00	0.00	0.00	0.00	0.00
		Sample Makers	100.00	0.00	0.00	0.00	100.00
		Sanders	100.00	0.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Carpentry	100.00	0.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Joining	100.00	0.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Laminating	100.00	0.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Machineries	100.00	0.00	0.00	0.00	100.00
		Wood (natural and engineered wood): Preparation/Mixology	0.00	0.00	0.00	0.00	0.00
		Wood (natural and engineered wood): Veneering and Marquetry	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Wood Working and Metal Machine Operator	0.00	0.00	0.00	0.00	0.00
		Metal Furniture Designer	0.00	0.00	0.00	0.00	0.00
		Graphic Designer	0.00	0.00	100.00	0.00	100.00
		Product Designer	0.00	0.00	100.00	0.00	100.00
		Woodcraft Designer	0.00	0.00	0.00	0.00	0.00
		Finishing					
		Calculation and identification of finishing materials	0.00	0.00	100.00	0.00	100.00
		Hand Painters (pottery & goth)	100.00	0.00	0.00	0.00	100.00
		Knowledge on different finishing materials and applications	50.00	0.00	50.00	0.00	100.00
		Metal Finishers	100.00	0.00	0.00	0.00	100.00
		Wood Furniture Finisher	100.00	0.00	0.00	0.00	100.00
		Wood Carving Supplier	0.00	0.00	0.00	0.00	0.00
		Wood Carver	0.00	0.00	0.00	0.00	0.00
		Wood Product Trade and Exhibit Organizer	0.00	0.00	0.00	0.00	0.00
		Wood (natural and engineered wood): Varnishing/Painting/Finishing	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Painters	100.00	0.00	0.00	0.00	100.00
		Color Technician	0.00	0.00	0.00	0.00	0.00
		Hand Crafters	0.00	0.00	0.00	0.00	0.00
		Paint Sprayers	100.00	0.00	0.00	0.00	100.00
C. Digital Interactive Media	Digitalized Creative Content	Project Manager	0.00	0.00	100.00	0.00	100.00
		eCommerce Specialist	0.00	0.00	100.00	0.00	100.00
		eCommerce Associate	0.00	100.00	0.00	0.00	100.00
		eCommerce Merchandiser	0.00	100.00	0.00	0.00	100.00
		eCommerce Operation Specialist	0.00	0.00	100.00	0.00	100.00
		eCommerce Freelancer	0.00	0.00	100.00	0.00	100.00
		Social Media And E-Commerce Site Advertising Specialist	0.00	0.00	100.00	0.00	100.00
		eCommerce Assistant	0.00	0.00	100.00	0.00	100.00
		Social Media Marketing	0.00	0.00	100.00	0.00	100.00
		Content Creator	0.00	0.00	100.00	0.00	100.00
		Video Editor	0.00	0.00	100.00	0.00	100.00
		Youtuber	0.00	0.00	100.00	0.00	100.00
		Podcaster	0.00	0.00	100.00	0.00	100.00
		Copywriter	0.00	0.00	100.00	0.00	100.00
		Graphic Designer	0.00	0.00	100.00	0.00	100.00
		Videographer	0.00	0.00	100.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Multimedia Artist	0.00	0.00	100.00	0.00	100.00
		Collections Specialist	0.00	0.00	100.00	0.00	100.00
		Livestream Production	0.00	0.00	100.00	0.00	100.00
	Game Development	Head Game Programmer	0.00	0.00	0.00	100.00	0.00
		Lead Game Programmer	0.00	0.00	0.00	100.00	0.00
		Senior Game Programmer	0.00	0.00	0.00	100.00	0.00
		Mid-Level Programmer	0.00	0.00	0.00	100.00	0.00
		Junior Programmer	0.00	0.00	0.00	100.00	0.00
		Lead Technical Artist	0.00	0.00	0.00	100.00	0.00
		Senior Technical Artist	0.00	0.00	0.00	100.00	0.00
		Technical Artist	0.00	0.00	0.00	100.00	0.00
		Junior Technical Artist	0.00	0.00	0.00	100.00	0.00
		Game Artist	0.00	0.00	0.00	100.00	0.00
		Environment Artist	0.00	0.00	0.00	100.00	0.00
		Asset Artist	0.00	0.00	0.00	100.00	0.00
		Splash Artist	0.00	0.00	0.00	100.00	0.00
		Gameplay Animator	0.00	0.00	0.00	100.00	0.00
		FX Artist	0.00	0.00	0.00	100.00	0.00
		Game Illustrator	0.00	0.00	0.00	100.00	0.00
		AI Programmer	0.00	0.00	0.00	100.00	0.00
		Gameplay Engineer	0.00	0.00	0.00	100.00	0.00
		Creative Director	0.00	0.00	0.00	100.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Lead Game Designer	0.00	0.00	0.00	100.00	0.00
		Senior Game Designer	0.00	0.00	0.00	100.00	0.00
		Narrative Designer	0.00	0.00	0.00	100.00	0.00
		Systems Designer	0.00	0.00	0.00	100.00	0.00
		Level Designer	0.00	0.00	0.00	100.00	0.00
		Game Designer	0.00	0.00	0.00	100.00	0.00
		Game Writer	0.00	0.00	0.00	100.00	0.00
		Junior Game Designer	0.00	0.00	0.00	100.00	0.00
		Executive Producer - Games	0.00	0.00	0.00	100.00	0.00
		Senior Producer - Games	0.00	0.00	0.00	100.00	0.00
		Producer - Games	0.00	0.00	0.00	100.00	0.00
		Project Manager	0.00	0.00	0.00	100.00	0.00
		Project Assistant/Coordinator	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Manager	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Lead Tester	0.00	0.00	0.00	100.00	0.00
		Quality Assurance Tester	0.00	0.00	0.00	100.00	0.00
		Audio Director	0.00	0.00	0.00	100.00	0.00
		Lead Audio Designer	0.00	0.00	0.00	100.00	0.00
		Senior Game Audio Designer	0.00	0.00	0.00	100.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Highest Educational Qualification Needed (%)				
			Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	N/A	Total
		Game Audio Designer	0.00	0.00	0.00	100.00	0.00
		Junior Game Audio Designer	0.00	0.00	0.00	100.00	0.00
	Software Development	IT Operations Management	0.00	0.00	100.00	0.00	100.00
		Web Developer	0.00	0.00	100.00	0.00	100.00
		Frontend Developer	0.00	0.00	100.00	0.00	100.00
		Mobile Application Developer	0.00	0.00	100.00	0.00	100.00
		Software Development with AI	0.00	0.00	100.00	0.00	100.00
		Quality Assurance Supervisor	0.00	0.00	100.00	0.00	100.00
		Full Stack Engineer	0.00	0.00	100.00	0.00	100.00
		C Language Programmer	0.00	0.00	100.00	0.00	100.00
		Programming	0.00	0.00	100.00	0.00	100.00
		Software Designer	0.00	0.00	100.00	0.00	100.00
		DevOps Consultant	0.00	0.00	100.00	0.00	100.00
		System Analyst	0.00	0.00	100.00	0.00	100.00
		Software Quality Assurance Analyst	0.00	0.00	100.00	0.00	100.00

Table 54.

Distribution of the Projected Skills Supply (Cross Sectoral) for the Next 5 years by Highest Educational Qualification Needed, by Domain

Skills/Jobs	Audiovisual Media				Digital Interactive Media			
	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	Total	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)	Total
Pre-production								
Director / Art Director / Creative Director	20.00	20.00	60.00	100.00				0.00
Scriptwriting assistant	33.33	0.00	66.67	100.00				0.00
Production								
Creative Director / Animation Director	0.00%	16.67%	83.33%	1.00				0.00
Post-production								
Post-Production Supervisor	33.33	0.00	66.67	100.00				0.00
Post-Production Assistant	0.00	50.00	50.00	100.00				0.00
Media Editor (Color Grading, Online Editing)	25.00	50.00	25.00	100.00				0.00
Production crew	50.00	0.00	50.00	100.00				0.00
Project Management	0.00	0.00	100.00	100.00				0.00
Project Manager				0.00	0.00	0.00	100.00	100.00
Intellectual Property Managers				0.00	0.00	0.00	100.00	100.00
Producer				0.00	0.00	0.00	100.00	100.00
Business Developer				0.00	0.00	0.00	100.00	100.00

UI/UX Designer				0.00	0.00	0.00	100.00	100.00
Trends Analytics				0.00	0.00	0.00	100.00	100.00
Real time Animation				0.00	0.00	0.00	100.00	100.00
Data Tracker				0.00	0.00	0.00	100.00	100.00

Table 55 and 56 presents data on whether the identified skills/jobs require a technical vocational certificate or national certification. At least 50% of the responding creative enterprises indicated that the following skills/jobs require such certification. Further analysis revealed that while only Lead 2D Rigging Artist, Sound Editor, Post-Production Assistant, Media Editor (Color Grading, Online Editing) were explicitly identified as requiring TVET graduates, these skills/jobs appear to require a technical vocational certificate or national certification even when a basic or higher education degree is also required.

- Lead 2D Key Layout Artist
- Junior 2D Layout Artist
- Lead 2D Rigging Artist
- Lead Storyboard / Animatic Artist
- Junior Storyboard / Animatic Artist
- Lead Concept Artist
- Junior Concept Artist
- Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)
- Junior 2D Digital Ink & Paint Artist
- Lead 2D Clean Up & In-Between Artist
- Senior 2D Clean Up & In-Between Artist
- Junior 2D Clean Up & In-Between Artist
- 2D Game Asset (Basic)
- Digital Asset Manager
- Digital Asset Librarian
- Casting Director

- Screenwriter/Scriptwriter
- Cinematographer
- Camera operator
- Gaffer
- Grip / Lighting Technician
- Junior Grip / Junior Lighting Technician
- Key Grip
- Set Designer
- Electrician
- Sound Recordist
- Vision Mixer / Switcher
- Stunt coordinator
- Costume designer
- Key makeup artist
- Key hairstylist
- Videographer
- Film Makers

- Video Editor
- VFX Producer
- Sound Editor
- Director / Art Director / Creative Director

- Scriptwriting assistant
- Creative Director / Animation Director
- Post-Production Assistant
- Media Editor (Color Grading, Online Editing)
- Production crew

Table 55.

Percentage of Creative Enterprises based on the Technical Vocational Certificate/National Certificate Requirement, by Subsector

Creative Domains	Creative Subsectors	Skills/Jobs	%
Audiovisual Media	**Animation**	**Pre-production (Pre-visualization)**	
		Lead Previz / 3D Layout Artist	0.00
		Senior Previz / 3D Layout Artist	0.00
		Junior Previz / 3D Layout Artist	0.00
		Lead 2D Key Layout Artist	50.00
		Senior 2D Key Layout Artist	0.00
		Junior 2D Layout Artist	50.00
		Lead 2D Rigging Artist	50.00
		Senior Rigging Artist	0.00
		Junior Rigging Artist	0.00
		Lead Storyboard / Animatic Artist	50.00
		Senior Storyboard / Animatic Artist	0.00
		Junior Storyboard / Animatic Artist	50.00
		Lead Concept Artist	100.00
		Senior Concept Artist	0.00
		Junior Concept Artist	50.00
		Production (2D Animation)	
		Technical Director	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	100.00
		Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	100.00
		Junior 2D Digital Ink & Paint Artist	50.00
		Lead 2D Clean Up & In-Between Artist	50.00
		Senior 2D Clean Up & In-Between Artist	100.00
		Junior 2D Clean Up & In-Between Artist	50.00
		Lead 2D Animator	33.33
		Senior 2D Animator	33.33
		Junior 2D Animator	33.33
		Lead 2D Layout / Color-Background Artist	33.33
		Senior 2D Layout / Color-Background Artist	33.33
		Junior 2D Layout / Color-Background Artist	33.33
		Senior 2D Scene Builder / Set-up Artist	0.00
		Junior 2D Scene Builder / Set-up Artist	0.00
		2D Game Asset (Basic)	50.00
		Production (3D Animation)	
		Episode Director	0.00
		Creative Supervisor / 3D Art Supervisor	0.00
		Lead 3D VFX Artist	0.00
		Senior 3D VFX Artist	0.00
		Junior 3D VFX Artist	0.00
		Lead 3D Lighting Artist	0.00
		Senior 3D Lighting Artist	0.00
		Junior 3D Lighting Artist	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Lead 3D Animator	0.00
		Senior 3D Animator	0.00
		Junior 3D Animator	0.00
		Lead 3D Rigging Artist	0.00
		Senior 3D Rigging Artist	0.00
		Junior 3D Rigging Artist	0.00
		Lead 3D Texture Artist	0.00
		Senior 3D Texture Artist	0.00
		Junior 3D Texture Artist	0.00
		Lead 3D Modeling Artist	0.00
		Senior 3D Modeling Artist	0.00
		Junior 3D Modeling Artist	0.00
		Animation Checker	0.00
		Animation Artistry	0.00
		3D Game Animation	0.00
		3D Game Asset (Basic)	0.00
		Post-Production	
		3D Compositor	0.00
		Assistant 2D Editor / Compositor	0.00
		Game Outsourcing	0.00
		Screenplay	0.00
		No Code Game Development,	0.00
		Pitching to Game Publishers	0.00
		Animation Operations (Studio Management)	
		Production Manager	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Digital Asset Manager	50.00
		Production Coordinator	33.33
		Digital Asset Librarian	50.00
	Film and Video	**Pre-production**	
		Casting Director	50.00
		Executive Producer	33.33
		Producer	25.00
		Assistant Producer	25.00
		Line Producer	33.33
		Location Manager	33.33
		Head Scriptwriter	25.00
		Screenwriter/Scriptwriter	50.00
		Production	
		Assistant Director	33.33
		Cinematographer	50.00
		Camera operator	50.00
		1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	33.33
		2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	33.33
		Production Manager	33.33
		Assistant production manager	33.33
		Production coordinator	33.33
		Production designer	33.33
		Floor Manager	0.00
		Art Department Assistant / Set Dresser	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Boom Operator	33.33
		Gaffer	50.00
		Grip / Lighting Technician	50.00
		Junior Grip / Junior Lighting Technician	66.67
		Key Grip	50.00
		Set Designer	50.00
		Construction coordinator	0.00
		Electrician	66.67
		Sound Recordist	75.00
		Studio Director / Outside Broadcast Director	0.00
		Studio Technical Director	0.00
		Technical Support Operator	0.00
		Vision Mixer / Switcher	50.00
		Stunt coordinator	66.67
		Costume designer	50.00
		Key makeup artist	50.00
		Key hairstylist	50.00
		SFX Coordinator	33.33
		Videographer	66.67
		AI Specialist	0.00
		Film Makers	66.67
		Post-production	
		Video Editor	100.00
		VFX Producer	100.00
		Dialogue Editor	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Film Composer	0.00
		Music Supervisor	0.00
		Music Editor	0.00
		Sound Editor	100.00
		Supervising Sound Editor	0.00
		Film Management	
		Analyst - Analytics and Customer Insights	0.00
		Community Development Executive	0.00
		Community Development Specialist	0.00
		Executive - Content Acquisition	0.00
		Executive - Content Commissioning	0.00
		Executive - Localisation	0.00
		Executive - Programme Planning and Scheduling	0.00
		Executive - Standards and Practices	0.00
		Head - Analytics and Customer Insights	0.00
		Head - Content	0.00
		Head - Content Acquisition	0.00
		Head - Content Commissioning	0.00
		Head - Programme Planning and Scheduling	0.00
		Head of Marketing / Marketing Director	0.00
		Head of Sales / Sales Director	0.00
		Manager - Analytics and Customer Insights	0.00
		Manager - Content Acquisition	0.00
		Manager - Content Commissioning	0.00
		Manager - Localisation	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Manager - Programme Planning and Scheduling	0.00
		Manager - Standards and Practices	0.00
		Marketing Executive	0.00
		Marketing Manager	0.00
		Product Manager	0.00
		Sales Executive	0.00
		Sales Manager	0.00
		Senior Executive - Product Management	0.00
B. Design	Furniture and Fixtures	**Pre-production**	
		Designing and Prototyping of Furniture and Home Decors	0.00
		Material Manipulation	0.00
		Material Preparation	0.00
		Planning, Estimation, and Costing of Raw Materials	0.00
		Product Engineering (pitch, comfort, size standards)	0.00
		Working Drawing Preparation, Full Sizing, and Interpretation	0.00
		Raw Materials and Components	
		Materials Specialist/Procurement Officer (Materials Engineer)	0.00
		Production and Assembly	
		3D Printing Operator	0.00
		3D Printing Technician	0.00
		Advanced machine operation/manipulation	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Assembly (pre sanding preparation)	0.00
		Bamboo Furniture	0.00
		Bending (Wood and Rattan)	0.00
		CAD Operator	0.00
		Casters	0.00
		CNC Machinist/Operator (Wood Carving and Cabinetry)	0.00
		Color Technologist/Technician	0.00
		Computer Numerical Control (CNC) Operator	0.00
		Factory Floor Supervisors	0.00
		Furniture Assembler - Wood Joinery	0.00
		Furniture Technician (machine troubleshooting, repairs, etc.)	0.00
		Furniture Upholstery (foam application, textile cutting, insulating fibers application, textile covering, quilting)	0.00
		Furniture Weaver (different weaving techniques using natural materials like Sulihiya)	0.00
		Lamination (Veneering)	0.00
		Manufacturing Supervisor	0.00
		Master Carpenters - Wood	0.00
		Metal and Stainless Operators - Bending	0.00
		Metal and Stainless Operators - Buffing	0.00
		Metal and Stainless Operators - Welding	0.00
		Metal Painting	0.00
		Metal Plating (Chroming gold plating)	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Metal Working Lathe Operation and Manipulation	0.00
		Milling Machine Operation	0.00
		Pottery and Resin Moulding and Sculpting	0.00
		Proper Use of Hand Tools	0.00
		Quality Inspector/Checker	0.00
		Quality Supervisor	0.00
		Rattan Framers	0.00
		Rope Makers	0.00
		Sample Makers	0.00
		Sanders	0.00
		Wood (natural and engineered wood): Carpentry	0.00
		Wood (natural and engineered wood): Joining	0.00
		Wood (natural and engineered wood): Laminating	0.00
		Wood (natural and engineered wood): Machineries	0.00
		Wood (natural and engineered wood): Preparation/Mixology	0.00
		Wood (natural and engineered wood): Veneering and Marquetry	0.00
		Wood Working and Metal Machine Operator	0.00
		Metal Furniture Designer	0.00
		Graphic Designer	0.00
		Product Designer	0.00
		Woodcraft Designer	0.00
		Finishing	

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Calculation and identification of finishing materials	0.00
		Hand Painters (pottery & goth)	0.00
		Knowledge on different finishing materials and applications	0.00
		Metal Finishers	0.00
		Wood Furniture Finisher	0.00
		Wood Carving Supplier	0.00
		Wood Carver	0.00
		Wood Product Trade and Exhibit Organizer	0.00
		Wood (natural and engineered wood): Varnishing/Painting/Finishing	0.00
		Painters	0.00
		Color Technician	0.00
		Hand Crafters	0.00
		Paint Sprayers	0.00
C. Digital Interactive Media	Digitalized Creative Content	Project Manager	0.00
		eCommerce Specialist	0.00
		eCommerce Associate	0.00
		eCommerce Merchandiser	0.00
		eCommerce Operation Specialist	0.00
		eCommerce Freelancer	0.00
		Social Media And E-Commerce Site Advertising Specialist	0.00
		eCommerce Assistant	0.00
		Social Media Marketing	0.00
		Content Creator	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Video Editor	0.00
		Youtuber	0.00
		Podcaster	0.00
		Copywriter	0.00
		Graphic Designer	0.00
		Videographer	0.00
		Multimedia Artist	0.00
		Collections Specialist	0.00
		Livestream Production	0.00
	Game Development	Head Game Programmer	0.00
		Lead Game Programmer	0.00
		Senior Game Programmer	0.00
		Mid-Level Programmer	0.00
		Junior Programmer	0.00
		Lead Technical Artist	0.00
		Senior Technical Artist	0.00
		Technical Artist	0.00
		Junior Technical Artist	0.00
		Game Artist	0.00
		Environment Artist	0.00
		Asset Artist	0.00
		Splash Artist	0.00
		Gameplay Animator	0.00
		FX Artist	0.00
		Game Illustrator	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		AI Programmer	0.00
		Gameplay Engineer	0.00
		Creative Director	0.00
		Lead Game Designer	0.00
		Senior Game Designer	0.00
		Narrative Designer	0.00
		Systems Designer	0.00
		Level Designer	0.00
		Game Designer	0.00
		Game Writer	0.00
		Junior Game Designer	0.00
		Executive Producer - Games	0.00
		Senior Producer - Games	0.00
		Producer - Games	0.00
		Project Manager	0.00
		Project Assistant/Coordinator	0.00
		Quality Assurance Manager	0.00
		Quality Assurance Lead Tester	0.00
		Quality Assurance Tester	0.00
		Audio Director	0.00
		Lead Audio Designer	0.00
		Senior Game Audio Designer	0.00
		Game Audio Designer	0.00
		Junior Game Audio Designer	0.00
	Software Development	IT Operations Management	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	%
		Web Developer	0.00
		Frontend Developer	0.00
		Mobile Application Developer	0.00
		Software Development with AI	0.00
		Quality Assurance Supervisor	0.00
		Full Stack Engineer	0.00
		C Language Programmer	0.00
		Programming	0.00
		Software Designer	0.00
		DevOps Consultant	0.00
		System Analyst	0.00
		Software Quality Assurance Analyst	0.00

Note: No responses were received for this section from the Game Development subsector.

Table 56.

Percentage of Creative Enterprises (Cross Sectoral) based on the Technical Vocational Certificate/National Certificate Requirement, by Subsector

Skills/Jobs	%	
	Audiovisual Media	Digital Interactive Media
Pre-production		
Director / Art Director / Creative Director	75.00	
Scriptwriting assistant	66.67	
Production		
Creative Director / Animation Director	50.00	
Post-production		

Skills/Jobs	%	
	Audiovisual Media	Digital Interactive Media
Post-Production Supervisor	33.33	
Post-Production Assistant	50.00	
Media Editor (Color Grading, Online Editing)	50.00	
Production crew	100.00	
Project Management	25.00	
Project Manager		0.00
Intellectual Property Managers		0.00
Producer		0.00
Business Developer		0.00
UI/UX Designer		0.00
Trends Analytics		0.00
Real time Animation		0.00
Data Tracker		0.00

Table 57 and 58 shows the geographic distribution of skill/job needs. Notably, the skills/job requirements identified by creative industries within the Audiovisual Media and Digital Interactive Media domains are needed both nationwide and, in some cases, specifically within the NCR/Luzon region. In contrast, the majority of skills/jobs in the Design Domain are needed specifically in Pampanga (Region III) and Cebu (Region VII).

Table 57.

Area where skills/jobs are needed by Creative Domain and subsectors

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			*Areas*
			Nationwide	**Specific Area**	**Total**	
Audiovisual Media	Animation	**Pre-production (Pre-visualization)**				
		Lead Previz / 3D Layout Artist	100.00	0.00	100.00	
		Senior Previz / 3D Layout Artist	100.00	0.00	100.00	
		Junior Previz / 3D Layout Artist	100.00	0.00	100.00	
		Lead 2D Key Layout Artist	100.00	0.00	100.00	
		Senior 2D Key Layout Artist	100.00	0.00	100.00	
		Junior 2D Layout Artist	100.00	0.00	100.00	
		Lead 2D Rigging Artist	66.67	33.33	100.00	*NCR/Luzon*
		Senior Rigging Artist	50.00	50.00	100.00	*NCR/Luzon*
		Junior Rigging Artist	50.00	50.00	100.00	*NCR/Luzon*
		Lead Storyboard / Animatic Artist	100.00	0.00	100.00	
		Senior Storyboard / Animatic Artist	100.00	0.00	100.00	
		Junior Storyboard / Animatic Artist	100.00	0.00	100.00	
		Lead Concept Artist	100.00	0.00	100.00	
		Senior Concept Artist	100.00	0.00	100.00	
		Junior Concept Artist	100.00	0.00	100.00	
		Production (2D Animation)				
		Technical Director	75.00	25.00	100.00	*NCR/Luzon*

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	100.00	0.00	100.00	
		Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	100.00	0.00	100.00	
		Junior 2D Digital Ink & Paint Artist	100.00	0.00	100.00	
		Lead 2D Clean Up & In-Between Artist	100.00	0.00	100.00	
		Senior 2D Clean Up & In-Between Artist	100.00	0.00	100.00	
		Junior 2D Clean Up & In-Between Artist	100.00	0.00	100.00	
		Lead 2D Animator	75.00	25.00	100.00	NCR/Luzon
		Senior 2D Animator	75.00	25.00	100.00	NCR/Luzon
		Junior 2D Animator	75.00	25.00	100.00	NCR/Luzon
		Lead 2D Layout / Color-Background Artist	75.00	25.00	100.00	NCR/Luzon
		Senior 2D Layout / Color-Background Artist	75.00	25.00	100.00	NCR/Luzon
		Junior 2D Layout / Color-Background Artist	66.67	33.33	100.00	NCR/Luzon
		Senior 2D Scene Builder / Set-up Artist	50.00	50.00	100.00	NCR/Luzon
		Junior 2D Scene Builder / Set-up Artist	50.00	50.00	100.00	NCR/Luzon
		2D Game Asset (Basic)	100.00	0.00	100.00	
		Production (3D Animation)				
		Episode Director	50.00	50.00	100.00	NCR/Luzon
		Creative Supervisor / 3D Art Supervisor	100.00	0.00	100.00	
		Lead 3D VFX Artist	100.00	0.00	100.00	
		Senior 3D VFX Artist	100.00	0.00	100.00	
		Junior 3D VFX Artist	100.00	0.00	100.00	
		Lead 3D Lighting Artist	100.00	0.00	100.00	
		Senior 3D Lighting Artist	100.00	0.00	100.00	
		Junior 3D Lighting Artist	100.00	0.00	100.00	
		Lead 3D Animator	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Senior 3D Animator	50.00	50.00	100.00	*NCR/Luzon*
		Junior 3D Animator	50.00	50.00	100.00	*NCR/Luzon*
		Lead 3D Rigging Artist	100.00	0.00	100.00	
		Senior 3D Rigging Artist	100.00	0.00	100.00	
		Junior 3D Rigging Artist	100.00	0.00	100.00	
		Lead 3D Texture Artist	100.00	0.00	100.00	
		Senior 3D Texture Artist	100.00	0.00	100.00	
		Junior 3D Texture Artist	100.00	0.00	100.00	
		Lead 3D Modeling Artist	100.00	0.00	100.00	
		Senior 3D Modeling Artist	100.00	0.00	100.00	
		Junior 3D Modeling Artist	100.00	0.00	100.00	
		Animation Checker	100.00	0.00	100.00	
		Animation Artistry	100.00	0.00	100.00	
		3D Game Animation	100.00	0.00	100.00	
		3D Game Asset (Basic)	100.00	0.00	100.00	
		Post-Production				
		3D Compositor	100.00	0.00	100.00	
		Assistant 2D Editor / Compositor	66.67	33.33	100.00	*NCR/Luzon*
		Game Outsourcing	0.00	0.00	0.00	
		Screenplay	100.00	0.00	100.00	
		No Code Game Development,	0.00	0.00	0.00	
		Pitching to Game Publishers	0.00	0.00	0.00	
		Animation Operations (Studio Management)				
		Production Manager	66.67	33.33	100.00	*NCR/Luzon*
		Digital Asset Manager	100.00	0.00	100.00	
		Production Coordinator	66.67	33.33	100.00	*NCR/Luzon*

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Digital Asset Librarian	100.00	0.00	100.00	
	Film and Video	**Pre-production**				
		Casting Director	0.00	100.00	100.00	*NCR*
		Executive Producer	75.00	25.00	100.00	*NCR*
		Producer	60.00	40.00	100.00	*Major Cities in NCR*
		Assistant Producer	60.00	40.00	100.00	*Major Cities in NCR*
		Line Producer	75.00	25.00	100.00	*NCR*
		Location Manager	75.00	25.00	100.00	*NCR*
		Head Scriptwriter	80.00	20.00	100.00	*NCR*
		Screenwriter/Scriptwriter	80.00	20.00	100.00	*NCR*
		Production				
		Assistant Director	75.00	25.00	100.00	*NCR*
		Cinematographer	80.00	20.00	100.00	*NCR*
		Camera operator	100.00	0.00	100.00	
		1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	75.00	25.00	100.00	*NCR*
		2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	75.00	25.00	100.00	*NCR*
		Production Manager	100.00	0.00	100.00	
		Assistant production manager	100.00	0.00	100.00	
		Production coordinator	100.00	0.00	100.00	
		Production designer	100.00	0.00	100.00	
		Floor Manager	100.00	0.00	100.00	
		Art Department Assistant / Set Dresser	100.00	0.00	100.00	
		Boom Operator	60.00	40.00	100.00	*NCR*

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Gaffer	80.00	20.00	100.00	NCR
		Grip / Lighting Technician	100.00	20.00	120.00	NCR
		Junior Grip / Junior Lighting Technician	100.00	0.00	100.00	
		Key Grip	80.00	20.00	100.00	NCR
		Set Designer	100.00	0.00	100.00	
		Construction coordinator	100.00	0.00	100.00	
		Electrician	100.00	0.00	100.00	
		Sound Recordist	80.00	20.00	100.00	NCR
		Studio Director / Outside Broadcast Director	100.00	0.00	100.00	
		Studio Technical Director	100.00	0.00	100.00	
		Technical Support Operator	100.00	0.00	100.00	
		Vision Mixer / Switcher	66.67	33.33	100.00	NCR
		Stunt coordinator	75.00	25.00	100.00	NCR
		Costume designer	100.00	0.00	100.00	
		Key makeup artist	100.00	0.00	100.00	
		Key hairstylist	100.00	0.00	100.00	
		SFX Coordinator	75.00	25.00	100.00	NCR
		Videographer	100.00	0.00	100.00	
		AI Specialist	100.00	0.00	100.00	
		Film Makers	100.00	0.00	100.00	
		Post-production				
		Video Editor	100.00	0.00	100.00	
		VFX Producer	50.00	50.00	100.00	NCR
		Dialogue Editor	100.00	0.00	100.00	
		Film Composer	50.00	50.00	100.00	None Specified
		Music Supervisor	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Music Editor	100.00	0.00	100.00	
		Sound Editor	66.67	33.33	100.00	*NCR*
		Supervising Sound Editor	100.00	0.00	100.00	
		Film Management				
		Analyst - Analytics and Customer Insights	100.00	0.00	100.00	
		Community Development Executive	100.00	0.00	100.00	
		Community Development Specialist	100.00	0.00	100.00	
		Executive - Content Acquisition	100.00	0.00	100.00	
		Executive - Content Commissioning	100.00	0.00	100.00	
		Executive - Localisation	100.00	0.00	100.00	
		Executive - Programme Planning and Scheduling	100.00	0.00	100.00	
		Executive - Standards and Practices	100.00	0.00	100.00	
		Head - Analytics and Customer Insights	100.00	0.00	100.00	
		Head - Content	100.00	0.00	100.00	
		Head - Content Acquisition	100.00	0.00	100.00	
		Head - Content Commissioning	100.00	0.00	100.00	
		Head - Programme Planning and Scheduling	100.00	0.00	100.00	
		Head of Marketing / Marketing Director	100.00	0.00	100.00	
		Head of Sales / Sales Director	100.00	0.00	100.00	
		Manager - Analytics and Customer Insights	100.00	0.00	100.00	
		Manager - Content Acquisition	100.00	0.00	100.00	
		Manager - Content Commissioning	100.00	0.00	100.00	
		Manager - Localisation	100.00	0.00	100.00	
		Manager - Programme Planning and Scheduling	100.00	0.00	100.00	
		Manager - Standards and Practices	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Marketing Executive	100.00	0.00	100.00	
		Marketing Manager	100.00	0.00	100.00	
		Product Manager	100.00	0.00	100.00	
		Sales Executive	100.00	0.00	100.00	
		Sales Manager	100.00	0.00	100.00	
		Senior Executive - Product Management	100.00	0.00	100.00	
B. Design	Furniture and Fixtures	**Pre-production**				
		Designing and Prototyping of Furniture and Home Decors	50.00	50.00	100.00	*Pampanga*
		Material Manipulation	33.33	66.67	100.00	*Pampanga and Cebu*
		Material Preparation	66.67	33.33	100.00	*Cebu*
		Planning, Estimation, and Costing of Raw Materials	66.67	33.33	100.00	*Cebu*
		Product Engineering (pitch, comfort, size standards)	33.33	66.67	100.00	*Pampanga and Cebu*
		Working Drawing Preparation, Full Sizing, and Interpretation	50.00	50.00	100.00	*Pampanga*
		Raw Materials and Components				
		Materials Specialist/Procurement Officer (Materials Engineer)	50.00	50.00	100.00	*Cebu*
		Production and Assembly				
		3D Printing Operator	0.00	0.00	0.00	
		3D Printing Technician	0.00	0.00	0.00	
		Advanced machine operation/manipulation	50.00	50.00	100.00	*Cebu*
		Assembly (pre sanding preparation)	33.33	66.67	100.00	*Pampanga and Cebu*
		Bamboo Furniture	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Bending (Wood and Rattan)	100.00	0.00	100.00	
		CAD Operator	100.00	0.00	100.00	
		Casters	100.00	0.00	100.00	
		CNC Machinist/Operator (Wood Carving and Cabinetry)	0.00	0.00	0.00	
		Color Technologist/Technician	100.00	0.00	100.00	
		Computer Numerical Control (CNC) Operator	0.00	0.00	0.00	
		Factory Floor Supervisors	66.67	33.33	100.00	Cebu
		Furniture Assembler - Wood Joinery	100.00	0.00	100.00	
		Furniture Technician (machine troubleshooting, repairs, etc.)	66.67	33.33	100.00	Cebu
		Furniture Upholstery (foam application, textile cutting, insulating fibers application, textile covering, quilting)	100.00	0.00	100.00	
		Furniture Weaver (different weaving techniques using natural materials like Sulihiya)	100.00	0.00	100.00	
		Lamination (Veneering)	100.00	0.00	100.00	
		Manufacturing Supervisor	50.00	50.00	100.00	Cebu
		Master Carpenters - Wood	100.00	0.00	100.00	
		Metal and Stainless Operators - Bending	100.00	0.00	100.00	
		Metal and Stainless Operators - Buffing	100.00	0.00	100.00	
		Metal and Stainless Operators - Welding	100.00	0.00	100.00	
		Metal Painting	0.00	0.00	0.00	
		Metal Plating (Chroming gold plating)	0.00	0.00	0.00	
		Metal Working Lathe Operation and Manipulation	0.00	0.00	0.00	
		Milling Machine Operation	0.00	0.00	0.00	
		Pottery and Resin Moulding and Sculpting	0.00	100.00	100.00	Pampanga

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Proper Use of Hand Tools	66.67	33.33	100.00	*Cebu*
		Quality Inspector/Checker	66.67	33.33	100.00	*Cebu*
		Quality Supervisor	66.67	33.33	100.00	*Cebu*
		Rattan Framers	100.00	0.00	100.00	
		Rope Makers	0.00	0.00	0.00	
		Sample Makers	100.00	0.00	100.00	
		Sanders	100.00	0.00	100.00	
		Wood (natural and engineered wood): Carpentry	100.00	0.00	100.00	
		Wood (natural and engineered wood): Joining	100.00	0.00	100.00	
		Wood (natural and engineered wood): Laminating	100.00	0.00	100.00	
		Wood (natural and engineered wood): Machineries	100.00	0.00	100.00	
		Wood (natural and engineered wood): Preparation/Mixology	0.00	0.00	0.00	
		Wood (natural and engineered wood): Veneering and Marquetry	100.00	0.00	100.00	
		Wood Working and Metal Machine Operator	0.00	0.00	0.00	
		Metal Furniture Designer	0.00	0.00	0.00	
		Graphic Designer	100.00	0.00	100.00	
		Product Designer	100.00	0.00	100.00	
		Woodcraft Designer	0.00	0.00	0.00	
		Finishing				
		Calculation and identification of finishing materials	0.00	100.00	100.00	*Cebu*
		Hand Painters (pottery & goth)	0.00	100.00	100.00	*Pampanga*

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Knowledge on different finishing materials and applications	50.00	50.00	100.00	*Cebu*
		Metal Finishers	100.00	0.00	100.00	
		Wood Furniture Finisher	100.00	0.00	100.00	
		Wood Carving Supplier	0.00	0.00	0.00	
		Wood Carver	0.00	0.00	0.00	
		Wood Product Trade and Exhibit Organizer	0.00	0.00	0.00	
		Wood (natural and engineered wood): Varnishing/Painting/Finishing	100.00	0.00	100.00	
		Painters	100.00	0.00	100.00	
		Color Technician	0.00	0.00	0.00	
		Hand Crafters	0.00	0.00	0.00	
		Paint Sprayers	100.00	0.00	100.00	
C. Digital Interactive Media	Digitalized Creative Content	Project Manager	100.00	0.00	100.00	
		eCommerce Specialist	100.00	0.00	100.00	
		eCommerce Associate	100.00	0.00	100.00	
		eCommerce Merchandiser	100.00	0.00	100.00	
		eCommerce Operation Specialist	100.00	0.00	100.00	
		eCommerce Freelancer	100.00	0.00	100.00	
		Social Media And E-Commerce Site Advertising Specialist	100.00	0.00	100.00	
		eCommerce Assistant	100.00	0.00	100.00	
		Social Media Marketing	100.00	0.00	100.00	
		Content Creator	100.00	0.00	100.00	
		Video Editor	100.00	0.00	100.00	
		Youtuber	100.00	0.00	100.00	
		Podcaster	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Copywriter	100.00	0.00	100.00	
		Graphic Designer	100.00	0.00	100.00	
		Videographer	100.00	0.00	100.00	
		Multimedia Artist	100.00	0.00	100.00	
		Collections Specialist	100.00	0.00	100.00	
		Livestream Production	100.00	0.00	100.00	
	Game Development	Head Game Programmer	0.00	0.00	0.00	
		Lead Game Programmer	0.00	0.00	0.00	
		Senior Game Programmer	0.00	0.00	0.00	
		Mid-Level Programmer	0.00	0.00	0.00	
		Junior Programmer	0.00	0.00	0.00	
		Lead Technical Artist	0.00	0.00	0.00	
		Senior Technical Artist	0.00	0.00	0.00	
		Technical Artist	0.00	0.00	0.00	
		Junior Technical Artist	0.00	0.00	0.00	
		Game Artist	0.00	0.00	0.00	
		Environment Artist	0.00	0.00	0.00	
		Asset Artist	0.00	0.00	0.00	
		Splash Artist	0.00	0.00	0.00	
		Gameplay Animator	0.00	0.00	0.00	
		FX Artist	0.00	0.00	0.00	
		Game Illustrator	0.00	0.00	0.00	
		AI Programmer	0.00	0.00	0.00	
		Gameplay Engineer	0.00	0.00	0.00	
		Creative Director	0.00	0.00	0.00	
		Lead Game Designer	0.00	0.00	0.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Senior Game Designer	0.00	0.00	0.00	
		Narrative Designer	0.00	0.00	0.00	
		Systems Designer	0.00	0.00	0.00	
		Level Designer	0.00	0.00	0.00	
		Game Designer	0.00	0.00	0.00	
		Game Writer	0.00	0.00	0.00	
		Junior Game Designer	0.00	0.00	0.00	
		Executive Producer - Games	0.00	0.00	0.00	
		Senior Producer - Games	0.00	0.00	0.00	
		Producer - Games	0.00	0.00	0.00	
		Project Manager	0.00	0.00	0.00	
		Project Assistant/Coordinator	0.00	0.00	0.00	
		Quality Assurance Manager	0.00	0.00	0.00	
		Quality Assurance Lead Tester	0.00	0.00	0.00	
		Quality Assurance Tester	0.00	0.00	0.00	
		Audio Director	0.00	0.00	0.00	
		Lead Audio Designer	0.00	0.00	0.00	
		Senior Game Audio Designer	0.00	0.00	0.00	
		Game Audio Designer	0.00	0.00	0.00	
		Junior Game Audio Designer	0.00	0.00	0.00	
	Software Development	IT Operations Management	100.00	0.00	100.00	
		Web Developer	100.00	0.00	100.00	
		Frontend Developer	100.00	0.00	100.00	
		Mobile Application Developer	100.00	0.00	100.00	
		Software Development with AI	100.00	0.00	100.00	
		Quality Assurance Supervisor	100.00	0.00	100.00	

Creative Domains	Creative Subsectors	Skills/Jobs	Percent Distribution (%)			Areas
			Nationwide	Specific Area	Total	
		Full Stack Engineer	100.00	0.00	100.00	
		C Language Programmer	100.00	0.00	100.00	
		Programming	100.00	0.00	100.00	
		Software Designer	100.00	0.00	100.00	
		DevOps Consultant	100.00	0.00	100.00	
		System Analyst	100.00	0.00	100.00	
		Software Quality Assurance Analyst	100.00	0.00	100.00	

Note: No responses were received for this section from the Game Development subsector.

Table 58.

Area where skills/jobs are needed by Creative Domain and subsectors (Cross Sectoral)

Skills/Jobs	Digital Interactive Media			Areas (may be included in the paragraph if there are only few responses)	Digital Interactive Media		
	Percent Distribution (%)				Percent Distribution (%)		
	Nationwide	Specific Area	Total		Nationwide	Specific Area	Total
Pre-production							
Director / Art Director / Creative Director	80.00	20.00	100.00	NCR			
Scriptwriting assistant	66.67	33.33	100.00	NCR			
Production							

Creative Director / Animation Director	60.00	40.00	100.00	NCR			
Post-production							
Post-Production Supervisor	75.00	25.00	100.00	NCR			
Post-Production Assistant	66.67	33.33	100.00	NCR			
Media Editor (Color Grading, Online Editing)	80.00	20.00	100.00	NCR			
Production crew	100.00	0.00	100.00				
Project Management	80.00	20.00	100.00	NCR			
Project Manager					0.00	0.00	0.00
Intellectual Property Managers					0.00	0.00	0.00
Producer					0.00	0.00	0.00
Business Developer					0.00	0.00	0.00
UI/UX Designer					0.00	0.00	0.00
Trends Analytics					0.00	0.00	0.00
Real time Animation					0.00	0.00	0.00
Data Tracker					0.00	0.00	0.00

Note: No responses were received for this section from the Digital Interactive Media Domain

Table 59 shows the percentage of women in STEM-related occupations within creative enterprises. The results reveal that women are underrepresented in STEM jobs within the Design and Digital Interactive Media domains. However, in the Audiovisual Media domain, women hold 50.00% of STEM-related occupations. Table 60 explores the reasons for this low representation. The primary reasons appear to be a low number of female applicants interested in these positions and the fact that many creative enterprise occupations are not STEM-related.

Table 61 lists the STEM-related occupations with low female representation, including Animation Director, 3D Artist, 3D Programmer, IT Support, Technical Director/Supervisor, Video Editor, Motion Graphic Artist, Graphic Artist, Industrial Engineer, Ceramic Engineer, Technician, Engineer, and Developer.

Table 59.

Percentage of Women in STEM-related Occupations by Creative Domain and Subsectors

Creative Domains and Subsector	Creative Subsectors	Percentage of Creative Enterprises (%)		
		Less than 25	25 or more	Total
Audiovisual Media	Animation	50.00	50.00	100.00
	Film and Video	50.00	50.00	100.00
Design	Furniture and Fixtures	100.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	100.00	0.00	100.00
	Game Development	100.00	0.00	100.00
	Software Development	100.00	0.00	100.00

Table 60.

Reasons for Low Representation of Women in STEM-related Occupations by Creative Domains and Subsectors

Creative Domains and Subsector	Creative Subsector	Reasons
Audiovisual Media	Animation	1. Availability of Interested Applicants 2. No STEM positions available
	Film and Video	1. Unavailability
Design	Furniture and Fixtures	1. Low Female Applicant 2. Most of our occupations are not STEM related. 3. Resignation due to family matters
Digital Interactive Media	Digitalized Creative Content	1. No applicants 2. There no stem related 3. Hard-to-fill

	Game Development	1. No need for a STEM
	Software Development	1. Less women than men in STEM courses

Table 61.

STEM-related Occupations with Low Representation of Women by Industry

Creative Domains and Subsector	STEM-related Occupations
Audiovisual Media	
Animation	1. Animation Director 2. 3D Artist 3. 3D Programmer 4. IT Support 5. Technical Director/Supervisor
Film and Video	1. Video Editor 2. Motion Graphic Artist 3. Graphic Artist
Design	
Furniture and Fixtures	1. Industrial Engineer 2. Ceramic Engineer 3. Most of our occupations are not STEM related. 4. Technicians 5. Engineers
Digital Interactive Media	
Digitalized Creative Content	
Game Development	
Software Development	1. Developer

4.4 Emerging Skills and Skills Associated with Industry Development

Table 62 shows the percentage distribution of the impact of skill demand in emerging skills related to industry development over the next 5 years; the following is a list of emerging skills identified by at least 50.00% of the participating creative enterprises as either more skills demanded:

Audiovisual Media Domain
 Animation:
- Game outsourcing
- Digital Fluency/Digital Transformation (including Analytics ...
- Machine Learning
- Agile Mindset of Learnability, Agility, and Curiosity
- Digital Savviness and Readiness

 Film
- 360° Camera Operations

 Common to Audiovisual Media Domain
- AI Specialist
- Immersive Design
- Narrative Design
- Immersive Video Editing

Design
 Furniture and Fixtures
- Marketing
- CAD Operation
- Data Analytics
- Computer-aided design (CAD) and Computer-aided manufacturing

Digital Interactive Media Domain

    Digitalized Creative Content
- Pitching Skills
- Content Production
- Community Development
- Online Content Creation and Management

    Software Development
- Cloud Administration

    Common to Digital Interactive Media Domain
- Community Management
- Digital Fluency/Digital Transformation (including Analytics ...
- Machine Learning

Table 62.

Percentage Distribution on the Impact of Skills Demand in Emerging Skills for the next 5 Years

Creative Domains and Subsector		Emerging Skills	Impact				Total
			Not Applicable	More skills demanded	Staying the same	Fewer skills demanded (e.g. task becomes easier/routinized)	
Audiovisual Media							
Animation	Animation	Game outsourcing	25.00	75.00	0.00	0.00	**100.00**
	Animation	User Experience/Interface Design	25.00	25.00	50.00	0.00	**100.00**
	Animation	Community Management	50.00	25.00	25.00	0.00	**100.00**

Creative Domains and Subsector		Emerging Skills	Impact				Total
			Not Applicable	More skills demanded	Staying the same	Fewer skills demanded (e.g. task becomes easier/routinized)	
	Animation	Digital Fluency/Digital Transformation (including Analytics ...	25.00	75.00	0.00	0.00	**100.00**
	Animation	Machine Learning	0.00	50.00	25.00	25.00	**100.00**
	Animation	Social Media Accounts Management	25.00	0.00	50.00	25.00	**100.00**
	Animation	Customer Journey Mapping	0.00	25.00	50.00	25.00	**100.00**
	Animation	Agile Mindset of Learnability, Agility, and Curiosity	0.00	75.00	0.00	25.00	**100.00**
	Animation	Digital Savviness and Readiness	0.00	75.00	0.00	25.00	**100.00**
Film and Video	Film and Video	Projectionist	75.00	25.00	0.00	0.00	**100.00**
	Film and Video	360° Camera Operations	25.00	50.00	25.00	0.00	**100.00**
Common on Domain	Audiovisual Media Domain	AI Specialist	14.29	57.14	14.29	14.29	**100.00**
	Audiovisual Media Domain	Immersive Design	28.57	57.14	14.29	0.00	**100.00**
	Audiovisual Media Domain	Narrative Design	14.29	85.71	0.00	0.00	**100.00**
	Audiovisual Media Domain	Immersive Video Editing	28.57	57.14	14.29	0.00	**100.00**
Design							
Furniture and Fixtures	Furniture and Fixtures	Advance Manufacturing Solutions/Robotics	33.33	33.33	0.00	33.33	**100.00**
	Furniture and Fixtures	Internet of Things	100.00	0.00	0.00	0.00	**100.00**
	Furniture and Fixtures	Cloud Computing	66.67	33.33	0.00	0.00	**100.00**

Creative Domains and Subsector		Emerging Skills	Impact				Total
			Not Applicable	More skills demanded	Staying the same	Fewer skills demanded (e.g. task becomes easier/routinized)	
	Furniture and Fixtures	Cyber Security	33.33	0.00	66.67	0.00	**100.00**
	Furniture and Fixtures	Simulation	100.00	0.00	0.00	0.00	**100.00**
	Furniture and Fixtures	Marketing	0.00	66.67	33.33	0.00	**100.00**
	Furniture and Fixtures	Sales	0.00	33.33	66.67	0.00	**100.00**
	Furniture and Fixtures	Design	33.33	33.33	33.33	0.00	**100.00**
	Furniture and Fixtures	Digital renderer/3D Design	100.00	0.00	0.00	0.00	**100.00**
	Furniture and Fixtures	CNC Router Operator/Computer aided Machinces	100.00	0.00	0.00	0.00	**100.00**
	Furniture and Fixtures	Computer Engineer	66.67	0.00	33.33	0.00	**100.00**
	Furniture and Fixtures	Mechatronics	100.00	0.00	0.00	0.00	**100.00**
	Furniture and Fixtures	CAD Operation	33.33	66.67	0.00	0.00	**100.00**
	Furniture and Fixtures	Programmers/web developers	100.00	0.00	0.00	0.00	**100.00**
Common Emerging Skills Across Design Domain (Impact to your Enterprise)	Design Domain	Artificial Intelligence	33.33	33.33	0.00	33.33	**100.00**
	Design Domain	Augmented Reality	100.00	0.00	0.00	0.00	**100.00**
	Design Domain	Data Analytics	0.00	100.00	0.00	0.00	**100.00**
	Design Domain	Computer-aided design (CAD) and Computer-aided manufacturing	33.33	66.67	0.00	0.00	**100.00**
	Design Domain	Additive Manufacturing/3D Printing	100.00	0.00	0.00	0.00	**100.00**
	Design Domain	Environmental Sustainability	0.00	33.33	66.67	0.00	**100.00**
Digital Interactive Media							
Digitalized Creative Content	Digitalized Creative Content	Pitching Skills	0.00	100.00	0.00	0.00	**100.00**

Creative Domains and Subsector		Emerging Skills	Impact				Total
			Not Applicable	More skills demanded	Staying the same	Fewer skills demanded (e.g. task becomes easier/routinized)	
	Digitalized Creative Content	Content Production	0.00	100.00	0.00	0.00	**100.00**
	Digitalized Creative Content	Application Development	0.00	0.00	100.00	0.00	**100.00**
	Digitalized Creative Content	Network Configuration	0.00	0.00	0.00	100.00	**100.00**
	Digitalized Creative Content	Network Administration and Maintenance	0.00	0.00	0.00	100.00	**100.00**
	Digitalized Creative Content	Content Delivery Network Operations	100.00	0.00	0.00	0.00	**100.00**
	Digitalized Creative Content	Community Development	0.00	100.00	0.00	0.00	**100.00**
	Digitalized Creative Content	Online Content Creation and Management	0.00	100.00	0.00	0.00	**100.00**
Game Development	Game Development	Game User Interface (UI) Development	100.00	0.00	0.00	0.00	**100.00**
Software Development	Software Development	Cloud Administration	0.00	100.00	0.00	0.00	**100.00**
Digital Interactive Media Domain	Digital Interactive Media Domain	Community Management	0.00	66.67	33.33	0.00	**100.00**
	Digital Interactive Media Domain	Digital Fluency/Digital Transformation (including Analytics ...	0.00	66.67	33.33	0.00	**100.00**
	Digital Interactive Media Domain	Machine Learning	33.33	66.67	0.00	0.00	**100.00**

Creative Domains and Subsector		Emerging Skills	Impact				Total
			Not Applicable	More skills demanded	Staying the same	Fewer skills demanded (e.g. task becomes easier/routinized)	
Digital Interactive Media Domain		Social Media Accounts Management	0.00	33.33	33.33	33.33	**100.00**
Digital Interactive Media Domain		Customer Journey Mapping	33.33	0.00	66.67	0.00	**100.00**
Digital Interactive Media Domain		Agile Mindset of Learnability, Agility, and Curiosity	33.33	33.33	0.00	33.33	**100.00**
Digital Interactive Media Domain		Digital Savviness and Readiness	33.33	33.33	33.33	0.00	**100.00**
Digital Interactive Media Domain		User Experience/Interface Design	33.33	33.33	33.33	0.00	**100.00**
Digital Interactive Media Domain		Social Media Analytics	0.00	0.00	66.67	33.33	**100.00**

Table 63 indicates that only participating creative enterprises in the audiovisual media are aware of emerging skills in the creative sector, with Animation, Film and Video receiving 100% responses. Furthermore, a large percentage of respondents from both subsectors said that their company has taken action in response to the highlighted emerging skills, with all respondents stating that Animation had taken action.

When asked the respondents on what were the action taken, all (100.00%) responded that they: (1) Established plans to address the requirements; (2) Started some initiatives/programs in terms of preparing your human resource; and (3) Started some initiatives/programs for the acquisition of equipment and materials relevant for the requirements. For respondents who identified that they have taken action in terms of preparing for human resources, the about 66.66% of these said that they (1) Hire new worker/s who have the required skills, Reskill existing worker/s to acquire the required competencies and Upskill existing worker/s to acquire the required competencies.

Table 63.
Percentage of the Creative Enterprises that are Aware and Ready for the Emerging Skills by Creative Domain and Subsector

Creative Domains and Subsector	%
Audiovisual Media	
Animation	100.00
Film and Video	100.00
Design	
Furniture and Fixtures	N/A
Digital Interactive Media	
Digitalized Creative Content	N/A
Game Development	N/A
Software Development	N/A

Table 64.
Percentage of the Creative Enterprises that have Taken Actions relative to the Emerging Skills by Creative Domain and Subsector

Creative Domains and Subsector	%

Audiovisual Media	
Animation	100.00
Film and Video	50.00
Design	
Furniture and Fixtures	N/A
Digital Interactive Media	
Digitalized Creative Content	N/A
Game Development	N/A
Software Development	N/A

Table 65.

Percentage of the Creative Enterprises that are Ready and Have Taken Actions for the Emerging Skills by Relative Actions Taken

Relative Actions Taken	%
Established plans to address the requirements.	100.00
Started some initiatives/programs in terms of preparing your human resource.	100.00
Started some initiatives/programs for the acquisition of equipment and materials relevant for the requirements.	100.00

Table 66.

Percentage of the Creative Enterprises that are Ready and Have Taken Actions for the Emerging Skills by Preparations on Human Resource

Preparations on Human Resource	%
Upskill existing employee/s to acquire the required competencies	33.00
Hire new worker/s who have the required skills	66.00
Reskill existing worker/s to acquire the required competencies	66.00
Upskill existing worker/s to acquire the required competencies	66.00

For the respondents who said that they have not taken action in relation ti the identified emerging skills in the creative sector, about 80.00% identified the following reason why they have not taken: (1) No budget to conduct the training/learning and development initiatives; and (2) No digital infrastructure to conduct training/learning and development initiatives.

Table 67.

Percentage of Creative Enterprises by Reasons Why No Action Is Taken for the Emerging Skills

Reasons	%
No budget to conduct the training/learning and development initiatives	80.00
No digital infrastructure to conduct training/learning and development initiatives	80.00
No physical infrastructure to conduct training/learning and development initiatives	20.00
Others	20.00

4.5 Green Jobs and the Creative Sector

In 2016, the Philippine government passed Republic Act No. 10771, also known as the "Philippine Green Jobs Act of 2016". This law aims to identify necessary skills, create training programs, and certify workers for various industries that contribute to environmental preservation, conserve natural resources, and promote the country's sustainable development and transition to a green economy.

Furthermore, the law provides incentives to enterprises that adopt production and manufacturing processes that reduce carbon emissions, use less energy, materials, and water, and protect natural resources. These techniques have the potential to create job possibilities that are both rewarding and financially secure, all while maintaining workplace security. According to the law, TESDA is responsible for developing the training regulations required to carry out skills training, program registration, evaluation, and certification. This is done to address the demand for trained labor in the green economy.

TESDA is currently implementing initiatives to "green" the TVET system. This involves incorporating "green" competences into current and future programs via the Green TVET Framework, which is governed by the National Institute of Technical Education and Skills Development's Green Technology Center. These initiatives have updated 89 Training Regulations (TR) to include Green Competencies, which include energy-related certifications.

TESDA incorporates the identification and potential priority of "green jobs" into its industry prioritizing process, which involves the use of methodology for properly identifying green jobs. The Workplace Skills and Satisfaction Survey is a method

used by TESDA to provide feedback on the skills mapping process. Section 4.5 will offer the findings and analyses of the questions about green jobs.

In Table 68, shows the distribution of creative enterprises by the extent of implementation on the aspect of green jobs. It shows that a majority of enterprises have either created or changed some jobs that contribute to (1) reducing energy, materials and water consumption and (2) minimizing waste and pollution. These results indicate that the plants under the creative sector have made some noticeable changes in terms of sustainability in resource efficiency and waste and pollution reduction

Table 68.
Distribution of the Creative Enterprises by Extent of Implementation of Different Aspects of Green Jobs

Aspects of Green Jobs	Extent of Implementation (%)			
	No action so far and no plan in the near future	No action so far but planning to act	Have created/changed some jobs as described	Total
Contribute to decarbonization	28.57	50.00	21.43	100.00
Contribute to protecting the ecosystem and biodiversity	28.57	50.00	21.43	100.00
Contribute to reducing energy, materials and water consumption	14.29	35.71	50.00	100.00
Contribute to minimizing waste and pollution	14.29	35.71	50.00	100.00

Table 69 outlines examples of "green job" provisions across different creative domains. In Audiovisual Media, Animation focuses on material reuse/recycling, while Film and Video ads streamlined electricity use, recyclable/biodegradable material utilization, electricity reduction, and environment-focused video creation. Design (Furniture and Fixtures) implements rainwater collection, pollution control for equipment, garbage segregation, and machine upgrades for waste reduction. Digital Interactive Media shows Digitalized Creative Content segregating trash, Game Development aiming to minimize carbon footprint, and Software Development promoting digital transformation to reduce paper use.

Table 69.

Examples of Organizational Provisions from any Aspects of Green Jobs by Creative Domains and Subsectors

Creative Domains and Subsector	Provisions
Audiovisual Media	
Animation	1. Reuse and recycling of materials
Film and Video	1. Streamlined tasks to maximize use of electricity 2. Recycling of materials 3. Utilization of recyclable or biodegradable materials when possible 4. Reduction of electricity consumption 5. Created videos regarding environment conservation and protection.
Design	
Furniture and Fixtures	1. Collection of rainwater for recycling 2. Framers/Machine operators' equipment are connected to air pollution control devices reducing the pollution coming from gas emissions 3. Garbage disposal segregation 4. Upgraded to more efficient machines to reduce waste output
Digital Interactive Media	
Digitalized Creative Content	1. Segregating trash
Game Development	2. Minimizing our carbon footprint
Software Development	3. Thrust for digital transformation of businesses that reduces paper consumption.

The table 70. indicates that, of the creative domains and subsectors, oe. The remaining respondents from Animation and Film/Video (Audiovisual Media) and Digitalized Creative Content, Game Development, and Software Development (Digital Interactive Media), reported that they were not seeking government assistance. It should be noted that response under the the Furniture and Fixtures came from only one company.

When asked which agencies the enterprise is seeking assistance in relation to green jobs, it identified the Department of Environment and Natural Resources (DENR), the Department of Labor and Employment (DOLE) and the Department of Science and Technology (DOST). Further, the enterprise stated that they sought technical assistance to ensure labor law compliance to green jobs and Environmentally friendly modes of transport with the identified agencies.

Table 70.

Percentage of Creative Enterprises that have Received/Sought Support from any Government Agency by Creative Domain and Subsectors

Creative Domains and Subsector	%
Audiovisual Media	
Animation	0.00
Film and Video	0.00
Design	
Furniture and Fixtures	100.00
Digital Interactive Media	
Digitalized Creative Content	0.00
Game Development	0.00
Software Development	0.00

Note: only one respondent from the Furniture and Fixtures answered the question.

Table 71.

Government Agencies where the Facilities Receive/Seek Assistance in relation to Green Jobs by Creative Domain and Subsectors

Creative Domains and Subsector	Government Agencies
Audiovisual Media	
Animation	██████████████████████████
Film and Video	██████████████████████████
Design	
Furniture and Fixtures	1. Department of Environment and Natural Resources (DENR) 2. Department of Labor and Employment (DOLE) 3. Department of Science and Technology (DOST)
Digital Interactive Media	
Digitalized Creative Content	██████████████████████████
Game Development	██████████████████████████
Software Development	██████████████████████████

Table 72.

Percentage of Creative Enterprises in terms of Support Received/Sought from the Government Agencies

Ways/Aspects of Support	%
Technical assistance to ensure labor law compliance to green jobs	50.00
Data/Information request as reference in the formulation of strategies and potential green jobs development	0.00
Enterprises, curriculum, and instructional materials development	0.00
Program registration, assessment, and certification including green goods and services	0.00
Skills development relating to Green Jobs/Skills	0.00
Special business facilitation program for business Enterprises creating green jobs	0.00
Business development support (e.g. prototyping/modelling of technologies, clean technology development)	0.00
Environmentally friendly modes of transport	50.00
Sustainable Creative planning	0.00
Green building practices	0.00

Only one respondent from the software development subsector responded to the question about emerging skills resulting from green jobs. It indicates a lack of awareness about developing technologies among other subsectors.

Table 73.

Percentage of Creative Enterprises that are Aware of Emerging Skills Resulting from Green Jobs by Creative Domain and Subsectors

Creative Domains and Subsector	%
Audiovisual Media	00.00
Animation	00.00
Film and Video	00.00
Design	00.00
Furniture and Fixtures	00.00
Digital Interactive Media	00.00
Digitalized Creative Content	00.00
Game Development	00.00
Software Development	100.00

Note: Only one (1) enterprise responded

Table 74 presents the relevance of "green" industry developments to creative enterprises' business needs across knowledge, skills, and competencies. "Smart Decision-Making" and "Financial Management" show the highest relevance in knowledge (66.67% each). For skills, "Creativity and Innovation" is most relevant (53.33%), closely followed by "Smart Decision-Making" (40.00%). In competencies, "Creativity and Innovation" and "Digital Work Environment" are most relevant (40.00% and 33.33%, respectively). Several areas show high "Not Applicable" percentages, particularly "Green Packaging" (66.67%), "Material Exploration and Craftsmanship for Sustainability" (60.00%), and "Design Development for Reducing Environmental Impact" (53.33%), indicating these developments are not currently seen as crucial for many businesses in those categories.

Table 74.

Percentage of the Creative Enterprises by 'Green' Industry Developments Relevant to (Current and Near-future) Business Needs

"Green" Industry Development	Business Need			
	Knowledge (Critical understanding, theories and principles)	Skills (Skills mastery and innovation for solving complex problems)	Competencies (Managing activities and tasks)	Not Applicable
Green Design	46.67	13.33	13.33	46.67
Innovation and Technology for Sustainable Design	46.67	33.33	26.67	40.00
Design Development for Reducing Environmental Impact	40.00	6.67	6.67	53.33
Sustainability in Design Production	33.33	13.33	6.67	53.33
Material Exploration and Craftsmanship for Sustainability	26.67	6.67	13.33	60.00
Green Packaging	26.67	6.67	6.67	66.67
Sustainable Competitive Development	40.00	13.33	13.33	53.33
Cultural Taste of Digital Technology	33.33	20.00	13.33	53.33
Structural Social Capital	53.33	20.00	20.00	40.00
Smart Decision-Making	66.67	40.00	40.00	20.00
Digital Work Environment	46.67	46.67	33.33	33.33
Creativity and Innovation	53.33	53.33	40.00	20.00
Financial Management	66.67	26.67	26.67	26.67
Digital Technological Entrepreneurship Ecosystem	40.00	33.33	20.00	46.67

4.6 Learning and Development

Table 75 shows the distribution of payroll expenditure for learning and training programs developed and conducted by the company and by external providers. For in-company learning and training programs payroll expenditure allocation, half of the respondents (50%) under Animation said that they allocate 10-50% payroll expenditure, whereas 50.00% of Film and Video respondents said that they either did not allocate payroll expenditure or only allocated less than 10.00% to L&D. All respondents under Furniture and Fixtures, Digitalized Creative Content, and Game Development all allocate less than 10% their payroll expenditure for company-developed learning and training programs. Software Development respondents all said that they allocate about 10%-50% of expenditures.

For payroll expenditures to learning and training programs developed and conducted by an external provider, all respondents (100.00%) from Furniture and Fixtures, Digitalized Creative Content, Game Development, and Software Development said that they only allocated less than 10% of payroll expenditures.

Table 75.

Distribution of Payroll Expenditure Allocated for Learning and Development Programs Developed and Conducted by Various Providers by Creative Domain and Subsectors

Learning and Development Programs Provider	Creative Domain and Subsectors	Payroll Expenditure (%)				
		None	Less than 10%	10% - 50%	More than 50%	Total
Learning and training programs developed and conducted by the company	**Audiovisual Media Domain**					
	Animation	25.00%	25.00%	50.00%	0.00%	100.00%
	Film and Video	50.00%	25.00%	0.00%	25.00%	100.00%

Learning and Development Programs Provider	Creative Domain and Subsectors	Payroll Expenditure (%)				
		None	Less than 10%	10% - 50%	More than 50%	Total
	Design Domain					
	Furniture and Fixtures	0.00%	100.00%	0.00%	0.00%	100.00%
	Digital Interactive Media Domain					
	Digitalized Creative Content	0.00%	100.00%	0.00%	0.00%	100.00%
	Game Development	0.00%	100.00%	0.00%	0.00%	100.00%
	Software Development	0.00%	0.00%	100.00%	0.00%	100.00%
	Audiovisual Media Domain					
	Animation	50.00%	25.00%	25.00%	0.00%	100.00%
Learning and training programs developed and conducted by external providers (public and private training providers)	Film and Video	75.00%	0.00%	25.00%	0.00%	100.00%
	Design Domain					
	Furniture and Fixtures	0.00%	100.00%	0.00%	0.00%	100.00%
	Digital Interactive Media Domain					
	Digitalized Creative Content	0.00%	100.00%	0.00%	0.00%	100.00%
	Game Development	0.00%	100.00%	0.00%	0.00%	100.00%
	Software Development	0.00%	100.00%	0.00%	0.00%	100.00%

Table 76 shows the distribution of payroll expenditure for learning and training programs developed and conducted by type of providers, employee size and asset size. For company-developed programs, small enterprises predominantly allocate less than

10%, while medium enterprises show minimal investment. Around 50.00% of Large enterprises primarily allocate 10-50% funds in company L&D. Regarding externally provided L&D small enterprises predominantly spend less than 10%, and medium enterprises show minimal spending. Large enterprises allocate all their funds to external L&D, about 50.00% said they spend less than 10% of payroll expenditure.

Considering asset size, micro-enterprises show diverse spending for both company-developed and external programs. Small enterprises, categorized by asset size, show no L&D investment. Medium enterprises primarily spend less than 10%. Large enterprises allocate funds, primarily in the 10-50% range for company-developed programs and over 50% for external programs. These findings suggest a correlation between enterprise size and L&D investment, with larger enterprises demonstrating more consistent and substantial L&D expenditure compared to smaller enterprises. Micro-enterprises present a notable exception with highly variable spending patterns, possibly indicating differing priorities or resource constraints.

Table 76.

Distribution of Payroll Expenditure Allocated for Learning and Development Programs Conducted by Various Providers, by Enterprise Size

Learning and Development Programs Provider	Enterprise Size		Payroll Expenditure (%)				
	Employee Size	Asset Size	None	Less than 10%	10% - 50%	More than 50%	Total
Learning and training programs developed and conducted by the company	Employee Size	Micro	28.57%	42.86%	14.29%	14.29%	100.00%
		Small	33.33%	66.67%	0.00%	0.00%	100.00%
		Medium	0.00%	0.00%	0.00%	0.00%	0.00%
		Large	0.00%	50.00%	50.00%	0.00%	100.00%
	Asset Size	Micro	42.86%	42.86%	0.00%	14.29%	100.00%
		Small	0.00%	0.00%	0.00%	0.00%	0.00%
		Medium	0.00%	66.67%	33.33%	0.00%	100.00%
		Large	0.00%	0.00%	100.00%	0.00%	100.00%
Learning and training	Employee Size	Micro	57.14%	14.29%	28.57%	0.00%	100.00%

programs developed and conducted by external providers (public and private training providers)		Small	33.33%	66.67%	0.00%	0.00%	100.00%
		Medium	0.00%	0.00%	0.00%	0.00%	0.00%
		Large	0.00%	100.00%	0.00%	0.00%	100.00%
	Asset Size	Micro	71.43%	14.29%	14.29%	0.00%	100.00%
		Small	0.00%	0.00%	0.00%	0.00%	0.00%
		Medium	0.00%	83.33%	16.67%	0.00%	100.00%
		Large	0.00%	100.00%	0.00%	0.00%	100.00%

Table 77 presents creative enterprises' ratings of various statements related to Learning and Development (L&D). A strong majority of enterprises either agree (42.86%) or strongly agree (50.00%) that they provide in-house learning and training programs. Similarly, a large percentage of respondents said that they agree (50.00%) or strongly agree (35.71%) that they support external L&D programs. Regarding mandatory training, 53.85% said they agree while only 7.69% strongly agree that they only provide/support programs required by the job. In terms of employee input in L&D needs is supported by 64.29% of enterprises (agree/strongly agree). Future skills coverage in L&D programs is affirmed by 71.42% (agree/strongly agree), while STEM skills coverage is acknowledged by 42.86% (agree/strongly agree), with a significant portion (35.71%) remaining neutral on STEM. Notably, no enterprises strongly disagreed with any statement, and disagreement was minimal across most statements, except for STEM skills coverage, where 14.29% disagreed.

Table 77.
Distribution of Creative Enterprises by Rating Various Statements related to Learning and Development

Statement	Rating Scale (%)					
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
We provide in-house learning and training programs.	0.00	0.00	7.14	42.86	50.00	100.00

We support learning and training programs conducted by private and public training providers.	0.00	0.00	14.29	50.00	35.71	100.00
We only provide or support learning and training programs that are required by the job (includes both in-house and external programs).	0.00	7.69	30.77	53.85	7.69	100.00
Employees have a say in their own learning and training needs.	0.00	0.00	35.71	50.00	14.29	100.00
Our learning and training programs cover future skills needs.	7.14	0.00	21.43	35.71	35.71	100.00
Our learning and training programs specifically cover STEM skills and competencies.	7.14	14.29	35.71	21.43	21.43	100.00

This expanded table 78 breaks down creative enterprises' ratings of Learning and Development (L&D) statements by creative domain and subsector. Regarding in-house L&D, all subsectors within Audiovisual Media and Digital Interactive Media, along with Design (Furniture and Fixtures), show 100% agreement or strong agreement. All subsectors within Audiovisual Media and Digital Interactive Media, along with Design (Furniture and Fixtures), strongly support external L&D programs, with nearly unanimous agreement or strong agreement, except for Film and Video, which displays 25% neutrality. Mandatory training reveals more variation. While most subsectors show majority agreement on providing only required training, Film and Video has a significant neutral segment (25%), and Software Development shows 100% agreement. Employee input in L&D needs is high across most areas, but Film and Video again shows a larger neutral portion (25%). Future skills coverage in L&D is generally well regarded, with some neutral responses in Film and Video (25%) and Game Development (33.33%). STEM skills coverage shows the most variation. While some subsectors show agreement, Film and Video and Game Development have large neutral segments (25% and 66.67%, respectively), and Animation shows a significant disagreement (25%).

Table 78.

Distribution of Creative Enterprises by Rating Various Statements related to Learning and Development by Creative Domain and Subsectors

Statement	Creative Domains	Creative Subsectors	Rating Scale (%)					
			Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
We provide in-house learning and training programs.	**Audiovisual Media Domain**	Animation	0.00	0.00	0.00	50.00	50.00	100.00
	Audiovisual Media Domain	Film and Video	0.00	0.00	25.00	50.00	25.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	0.00	33.33	66.67	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	100.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Software Development	0.00	0.00	0.00	0.00	100.00	100.00
We support learning and training programs conducted by private and public training providers.	**Audiovisual Media Domain**	Animation	0.00	0.00	0.00	50.00	50.00	100.00
	Audiovisual Media Domain	Film and Video	0.00	0.00	25.00	50.00	25.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	100.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	100.00	0.00	0.00	100.00

	Digital Interactive Media Domain	Software Development	0.00	0.00	0.00	0.00	100.00	100.00
We only provide or support learning and training programs that are required by the job (includes both in-house and external programs).	**Audiovisual Media Domain**	Animation	0.00	0.00	25.00	50.00	25.00	100.00
	Audiovisual Media Domain	Film and Video	0.00	0.00	0.00	100.00	0.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	33.33	66.67	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Software Development	0.00	100.00	0.00	0.00	0.00	100.00
Employees have a say in their own learning and training needs.	**Audiovisual Media Domain**	Animation	0.00	0.00	25.00	75.00	0.00	100.00
	Audiovisual Media Domain	Film and Video	0.00	0.00	25.00	50.00	25.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	66.67	33.33	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Software Development	0.00	0.00	0.00	0.00	100.00	100.00

Our learning and training programs cover future skills needs.	**Audiovisual Media Domain**	Animation	0.00	0.00	25.00	50.00	25.00	100.00
	Audiovisual Media Domain	Film and Video	25.00	0.00	0.00	25.00	50.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	33.33	66.67	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	100.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Software Development	0.00	0.00	0.00	0.00	100.00	100.00
Our learning and training programs specifically cover STEM skills and competencies.	**Audiovisual Media Domain**	Animation	0.00	50.00	0.00	50.00	0.00	100.00
	Audiovisual Media Domain	Film and Video	25.00	0.00	25.00	25.00	25.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	100.00	100.00
	Digital Interactive Media Domain	Game Development	0.00	0.00	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Software Development	0.00	0.00	0.00	0.00	100.00	100.00

4.7 Work and Employment Practice

The table 79 shows the percentage of creative enterprises with policies covering various documents. A large majority (78.57%) have policies covering a Business Plan. Training-related documents also have significant coverage, with 57.14% for a Training Plan and 50% for a Training Budget. Staff Development Policy/Plan and Development for High Potential Staff show the lowest coverage, both at 35.71%.

Table 79.

Percentage of Creative Enterprises with Policies Covering Various Documents

Documents	%
Business Plan	78.57
Training Plan	57.14
Training Budget	50.00
Staff Development Policy/Plan	35.71
Development for High Potential Staff	35.71

Table 80 the percentage of creative enterprises with policies that cover several documents, divided down by creative domain and subsector. Business Plan coverage is strong in most subsectors, with 100% coverage in Design (Furniture and Fixtures and Digitalized Creative Content) and Digital Interactive Media (Game and Software Development), but lower coverage in Audiovisual Media (75% in Animation and 50% in Film and Video). Training Plan coverage is highest in Digital Interactive Media (100% in both subsectors), followed by Animation (75%), Film and Video (25%), Furniture and Fixtures (66.67%), and Digitalized Creative Content (0%). Training Budget coverage reflects Training Plan trends. Staff Development Policy/Plan coverage is significantly low in Animation (0%) and Digitalized Creative Content (0%), but it is 100% in Digital Interactive Media, 66.67% in Furniture and Fixtures, and 25% in Film and Video. Development for High Potential. The staff is the most diverse, with 100% coverage in Game and Software Development, 50% in Film and Video, 33.33% in Furniture and Fixtures, and 0% in Animation and Digitalized Creative Content.

Table 80.

Percentage of Creative Enterprises with Policies Covering Various Documents by Creative Domain and Industry

Creative Domains	Creative Subsectors	Document (%)				
		Business Plan	Training Plan	Training Budget	Staff Development Policy/Plan	Development for High Potential Staff
Audiovisual Media Domain	Animation	75.00	75.00	50.00	0.00	0.00

	Film and Video	50.00	25.00	25.00	25.00	50.00
Design Domain	Furniture and Fixtures	100.00	66.67	66.67	66.67	33.33
Digital Interactive Media Domain	Digitalized Creative Content	100.00	0.00	0.00	0.00	0.00
	Game Development	100.00	100.00	100.00	100.00	100.00
	Software Development	100.00	100.00	100.00	100.00	100.00

This table 81 displays the percentage of creative enterprises with policies that cover a variety of documents, organized by asset size. Large businesses routinely report 100% coverage for all document types (Business Plan, Training Plan, Training Budget, Staff Development Policy/Plan, and Development for High Potential Employees). Medium firms likewise have high coverage, but significantly lower, ranging from 100% for Business Plans to 33.33% for Development for High Potential Staff. Micro firms have the greatest variability and generally poorer coverage, with the highest at 57.14% for Business Plans and the lowest at 14.29% for Staff Development Policy/Plan. Small businesses report 0% coverage for all document types.

Table 81.

Percentage of Creative Enterprises with Policies Covering Various Documents by Asset Size

Asset Size	Document (%)				
	Business Plan	Training Plan	Training Budget	Staff Development Policy/Plan	Development for High Potential Staff
Micro	57.14	28.57	28.57	14.29	28.57
Small	0.00	0.00	0.00	0.00	0.00
Medium	100.00	83.33	66.67	50.00	33.33
Large	100.00	100.00	100.00	100.00	100.00

The table 82 shows the percentage of creative enterprises with policies that provide various rewards and opportunities. Respondents said that most of their employees (85.71%) are are eligible for internal advancement. Non-pay benefits and overtime pay are also available to 78.57% of employees. Individual performance-related pay is applied to 64.29% of employees, and 50.00% of employees are being providing bonuses based on overall organizational performance. Additionally, 35.71% of employees in enterprises are being offered job rotation options, including abroad assignments.

Table 82.

Percentage of Creative Enterprises with Policies Covering Various Rewards and Opportunities

Rewards or Opportunities	%
Individual performance related pay	64.29
Bonuses based on overall organizational performance	50.00
Share options for employees	21.43
Eligible for internal promotion	85.71
Non-pay benefits (such as child-care, health insurance, travel allowance, study leave, food subsidies etc.)	78.57
Opportunities for job rotation at other locations (including overseas)	35.71
Overtime pay	78.57

Table 83 shows the percentage of creative enterprises that provide various rewards and opportunities by creative domain and subsector. Across most subsectors, 100% of enterprises provide eligibility for internal advancement, non-pay perks, and overtime compensation. Individual performance-related pay and bonuses based on organizational performance exhibit greater variety, with Digitalized Creative Content reporting 0% for both. Share options are unusual, with the highest acceptance in Software Development (100%) and 0% in various other subsectors. Job rotation opportunities, including abroad postings, are most popular in Digital Interactive Media (100% in Game and Software Development) and rare elsewhere, with 0% recorded in Digitalized Creative Content.

Table 83.

Percentage of Full-Time Employees in Creative Enterprises Entitled to Various Rewards or Opportunities by Creative Domain and Subsectors

Rewards or Opportunities	Creative Domains and Subsector (%)					
	Audiovisual Media Domain		Design Domain	Digital Interactive Media Domain		
	Animation	Film and Video	Furniture and Fixtures	Digitalized Creative Content	Game Development	Software Development
Individual performance related pay	50.00	100.00	66.67	0.00	100.00	100.00
Bonuses based on overall organizational performance	50.00	66.67	33.33	0.00	100.00	100.00
Share options for employees	25.00	33.33	0.00	0.00	0.00	100.00
Eligible for internal promotion	75.00	100.00	100.00	100.00	100.00	100.00
Non-pay benefits (such as child-care, health insurance, travel allowance, study leave, food subsidies etc.)	50.00	100.00	100.00	100.00	100.00	100.00
Opportunities for job rotation at other locations (including overseas)	25.00	33.33	33.33	0.00	100.00	100.00

| Overtime pay | 50.00 | 100.00 | 100.00 | 100.00 | 100.00 | 100.00 |

Note: The denominator for all categories were reduced by 1 due to the lack of response by Utmost Creatives

Table 84 shows the distribution of rewards and opportunities among full-time employees in creative enterprises varies significantly by enterprise size. Individual performance-related pay is widely available in micro (57.14%) and small enterprises (100%) but is absent in medium-sized enterprises. Large enterprises provide this benefit to 50% of employees based on employee size and 100% based on asset size. Bonuses based on overall organizational performance are most common in large enterprises (100%) but are absent in small and medium-sized enterprises. Share options for employees are generally rare, with only 28.57% of micro and 25% of large enterprises offering them based on employee size, and even fewer when categorized by asset size. Eligibility for internal promotion is highest in micro (71.43%), small (100%), and large enterprises (100%), but absent in medium-sized enterprises when categorized by employee size. Non-pay benefits such as health insurance and travel allowances are prevalent in small and large enterprises (100%) but absent in medium-sized ones. Job rotation opportunities, including overseas assignments, are mostly offered in large enterprises (75%-100%) but are limited in micro (14.29%) and small enterprises (33.33%). Overtime pay follows a similar pattern, with small and large enterprises consistently providing it (100%), while micro enterprises offer it to 57.14% of employees.

Table 84.

Percentage of Full-Time Employees in Creative Enterprises Entitled to Various Rewards or Opportunities by Enterprise Size

Rewards or Opportunities	Enterprise Size (%)							
	Employee Size				Asset Size			
	Micro	Small	Medium	Large	Micro	Small	Medium	Large
Individual performance related pay	57.14	100.00	0.00	50.00	57.14	0.00	66.67	100.00
Bonuses based on overall organizational performance	42.86	0.00	0.00	100.00	28.57	0.00	66.67	100.00
Share options for employees	28.57	0.00	0.00	25.00	14.29	0.00	16.67	100.00
Eligible for internal promotion	71.43	100.00	0.00	100.00	71.43	0.00	100.00	100.00
Non-pay benefits (such as child-care, health	57.14	100.00	0.00	100.00	71.43	0.00	83.33	100.00

insurance, travel allowance, study leave, food subsidies etc.)							
Opportunities for job rotation at other locations (including overseas)	14.29	33.33	0.00	75.00	28.57	0.00	33.33	100.00
Overtime pay	57.14	100.00	0.00	100.00	71.43	0.00	83.33	100.00

Table 85 and 86 shows that larger creative enterprises generally provide more structured benefits, with 100% offering internal promotions, non-pay benefits, and overtime pay, while micro and small enterprises focus more on performance-related pay (57.14%-100%). Bonuses and job rotation opportunities are primarily available in large enterprises (100% and 75%-100%, respectively). Medium enterprises offer the least benefits overall.

Regarding information sharing, most enterprises restrict access to financial information, with only 7.14% of creative industries sharing it with all employees. Business plans and market analysis are mainly limited to select workers (78.57%), while operational challenges are the most openly shared (64.29%). Micro enterprises tend to share market analysis (42.86%) and operational challenges (57.14%) more openly, while small enterprises are more transparent with operational challenges (100%) but restrict market analysis completely. Large enterprises mostly limit access to management, with financial information (75%) and market analysis (100%) kept private, though business plans (25%) and operational challenges (50%) are sometimes shared. Medium enterprises reported no information sharing across all categories, highlighting a potential lack of internal transparency.

Table 85.

Distribution of Creative Industries by Extent of Sharing Various Information

Information	Extent of Sharing (%)			
	Not generally shared	Only with some workers(e.g., management only)	Shared with ALL workers	Total
Financial Information	35.71	57.14	7.14	100.00
Business Plans	0.00	78.57	21.43	100.00
Operational Challenges	0.00	35.71	64.29	100.00
Market Analysis	0.00	78.57	21.43	100.00

Table 86.

Distribution of Creative Industries by Extent of Sharing Various Information by Employee Size

Employee Size		Information	Extent of Sharing (%)			Total
			Not generally shared	Only with some workers(e.g., management only)	Shared with ALL workers	
Micro	Micro	Financial Information	28.57	57.14	14.29	100.00
	Micro	Business Plans	0.00	85.71	14.29	100.00
	Micro	Operational Challenges	0.00	42.86	57.14	100.00
	Micro	Market Analysis	0.00	57.14	42.86	100.00
Small	Small	Financial Information	66.67	33.33	0.00	100.00
	Small	Business Plans	0.00	66.67	33.33	100.00
	Small	Operational Challenges	0.00	0.00	100.00	100.00
	Small	Market Analysis	0.00	100.00	0.00	100.00
Medium	Medium	Financial Information	0.00	0.00	0.00	0.00
	Medium	Business Plans	0.00	0.00	0.00	0.00
	Medium	Operational Challenges	0.00	0.00	0.00	0.00

Large	Medium	Market Analysis	0.00	0.00	0.00	0.00
	Large	Financial Information	25.00	75.00	0.00	100.00
	Large	Business Plans	0.00	75.00	25.00	100.00
	Large	Operational Challenges	0.00	50.00	50.00	100.00
	Large	Market Analysis	0.00	100.00	0.00	100.00

Regarding information sharing by asset size, financial data is the most restricted, with only 7.14% of enterprises sharing it with all employees. Operational challenges are more openly shared (64.29%), while business plans and market analysis are usually reserved for management (78.57%). Micro enterprises are more transparent, sharing market analysis (42.86%) and operational challenges (57.14%), while small enterprises share only operational challenges (100%). Large enterprises limit financial and market data access but share business plans and operational challenges (100%).

Table 87.
Distribution of Creative Industries by Extent of Sharing Various Information by Asset Size

Asset Size		Information	Extent of Sharing (%)			Total
			Not generally shared	Only with some workers(e.g., managemen t only)	Shared with ALL workers	
Micro	Micro	Financial Information	42.86	42.86	14.29	100.00
	Micro	Business Plans	0.00	71.43	28.57	100.00
	Micro	Operational Challenges	0.00	28.57	71.43	100.00
	Micro	Market Analysis	0.00	57.14	42.86	100.00
Small	Small	Financial Information	0.00	0.00	0.00	0.00
	Small	Business Plans	0.00	0.00	0.00	0.00
	Small	Operational Challenges	0.00	0.00	0.00	0.00
	Small	Market Analysis	0.00	0.00	0.00	0.00

Medium	Medium	Financial Information	33.33	66.67	0.00	100.00
	Medium	Business Plans	0.00	100.00	0.00	100.00
	Medium	Operational Challenges	0.00	50.00	50.00	100.00
	Medium	Market Analysis	0.00	100.00	0.00	100.00
Large	Large	Financial Information	0.00	100.00	0.00	100.00
	Large	Business Plans	0.00	0.00	100.00	100.00
	Large	Operational Challenges	0.00	0.00	100.00	100.00
	Large	Market Analysis	0.00	100.00	0.00	100.00

4.8 Business Strategy

The data in Table 88 reveals distinct business approaches across creative enterprises of different asset sizes. Micro enterprises exhibit a strong focus on customization, with all respondents agreeing or strongly agreeing that their products and services are more customized than the sector average. Additionally, they are highly price-sensitive, with 71.43% strongly agreeing that their competitive success depends on pricing. Despite this, they also position themselves in the premium market, as 100% agree or strongly agree that they compete in this space.

Interestingly, small enterprises show no recorded responses, suggesting either a lack of participation or a potential gap in the data. Medium enterprises, on the other hand, present a more varied outlook. Half of the respondents are neutral on customization, while only 16.67% strongly agree that they provide above-average customization.

Large enterprises display a more structured and defined approach. 100% agree that they provide customization and compete in the premium market. However, they strongly differentiate themselves from price-sensitive businesses, as 100% remain neutral on price

competitiveness, implying that their success is likely driven by factors such as brand value, exclusivity, and quality rather than cost considerations. Notably, 100% strongly agree that their business relies on developing unique and innovative products or services, emphasizing a strong commitment to originality and differentiation within the creative sector.

Overall, the findings indicate that micro enterprises focus heavily on both customization and pricing strategies, while medium enterprises exhibit a more balanced and diverse set of approaches. Large enterprises, in contrast, prioritize premium positioning and innovation over price competitiveness, reinforcing their reliance on differentiation rather than affordability.

Table 88.

Distribution of Creative Enterprises by Rating Various Approaches to Business by Asset Size

Asset Size	Approach to Business	Rating Scale (%)					
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
Micro	Compared to other Enterprises in the Creative sector, there is a 'more-than-average' amount of customization in our products and services	0.00	0.00	0.00	42.86	57.14	100.00
	Compared to other other Enterprises in the Creative sector the competitive success of our products and services is dependent on price in the vast majority of cases	0.00	0.00	0.00	28.57	71.43	100.00
	Our business mostly competes in a market of premium quality products or services	0.00	0.00	0.00	42.86	57.14	100.00
	Our products and services rely on developing unique or innovative products or services	0.00	14.29	0.00	42.86	42.86	100.00
Small	Compared to other Enterprises in the Creative sector, there is a 'more-than-average' amount of customization in our products and services	0.00	0.00	0.00	0.00	0.00	0.00

	Compared to other other Enterprises in the Creative sector the competitive success of our products and services is dependent on price in the vast majority of cases	0.00	0.00	0.00	0.00	0.00	0.00
	Our business mostly competes in a market of premium quality products or services	0.00	0.00	0.00	0.00	0.00	0.00
	Our products and services rely on developing unique or innovative products or services	0.00	0.00	0.00	0.00	0.00	0.00
Medium	Compared to other Enterprises in the Creative sector, there is a 'more-than-average' amount of customization in our products and services	0.00	0.00	50.00	33.33	16.67	100.00
	Compared to other other Enterprises in the Creative sector the competitive success of our products and services is dependent on price in the vast majority of cases	0.00	16.67	50.00	16.67	16.67	100.00
	Our business mostly competes in a market of premium quality products or services	0.00	0.00	33.33	33.33	33.33	100.00
	Our products and services rely on developing unique or innovative products or services	16.67	0.00	16.67	66.67	0.00	100.00
Large	Compared to other Enterprises in the Creative sector, there is a 'more-than-average' amount of customization in our products and services	0.00	0.00	0.00	100.00	0.00	100.00
	Compared to other other Enterprises in the Creative sector the competitive success of our products and services is dependent on price in the vast majority of cases	0.00	0.00	100.00	0.00	0.00	100.00
	Our business mostly competes in a market of premium quality products or services	0.00	0.00	0.00	100.00	0.00	100.00

| | Our products and services rely on developing unique or innovative products or services | 0.00 | 0.00 | 0.00 | 0.00 | 100.00 | 100.00 |

For future skill supply, the table below shows how much creative businesses work with academic and government education agencies. It is broken down by creative domains and subsectors. In the Audiovisual Media Domain, collaboration efforts are mixed. In animation, 75% of enterprises have not yet taken any action but plan to do so in the future, while 25% have already created or changed jobs related to this collaboration. Film and video show a more divided approach, with 50% of enterprises having no action or plans, while the other 50% have already made job-related changes.

In the Design Domain, particularly in furniture and fixtures, 33.33% of enterprises are in the planning phase, and a substantial 66.67% have already created or changed jobs based on collaboration efforts. The Digital Interactive Media Domain demonstrates a strong intent for future action. Both digitalized creative content and game development sectors show 100% of enterprises either planning future collaboration or actively involved in changing or creating jobs. For software development, 100% of the enterprises have already taken action and created or changed jobs.

Table 89.
Distribution of Creative Enterprises by Extent of Implementation on Collaborating with the Academe and the Government Education Agencies for Future Skills Supply by Creative Domain and Subsectors

Creative Domain	Creative Subsectors	Extent of Implementation (%)			Total
		No action so far and no plan in the near future	No action so far but planning to act	Have created/changed some jobs as described	
Audiovisual Media Domain	Animation	0.00	75.00	25.00	100.00
	Film and Video	50.00	0.00	50.00	100.00
Design Domain	Furniture and Fixtures	0.00	33.33	66.67	100.00
Digital Interactive Media Domain	Digitalized Creative Content	0.00	100.00	0.00	100.00
	Game Development	0.00	100.00	0.00	100.00

	Software Development	0.00	0.00	100.00	100.00

Table 90 displays the percentage of creative firms that want to expand into other development sectors, split down by creative domain and subsector. All responders (100.00%) from Software Development stated that they plan to expand. Within Audiovisual Media, Animation has a higher percentage of responders (75.00%) who want to expand than Film and Video, which has just 50.00%. Design (Furniture and Fixtures and Digitalized Creative Content) and Digital Interactive Media (Game Development) responders report no planned expansion at 0.00%.

Table 90.

Percentage of Creative Enterprises with Plans to Expand on Other Areas of Development by Creative Domain and Subsectors

Creative Domain	Creative Subsectors	%
Audiovisual Media Domain	Animation	75.00
	Film and Video	50.00
Design Domain	Furniture and Fixtures	0.00
Digital Interactive Media Domain	Digitalized Creative Content	0.00
	Game Development	0.00
	Software Development	100.00

This table displays areas of potential expansion by creative domain and subsector. Within Audiovisual Media, Animation plans to expand by learning AI-based production, increasing pre-production, and expanding into Visayas and Mindanao. Film and Video intends to expand by working with the Department of Education on training projects and creating foreign TV shows and feature films. Software Development, part of the Digital Interactive Media sector, intends to expand into digital transformation services. There are no identified chances for growth in design (furniture and fixtures, as well as digitalized creative content) or digital interactive media (game development).

Table 91.

Areas of Development for Expansion by Creative Domain and Subsectors

Creative Domain	Creative Subsectors	Identified Areas of Development
Audiovisual Media Domain	Animation	1. Learning A.I. based production 2. Pre-production 3. Visayas and Mindanao
	Film and Video	1. We are planning to expand through the initiative of our local Department of Education Division, to inform and train potential employees in the senior high school through the OJT program and regular trainings and seminars. 2. Foreign TV Series and Feature Film Production
Design Domain	Furniture and Fixtures	-

Digital Interactive Media Domain	Digitalized Creative Content	-
	Game Development	-
	Software Development	1. Developments in Digital Transformation Services

4.9 Work Processes and Technology

Table 92 compares the status of creative enterprises equipment to the greatest commonly available technology, both domestically and overseas. For Domestic Comparison, all respondents in Furniture and Fixtures, Digitalized Creative Content, Game Development, and Software Development reported that their equipment was "up to date." While only 50.00% of Animation and Film and Video respondents state that their equipment is "up to date," the remaining 50.00% report that their equipment is "1 to 5 years outdated." No respondents said their equipment was "more than 5 years behind."

For overseas comparison, all respondents in Game Development and Software Development stated that they have "up to date" equipment. Approximately 50.00% of respondents Animation indicated that their equipment is "up to date," while the other half said that their equipment is "more than 5 years behind." Under Film & Video, 50% of respondents reported "up-to-date" equipment, with the remainder reporting "1 to 5 years behind" equipment. All responders (100.00%) from Furniture and Fixtures and Digitalized Creative Content state that their equipment is "1 to 5 years behind."

Table 92.

Distribution of the Creative Enterprises by Core Equipment Condition as Compared with the Best Commonly Available Technology by Creative Domain and Subsectors

Comparison	Creative Domain	Creative Subsectors	How up-to-date is the equipment (%)			
			Up to date	1 to 5 years behind	More than 5 years behind	Total
Compared with those in the country	Audiovisual Media Domain	Animation	50.00	50.00	0.00	100.00
		Film and Video	50.00	50.00	0.00	100.00
	Design Domain	Furniture and Fixtures	100.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	100.00	0.00	0.00	100.00
		Game Development	100.00	0.00	0.00	100.00
		Software Development	100.00	0.00	0.00	100.00

Compared with those overseas	Audiovisual Media Domain	Animation	50.00	0.00	50.00	100.00
		Film and Video	50.00	50.00	0.00	100.00
	Design Domain	Furniture and Fixtures	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	100.00	0.00	100.00
		Game Development	100.00	0.00	0.00	100.00
		Software Development	100.00	0.00	0.00	100.00

Table 93 shows the distribution, but it has been disaggregated by staff size. For domestic comparison, 71.43% of microenterprise respondents indicate their equipment as "up to date," while 28.57% report that their equipment is "1 to 5 years behind." Approximately 66.67% of small enterprises report "up-to-date" equipment, while the remaining 33.33% say their equipment is "1 to 5 years behind." Medium-sized enterprises report having no equipment. For major organizations, 75% of respondents claimed their equipment is "up to date," with only 25% saying it is "1 to 5 years behind."

For Overseas Comparison, 57.14% of micro-enterprise respondents report their equipment as "up to date" and the remaining 42.86% as "1 to 5 years behind." The majority of small enterprises (66.67%) report their equipment as "1 to 5 years behind" and 33.33% as "more than 5 years behind." Medium enterprises report no equipment. Large enterprises report 50% "up to date," 25% "1 to 5 years behind," and 25% "more than 5 years behind."

Table 93.

Distribution of the Creative Enterprises by Core Equipment Condition as Compared with the Best Commonly Available Technology by Creative Domain and Subsectors

Comparison	Employee Size	How up-to-date is the equipment (%)			
		Up to date	1 to 5 years behind	More than 5 years behind	Total
Compared with those in the country	Micro	71.43	28.57	0.00	100.00
	Small	66.67	33.33	0.00	100.00
	Medium	0.00	0.00	0.00	0

		How up-to-date is the equipment (%)			
	Micro	57.14	42.86	0.00	100.00
	Small	0.00	66.67	33.33	100.00
Compared with those overseas	Medium	0.00	0.00	0.00	0.00
	Large	50.00	25.00	25.00	100.00

This table below shows the condition of core equipment in creative enterprises compared to the best commonly available technology, both domestically and overseas, broken down by asset size. When compared domestically, 100% of large enterprises report their equipment as "up to date," while 83.33% medium enterprises report "up to date," and 16.67% of the respondents said that they are "1 to 5 years behind." About 57.14% of Micro-enterprises show "up to date" and 42.86% said "1 to 5 years behind." Small enterprises report no equipment.

When compared to overseas, large enterprises respondents (100.00%) report they have "up-to-date" equipment. About 33.33% of Medium enterprises report "up to date," 50% said they have "1 to 5 years behind" on equipment, and 16.67% said their equipment is "more than 5 years behind." For Micro-enterprises, 42.86% of respondents report "up to date" equipment, while 42.86% respondents said "1 to 5 years behind," and 14.29% respondents are "more than 5 years behind." Small enterprises again reported no equipment which are "up to date".

Table 94.
Distribution of the Creative Enterprises by Core Equipment Condition as Compared with the Best Commonly Available Technology by Asset Size

Comparison	Asset Size	How up-to-date is the equipment (%)			
		Up to date	1 to 5 years behind	More than 5 years behind	Total
Compared with those in the country	Micro	57.14	42.86	0.00	100.00
	Small	0.00	0.00	0.00	0.00
	Medium	83.33	16.67	0.00	100.00

	Large	100.00	0.00	0.00	100.00
Compared with those overseas	Micro	42.86	42.86	14.29	100.00
	Small	0.00	0.00	0.00	0.00
	Medium	33.33	50.00	16.67	100.00
	Large	100.00	0.00	0.00	100.00

4.10 Organization Performance

From 2021 to 2022, this table below shows how creative enterprises rated their profitability, total sales/revenue, and market share broken down by creative domain and subsector. For profitability, only Software Development respondents said "increase" with 100.00% rating and 100.00% of respondents from Furniture and Fixtures, Digitalized Creative Content, Game Development said "No change" . Total sales/revenue results show that all respondents from Furniture and Fixtures, Digitalized Creative Content, Game Development, and Software Development said "no change" while only 50.00% of respondents from Animation, Film and Video reported as "Increased." For market share results, all respondents from Furniture and Fixtures, Digitalized Creative Content, Game Development, and Software Development also said "no change" and none reported "increase."

Table 95.

Distribution of the Creative Enterprises by Rating of Different Outcomes from 2021 to 2022 by Creative Domain and Subsectors

Outcome	Creative Domain	Creative Subsectors	Rating (%)				
			Not Applicable	Decrease	No Change	Increase	Total
Profitability	Audiovisual Media Domain	Animation	0.00	50.00	25.00	25.00	100.00
		Film and Video	0.00	25.00	25.00	50.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative	0.00	0.00	100.00	0.00	100.00

		Content					
		Game Development	0.00	0.00	100.00	0.00	100.00
		Software Development	0.00	0.00	0.00	100.00	100.00
Total Sales/ Revenue	Audiovisual Media Domain	Animation	0.00	25.00	25.00	50.00	100.00
		Film and Video	0.00	25.00	25.00	50.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	100.00	0.00	100.00
		Game Development	0.00	0.00	100.00	0.00	100.00
		Software Development	0.00	0.00	100.00	0.00	100.00
Market Share	Audiovisual Media Domain	Animation	25.00	0.00	75.00	0.00	100.00
		Film and Video	25.00	25.00	50.00	0.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	100.00	0.00	100.00
		Game Development	0.00	0.00	100.00	0.00	100.00
		Software Development	0.00	0.00	100.00	0.00	100.00

Table 96 shows how creative enterprises rated their profitability, total sales/revenue, and market share between 2021 and 2022, broken down by employee size.

Profitability: Micro-enterprises respondents are split, with 28.57% reporting a decrease, 42.86% no change, and 28.57% an increase. Small enterprises respondents predominantly report no change (66.67%) with some increase (33.33%). Large enterprises show a similar pattern to small enterprises, with 50% of respondents reporting no change and 25% reporting both a decrease and an increase. Medium enterprises have no data.

Total Sales/Revenue: Micro-enterprises respondents are again split, with 14.29% reporting a decrease, 42.86% no change, and 42.86% an increase. Respondents from small enterprises predominantly report no change (66.67%) with some increase (33.33%). Large enterprises predominantly report no change (75%) with some decrease (25%). Medium enterprises have no data.

Market Share: Micro-enterprises respondents mostly report no change (71.43%) with some reporting not applicable (14.29%) and a decrease (14.29%). Respondents from small enterprises report 100% no change, and Large enterprises also report no change (75%) with some reporting not applicable (25%). Medium enterprises have no data.

Table 96.

Distribution of the Creative Enterprises by Rating of Different Outcomes from 2021 to 2022, by Employee Size

Outcome	Employee Size	Rating (%)				
		Not Applicable	Decrease	No Change	Increase	Total
Profitability	Micro	0.00	28.57	42.86	28.57	100.00
	Small	0.00	0.00	66.67	33.33	100.00
	Medium	0.00	0.00	0.00	0.00	0.00
	Large	0.00	25.00	50.00	25.00	100.00
Total Sales/ Revenue	Micro	0.00	14.29	42.86	42.86	100.00
	Small	0.00	0.00	66.67	33.33	100.00

Outcome	Asset Size	Not	Decrease	No Change	Increase	Total
	Medium	0.00	0.00	0.00	0.00	0.00
	Large	0.00	25.00	75.00	0.00	100.00
Market Share	Micro	14.29	14.29	71.43	0.00	100.00
	Small	0.00	0.00	100.00	0.00	100.00
	Medium	0.00	0.00	0.00	0.00	0.00
	Large	25.00	0.00	75.00	0.00	100.00

Table 97 shows how creative enterprises rated their profitability, total sales/revenue, and market share between 2021 and 2022, broken down by asset size.

Profitability: Microenterprise respondents are divided, with 28.57% reporting a drop, 42.86% no change, and 42.86% an increase. Small businesses overwhelmingly indicate no change (66.67%). Medium enterprise respondents report a 16.67% decrease. Large enterprise respondents report a combination of no change (50%) and increase (100%). Note: Totals may surpass 100% due to multiple responses from each organization.

Total Sales/Revenue: Respondent microenterprises exhibit a mixed picture, with 14.29% reporting a reduction, 42.86% no change, and 57.14% an increase. Small businesses overwhelmingly indicate no change (66.67%). Medium-sized enterprises report a drop of 16.67%. Large enterprises indicate no change (75%).

Market Share: Micro-enterprises mostly report no change (71.43%), with some not applicable (14.29%) and some decrease (14.29%). Small enterprises report 100% no change. Medium enterprises report not applicable (16.67%). Large enterprises report mostly no change (75%).

Table 97
Distribution of the Creative Enterprises by Rating of Different Outcomes from 2021 to 2022, by Asset Size

Outcome	Asset Size	Rating (%)				
		Not	Decrease	No Change	Increase	Total

		Applicable				
Profitability	Micro	0.00	28.57	28.57	42.86	100.00
	Small	0.00	0.00	0.00	0.00	0.00
	Medium	0.00	16.67	83.33	0.00	100.00
	Large	0.00	0.00	0.00	100.00	100.00
Total Sales/ Revenue	Micro	0.00	14.29	28.57	57.14	100.00
	Small	0.00	0.00	0.00	0.00	0.00
	Medium	0.00	16.67	83.33	0.00	100.00
	Large	0.00	0.00	100.00	0.00	100.00
Market Share	Micro	0.00	14.29	71.43	0.00	85.71
	Small	0.00	0.00	0.00	0.00	0.00
	Medium	0.00	83.33	0.00	16.67	100.00
	Large	0.00	0.00	100.00	0.00	100.00

The data in Table 98 highlights strong commitment and initiative among employees in creative enterprises from 2021 to 2022. About 50% of employees exceed their duties 10%–50% of the time, and 28.57% exceed 50% of the time. Approximately 50.00% of employees exceed their duties by 10%–50%, and 28.57% exceed their duties by more than 50%. Similarly, 35.71% take on colleagues' tasks less than 10% of the time, 35.71% do so 10%–50% of the time, and 28.57% exceed 50%.

Regarding extra hours, 42.86% work beyond their contract 10%–50% of the time, and 21.43% do so more than 50%. Additionally, 50% regularly suggest operational improvements 10%–50% of the time, while 28.57% contribute beyond 50%. Overall, most employees actively go beyond their roles, but fewer consistently do so at higher levels.

Table 98.

Distribution of the Creative Enterprises by Rating of Different Outcomes from 2021 to 2022 by Creative Domain and Subsectors

Behavior	Creative Enterprises (%)				
	None	Less than 10%	10% - 50%	More than 50%	Total

Go above and beyond the 'call of duty' without being asked	0.00	21.43	50.00	28.57	100.00
Take up the duties of a colleague without being asked	0.00	35.71	35.71	28.57	100.00
Regularly put in more hours than contractually expected into their jobs	0.00	35.71	42.86	21.43	100.00
Make helpful suggestions for improving the operation within the organization	0.00	21.43	50.00	28.57	100.00

4.11 Workforce Matters

This table shows the distribution of TVET graduate and certified employees across creative domains and subsectors, expressed as a percentage of existing employees.

In Audiovisual Media, only 25.00% of respondents from Animation said that they have 10%-50% TVET graduates and another 25% said they have more than 50% of employed workers. Film and Video reports 25% said that they also have more than 50% employed TVET graduates. Design (Furniture and Fixtures) reports (100.00%) TVET graduates at all. Digital Interactive Media subsectors (Game Development and Software Development) report 100% TVET graduates, all in the "None" or unspecified category. Digitalized Creative Content also reports no TVET graduates among their employees.

Table 99.

Distribution of TVET Graduate Employees and TVET-Certified Employees by Creative Domain and Subsectors

TVET Workforce	Creative Domain	Creative Industry	Percentage of the Existing Employees (%)				
			None	Less than 10%	10% - 50%	More than 50%	Total
TVET Graduate Employees	Audiovisual Media Domain	Animation	50.00	0.00	25.00	25.00	100.00
		Film and Video	75.00	0.00	0.00	25.00	100.00
	Design Domain	Furniture and Fixtures	100.00	0.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	100.00	0.00	0.00	0.00	100.00
		Game Development	100.00	0.00	0.00	0.00	100.00
		Software Development	100.00	0.00	0.00	0.00	100.00
TVET Certified Employees	Audiovisual Media Domain	Animation	75.00	0.00	25.00	25.00	125.00
		Film and Video	75.00	0.00	0.00	25.00	100.00
	Design Domain	Furniture and Fixtures	100.00	0.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	100.00	0.00	0.00	0.00	100.00
		Game Development	100.00	0.00	0.00	0.00	100.00
		Software Development	100.00	0.00	0.00	0.00	100.00

The table below indicates a strong presence of TVET-trained workers in the workforce. 63.33% of employees are TVET graduates, while a significantly higher 95.00% hold TVET certifications.

Table 100.

Percentage of TVET Graduate Employees and TVET-Certified Employees

TVET Workforce	%
TVET Graduate Employees	63.33
TVET Certified Employees	95.00

Table 101 highlights the distribution of TVET-trained employees across various creative domains and subsectors. TVET graduate employees are concentrated in the Audiovisual Media Domain (66.67%) and the Design Domain (33.33%), with no representation in other sectors. Similarly, TVET-certified employees are evenly split between the Audiovisual Media Domain (50.00%) and the Design Domain (50.00%), with no presence in other areas. This suggests that TVET programs primarily support skills development in audiovisual media and design.

Table 101.

Distribution of TVET Graduate Employees and TVET-Certified Employees, by Creative Domain and Subsectors

TVET Workforce	Creative Domains and Subsector (%)						Total
	Audiovisual Media Domain		Design Domain	Digital Interactive Media Domain			
	Animation	Film and Video	Furniture and Fixtures	Game Development	Software Development	Digitalized Creative Content	
TVET Graduate Employees	66.67	33.33	0.00	0.00	0.00	0.00	100.00
TVET Certified Employees	50.00	50.00	0.00	0.00	0.00	0.00	100.00

Table 102.

Distribution of Creative Enterprises with TVET-Graduate and TVET Certified Employees by Satisfaction Rating on Employees' Work and Performance

TVET Workforce	Creatives Domain	Creatives Industry	Satisfaction Rating (%)						
			Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Not Applicable	Total
TVET Graduate	Audiovisual Media Domain	Animation	0.00	0.00	33.33	33.33	33.33	0.00	100.00
		Film and Video	50.00	0.00	0.00	0.00	50.00	0.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	0.00	0.00	0.00
		Game Development	0.00	0.00	0.00	0.00	0.00	0.00	0.00
		Software Development	0.00	0.00	0.00	0.00	0.00	0.00	0.00
TVET Certified	Audiovisual Media Domain	Animation	0.00	0.00	0.00	50.00	50.00	0.00	100.00
		Film and Video	50.00	0.00	0.00	0.00	50.00	0.00	100.00
	Design Domain	Furniture and Fixtures	0.00	0.00	100.00	0.00	0.00	0.00	100.00
	Digital Interactive Media Domain	Digitalized Creative Content	0.00	0.00	0.00	0.00	0.00	0.00	0.00
		Game Development	0.00	0.00	0.00	0.00	0.00	0.00	0.00
		Software Development	0.00	0.00	0.00	0.00	0.00	0.00	0.00

4.12 Indices

To further analyze how skills development and organizational practices impact both employee well-being and performance, we will examine index scores for each participating creative enterprise (see Annex D). These scores are based on responses to selected survey questions.

1. **Skills Content Index** - The Skills Content Index assesses the level of skills required for specific jobs within an organization or economy. It evaluates factors such as required qualifications, training and continuous learning and development activities. Higher SCI values indicate positions that are more skill-intensive.
2. **People Focus Index** - The People Focus Index measures the emphasis an organization places on providing staff development opportunities.
3. **Mutual Gains Index** - The Mutual Gains Index evaluates the extent to which both employers and employees benefit from workplace arrangements. It considers factors like employee compensation, job security, and career advancement opportunities. A higher MGI signifies a workplace that creates win-win scenarios for all parties involved.
4. **Employee Participation Index** - The Employee Participation Index gauges the level of involvement employees have in decision-making processes within the organization. It assesses the degree to which employees can influence workplace practices, policies, and innovations, promoting a sense of ownership and engagement.
5. **Value-Add Index** -The Value-Add Index measures the additional value created by employees through their work. It considers how effectively employees utilize their skills to enhance productivity, innovation, and overall organizational performance.
6. **State of Technology Index** - The State of Technology Index assesses the level of technological advancement within an organization. It evaluates the adoption and integration of modern technologies in work processes, which can influence productivity and the nature of work tasks.
7. **Organizational Performance Index** - The Organizational Performance Index measures the overall effectiveness of an organization in achieving its goals. It encompasses various performance metrics, including financial outcomes, market position, and operational efficiency.
8. **Discretionary Effort Index** - The Discretionary Effort Index evaluates the extent to which employees are willing to go beyond their basic job requirements. It reflects the level of employee engagement and motivation to contribute additional effort towards organizational success.

The correlation table below (Table 103) presents findings from the respondent of creative enterprises, examining the relationships between several key indices.

Strong Positive Correlations (highlighted in yellow):

● People Focus and Employee Participation (0.91): This very strong correlation shows that across all creative subsectors there is a high focus on people development and has high levels of employee participation in its decision-making. This essentially relates that if employees feel valued and invested in, they are more likely to be engaged and want to contribute to the creative subsector's direction.

● Value Add and Employee Participation (0.87): This also indicates a strong correlation between the two indices. This strong positive relationship shows that across the creative subsectors, employees have a greater say in the workplace, and likely feel more empowered; thus, contribute more value through their work.

● People Focus and Value Add (0.76): Presents the whole creative subsector that prioritize people development are likely to see a higher value added from their employees. This strong correlation shows that investing in employees in the sector translates to increased productivity and contributions.

● Mutual Gains and Employee Participation (0.75): This positive correlation shows that there is a strong collaborative environment in the creative sector which leads to increases in employee participation. As employees are more likely to engage when they feel the enterprise's success benefits them directly.

● Skills Content and Mutual Gains (0.69): A positive relationship between the two indicates creative related jobs requiring higher qualifications and skills sets tend to be found in enterprises with good workplace benefits.

● Organizational Performance with People Focus (0.71), Employee Participation (0.61), and Value Add (0.60): These moderate-to-strong positive correlations indicate that organizations that perform well tend to also focus on people, create mutual gains, encourage participation, and see high value added by employees. It can be inferred that investing in people and creating a positive work environment contributes to organizational success.

● Discretionary Effort with Employee Participation (0.72), Value Add (0.60), and People Focus (0.55): Employees across all creative subsectors who are willing to go the extra mile are more likely to work in organizations where they participate in decisions, add significant value, and where there's a strong people focus.

Table 103.

Correlation table between various Indices

Indices	Skills Content	People Focus	Mutual Gains	Employee Participation	Value Add	State of Technology	Organizational Performance
Skills Content	1.00						
People Focus	0.39	1.00					
Mutual Gains	**0.69**	0.39	1.00				
Employee Participation	0.27	**0.91**	0.29	1.00			
Value Add	0.13	**0.76**	0.03	**0.87**	1.00		
State of Technology	0.09	**0.52**	-0.06	**0.58**	**0.52**	1.00	
Organizational Performance	0.42	**0.71**	0.37	**0.61**	**0.60**	0.21	1.00
Discretionary Effort	0.25	**0.55**	0.32	**0.72**	**0.60**	0.34	0.45

CHAPTER 5
CONCLUSIONS AND RECOMMENDATIONS

The Skills Needs Anticipation - Workplace Skills and Satisfaction (SNA-WSS) Report for the Creative Sector examines skills demand, workforce distribution, employment conditions, and industry challenges across key subsectors which included Audiovisual Media, Design, and Digital Interactive Media subsectors. This study also intended to generate the skills utilization, gaps and shortages, as well as determine the future skills requirements of the sectors including the emerging skills and the satisfaction of employers with TESDA Graduates. The survey will provide evidence-based skills determination that will help TESDA develop relevant and responsive strategies and programs to make training more applicable to industry requirements. The findings highlight disparities in employment status, career progression, salary distribution, and workforce retention.

Most job openings in creative subsectors require a college degree, with TVET graduates having minimal representation. Freelancers and subcontractors make up a significant portion of the workforce, particularly in Film and Video, indicating a prevalence of unstable employment conditions. Men dominate managerial, professional, and technical roles, while women are more concentrated in clerical and service jobs. High turnover is a challenge, driven by low wages , lack of career growth opportunities, and limited career planning and promotion structures. Some subsectors, such as Software Development, demonstrate stronger career pathways, while others lag behind in structured employee development.

Gaps Identified

1. Limited Representation of TVET Graduates – Most job vacancies require higher education, limiting opportunities for TVET graduates. Some of these degree courses covering the sectors mentioned are in BS interior Design, BS Digital Illustration and Animation, Bachelor of Arts in Multimedia Arts, Bachelor of Arts in Digital Film.
2. Freelance and Project-Based Employment – A high reliance on freelancers and subcontractors suggests unstable employment conditions in the sector.
3. High Turnover Due to Low Wages and Career Stagnation – Low salary competitiveness and lack of career prospects discourage long-term employment.
4. Mismatch Between Industry Needs and Workforce Interest – enterprises report a lack of people interested in creative sector jobs, indicating a skills gap. As reflected in Table 35 for lack of career prospects (12.50%) and staff disinterest in long-term commitment (12.50%) that might be because of limited or nonexistent opportunity for advancement or future success within a particular job or field in the sector, essentially indicating that there are few chances for promotion, new responsibilities, or career growth in that position.
5. Gender Imbalance – Men dominate technical and managerial roles, while women remain in clerical and service positions.
6. Limited Promotion and Career Development Support – Many enterprises lack structured succession planning, restricting employee advancement. TVET

graduates, in particular, face lower promotion rates, highlighting the need for continuous upskilling and professional development.

7. Limited Career and Succession Planning in Some Sectors – Certain industries, particularly Film and Video, lag behind in career development support, limiting long-term workforce retention and advancement.

8. Critical skill gaps among underperforming employees - soft skills deficiencies such as critical thinking, communication, collaboration, and teamwork. This suggests that interpersonal abilities/skills are a major concern, affecting productivity, teamwork, and the ability to adapt to industry demands.

9. Lack of awareness and engagement in green jobs within the creative sector - As evidenced by the fact that only one respondent indicated awareness of emerging skills related to green jobs (Table 73), and only one sought government support for this area (Table 70) suggests limited recognition of the potential opportunities and skill requirements associated with green jobs in the sector.

To address these challenges, several recommendations can be implemented. First, strengthening the integration of TVET in the creative sector is crucial. This can be achieved by developing specialized TVET training programs aligned with industry needs in areas like Game Development, and Digitalized Content. Also by expanding TVET opportunities beyond the subsectors of Animation (9.29%) and Furniture and Fixtures (2%) have an identified number of job openings are sought after. In addition, TVET graduates and certified employees are seen present in other domains such as in the audiovisual media domain and design domains may imply that TVET graduates are also needed in these subsectors. This is a call to further strengthen the engagements and commitment to the existing Industry Boards at the national level such as the Animation Council of the Philippines, Inc. (ACPI) and the Game Development Association of the Philippines (GDAP). Programs such as Game Development that cited a high turnover mentioned the reasons of widespread skills shortages, lack of creative control stemming from budgetary constraints, time pressure, and executive decisions; and a highly competitive industry. Specifically on skills shortages, TESDA may initiate further industry consultations and carefully identify skills requirements that the industries really need to address by developing relevant programs.

Job stability and workforce retention can be enhanced by encouraging more full-time positions and implementing labor protections for freelancers and subcontractors. Bridging the skills gap requires initiatives like awareness programs, internships, and industry engagement to attract and retain workers in creative careers. Improving career growth and promotion opportunities can be supported by establishing clear career progression pathways, advocating for competitive compensation strategies, and encouraging continuous upskilling for TVET graduates. TESDA can possibly address this by developing purposive career guidance measures and initiatives. Also, it should be taken into consideration the development of career pathways to provide a clear guidance for those who choose to grow their careers in this sector.

Further, in terms of the identified lack of promotion and career growth opportunities, this situation might be due to the fast changing trends in media design and technology. That is why, in order to ensure alignment with the fast-paced industry trends, concerned agencies and entities should proactively anticipate and implement corresponding programs. They must continuously adapt to changes; however, their ability to do so is often constrained by limitations in infrastructure and capability. Therefore, it is recommended that the government provide full support to this sector through comprehensive policies, adequate funding, capacity-building initiatives, and infrastructure development. This will enable agencies to effectively respond to industry demands and enhance workforce readiness.

Addressing gender disparities involves introducing inclusive hiring and promotion policies in the various organizations to increase women's representation in technical and managerial roles, along with mentorship and leadership programs for women in the sector. Strengthening career and succession planning is vital, particularly in sectors like Film and Video, by promoting structured career planning programs and encouraging investment in employee development.

Upskilling and reskilling the workforce for emerging trends, such as AI, AR/VR, and digital media technologies, is necessary to prepare workers for future demands. Expanding training programs in digitalization, entrepreneurship, and global market access will also enhance the sector's competitiveness. By addressing these gaps, the creative sector can improve employment opportunities, workforce stability, and its overall economic impact. Additionally, the upskilling of workers for this sector is emphasized in this report. For TESDA, the implementation of the Enterprise Based training shall be highly encouraged, and likewise, the utilization of the Tulong Trabaho Scholarship Program.

To address the soft skill gaps identified in creative enterprises, several recommendations may be taken into consideration such as the continuous integration of the 21st century skills in the training programs and training curriculum that would include socio-emotional skills, management and leadership development, and effective communication.

In terms of the awareness and engagement in green jobs, TESDA should take the lead in integrating green skills into its training programs, particularly within the creative sector for sustainable employment. This can be done by enhancing its training programs by integrating emerging green skills into its Training Regulations (TRs) and competency-based curricula, particularly for qualifications within the creative sector. This will ensure that trainees are equipped with the necessary competencies to meet the demands of green jobs. Additionally, TESDA should intensify its awareness and promotion efforts by conducting industry dialogues, information campaigns, and advocacy programs. These initiatives will help increase recognition of green job opportunities in the creative sector and encourage more stakeholders to engage in sustainable workforce development.

Development of New Competency Standards or Training Regulations to fit the technical requirements of the Creative Sector

Based on the results of the survey conducted, the following programs are recommended for development, which TESDA can later offer and initiate to enhance the growth and sustainability of the sector. These initiatives are designed to address the identified skills gaps, foster industry alignment, and support the continuous professional development of workers. By leveraging TESDA's expertise in technical-vocational education and training (TVET), these programs can provide targeted solutions to meet the evolving demands of the industry and improve workforce competitiveness.

a. From the list of the Skills/Jobs requirements for creative sector found in Annex B, priority requirements had been identified in reference to the three main indicators (addressable by TVET Program, Urgency, and Demand) evaluated vis-a-vis the four criteria for prioritization (National implication, Employment Generation, Industry Requirements, and Standardization and Certification)

b. Table 103 and 104 presents the summary of the priority requirements, which shall be the basis for the qualifications recommended for Competency Standards and Training Regulations Development for the consideration of the TESDA Planning Office and Qualifications and Standards Office

Table 104.

Summary of the Priority Requirements for the Creative Sector for Training Regulation Development

Creative Domain	Creative Subsector	TR for Development	Equivalent Programs
		Priority 1	
Audiovisual Media	Animation	Lead 2D Key Layout Artist	No Equivalent Program
Audiovisual Media	Animation	Lead Storyboard / Animatic Artist	No Equivalent Program
Audiovisual Media	Animation	Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	No Equivalent Program
Audiovisual Media	Animation	Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	No Equivalent Program
Audiovisual Media	Animation	Lead 2D Clean Up & In-Between Artist	**Animation NC II**
Audiovisual Media	Animation	Senior 2D Clean Up & In-Between Artist	**Animation NC II**
Audiovisual Media	Animation	Lead 2D Animator	**2D Animation NC**

Audiovisual Media	Animation		III
Audiovisual Media	Animation	Senior 2D Animator	**2D Animation NC III**
Audiovisual Media	Animation	Senior 3D Animator	**3D Animation NC III**
Audiovisual Media	Animation	Junior 3D Animator	**3D Animation NC III**
Audiovisual Media	Film and Video	Screenwriter/Scriptwriter	No Equivalent Program
Audiovisual Media	Film and Video	1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	No Equivalent Program
Audiovisual Media	Film and Video	Sound Recordist	No Equivalent Program
Audiovisual Media	Film and Video	SFX Coordinator	No Equivalent Program
Audiovisual Media	Film and Video	Sound Editor	**Film and Video Postproduction NC III**
Audiovisual Media	Film and Video	Designing and Prototyping of Furniture and Home Decors	No Equivalent Program
Audiovisual Media	Film and Video	Working Drawing Preparation, Full Sizing, and Interpretation	No Equivalent Program

Creative Domain	Creative Subsector	TR for Development	Equivalent Programs
		Priority 1.5	
Audiovisual Media	Animation	Junior 2D Layout Artist	No Equivalent Program
Audiovisual Media	Animation	Lead 2D Rigging Artist	No Equivalent Program
Audiovisual Media	Animation	Junior Storyboard / Animatic Artist	No Equivalent Program
Audiovisual Media	Animation	Lead Concept Artist	Equivalent Programs
Audiovisual Media	Animation	Junior Concept Artist	Equivalent Programs
Audiovisual Media	Animation	Junior 2D Digital Ink & Paint Artist	Equivalent Programs
Audiovisual Media	Animation	Junior 2D Clean Up &	**Animation NC II**

Audiovisual Media	Animation	In-Between Artist	
Audiovisual Media	Animation	2D Game Asset (Basic)	No Equivalent Program
Audiovisual Media	Animation	Assistant 2D Editor / Compositor	No Equivalent Program
Audiovisual Media	Film and Video	Gaffer	No Equivalent Program
Audiovisual Media	Film and Video	Grip / Lighting Technician	No Equivalent Program
Audiovisual Media	Film and Video	Key Grip	No Equivalent Program
Audiovisual Media	Film and Video	Set Designer	No Equivalent Program
Audiovisual Media	Film and Video	Key makeup artist	No Equivalent Program
Audiovisual Media	Film and Video	Key hairstylist	**Hairdressing NC II Hairdressing NC III**

Table 105.
Summary of the Priority Requirements for the Creative Sector for Competency Standards Development

Creative Domain	Creative Subsector	CS for Development	Equivalent Programs
		Priority 1.5	
Audiovisual Media	Animation	Lead 2D Layout / Color-Background Artist	No Equivalent Program
Audiovisual Media	Animation	Senior 2D Layout / Color-Background Artist	No Equivalent Program
Audiovisual Media	Film and Video	Costume designer	No Equivalent Program
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Media Editor (Color Grading, Online Editing)	No Equivalent Program
B. Design	Furniture and Fixtures	Furniture Technician (machine troubleshooting, repairs, etc.)	No Equivalent Program
B. Design	Furniture and Fixtures	Paint Sprayers	No Equivalent Program

Creative Domain	Creative Subsector	CS for Development	Equivalent Programs
		Priority 2	

Audiovisual Media	Animation	Senior Rigging Artist	No Equivalent Program
Audiovisual Media	Animation	Junior Rigging Artist	No Equivalent Program
Audiovisual Media	Animation	Junior 2D Layout / Color-Background Artist	No Equivalent Program
Audiovisual Media	Animation	Senior 2D Scene Builder / Set-up Artist	No Equivalent Program
Audiovisual Media	Animation	Junior 2D Scene Builder / Set-up Artist	No Equivalent Program
Audiovisual Media	Animation	Episode Director	No Equivalent Program
Audiovisual Media	Animation	Production Coordinator	No Equivalent Program
Audiovisual Media	Film and Video	Assistant Producer	No Equivalent Program
Audiovisual Media	Film and Video	Location Manager	No Equivalent Program
Audiovisual Media	Film and Video	Camera operator	No Equivalent Program
Audiovisual Media	Film and Video	2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	No Equivalent Program
Audiovisual Media	Film and Video	Art Department Assistant / Set Dresser	No Equivalent Program
Audiovisual Media	Film and Video	Stunt coordinator	No Equivalent Program
Audiovisual Media	Film and Video	Videographer	No Equivalent Program
Design	Furniture and Fixtures	Material Manipulation	No Equivalent Program
Design	Furniture and Fixtures	Material Preparation	No Equivalent Program
Design	Furniture and Fixtures	Planning, Estimation, and Costing of Raw Materials	No Equivalent Program
Design	Furniture and Fixtures	Assembly (pre sanding preparation)	No Equivalent Program
Design	Furniture and Fixtures	Factory Floor Supervisors	No Equivalent Program
Design	Furniture and Fixtures	Manufacturing Supervisor	No Equivalent Program
Design	Furniture and	Proper Use of Hand Tools	No Equivalent

	Fixtures		Program
Design	Furniture and Fixtures	Quality Inspector/Checker	No Equivalent Program
Design	Furniture and Fixtures	Quality Supervisor	No Equivalent Program
Design	Furniture and Fixtures	Sanders	No Equivalent Program
Design	Furniture and Fixtures	Metal Finishers	No Equivalent Program
Design	Furniture and Fixtures	Wood Furniture Finisher	No Equivalent Program
Design	Furniture and Fixtures	Wood (natural and engineered wood): Varnishing/Painting/Finishing	No Equivalent Program
Design	Furniture and Fixtures	Painters	No Equivalent Program

c. In terms of emerging skills, the list of priorities anticipated to be more demanded in the next five years per creative domain and subsector and development may be seen in Annex C.

d. The identified priority skills/jobs requirements shall also serve as the basis of the Regional Operations Management Office for scholarship allocation in the creative sector at the national level.

The infrastructure supporting creative-related programs, including training, assessment, and certification, should be strengthened. This includes reviewing and updating existing TVET programs to reflect new industry developments, reviewing program implementation, and building capacity among new trainers and competency assessors. These efforts will ensure the readiness of program graduates for the creative sector.

a. In reference to the priority occupations/skills requirements that already have equivalent TVET programs, Table 105 presents the number of enrolled, graduates, assessed and certified TVET learners while Table 106 presents the number of registered programs, assessment centers, competency assessors, and TVET Trainers.

Table 106.
Number of Enrolled, Graduates, Assessed, and Certified for the Priority Skills Requirements in the Creative Sector with Corresponding TVET Programs (2021 - 2023)

Data Source: Enrolled and Graduates - TESDA- ICTO, Assessed and Certified - TESDA - Certification Office
Processed by: TESDA - Planning Office
Note/s: 1. Wood Carving NC II had no corresponding TVET output as the program was only promulgated in May 2024.
2. The number of graduates includes spill over from its previous year

TESDA Sector	Training Qualification	2021				2022				2023			
		E	G	A	C	E	G	A	C	E	G	A	C
Creative	Film and Video Postproduction NC III	0	0	0	0	0	0	0	0	0	0	0	0
Creative	Wood Carving NC II	0	0	0	0	0	0	0	0	0	0	0	0
Creative	Lighting for Live Performances NC II	0	0	0	0	0	0	0	0	0	0	0	0
Creative	Audio Production Services NC I	0	0	0	0	0	0	0	0	0	0	0	0
Electrical & Electronics	Electrical Installation and Maintenance NC II	23,729	22,993	30,742	28,039	25,980	26,993	42,191	39,054	27,393	24,009	55,588	51,920

Information and Communication Technology	2D Animation NC III	50	12	0	0	51	101	160	142	96	50	405	239
Information and Communication Technology	3D Animation NC III	13	4	0	0	38	25	0	0	0	0	0	0
Social, Community Development and Other Services	Hairdressing NC II	668	500	463	456	640	816	1,966	1,883	131	275	2,611	2,499
Social, Community Development and Other Services	Hairdressing NC III	0	0	5	5	0	0	9	4	0	0	0	0
Total		24,460	23,509	31,210	28,500	26,709	27,935	44,326	41,083	27,620	24,334	58,604	54,658

Table 107.
Number of Registered Programs, Assessment Centers, Competency Assessors, and TVET Trainers: As of December 2023
Data Source: TESDA- Certification Office
Processed by: TESDA - Planning Office

TESDA Sector	Training Qualification	Registered Programs	Assessment Centers	Competency Assessors	TVET Trainers
Creative Sector	Film and Video Postproduction NC III	0	0	0	0
Creative Sector	Wood Carving NC II	0	0	0	0
Creative Sector	Lighting for Live Performances NC II	0	0	0	0
Creative Sector	Audio Production Services NC I	0	0	0	0

Electrical & Electronics	Electrical Installation and Maintenance NC II	507	297	524	1,802
Information and Communication Technology	2D Animation NC III	13	15	10	24
Information and Communication Technology	3D Animation NC III	2	6	2	7
Social, Community Development and Other Services	Hairdressing NC II	72	40	81	292
Social, Community Development and Other Services	Hairdressing NC III	1	1	4	6
Total		**595**	**359**	**621**	**2,131**

Recommendations on the Conduct of the Survey

In conducting the survey within the creative sector, several challenges were encountered that may have influenced the comprehensiveness and accuracy of the data gathered. These difficulties primarily stem from issues related to the scope of the survey, participant engagement, and the limitations of the survey tool used. Addressing these concerns is critical for future assessments in ensuring robust and reliable findings.

1. Coverage of Sub-Sectors
    a. The survey did not cover all 9 domains of the PCIDA within the creative sector, as the focus was narrowed to the three domains (Audiovisual Media, Design, Digital interactive) with the highest employment generation according to PSA. While this approach ensured a targeted investigation into key areas, it inadvertently excluded potentially valuable insights from other creative domains. Future surveys should aim for a more inclusive scope, ensuring the representation of additional sub-sectors to capture a broader spectrum of the sector's dynamics.
2. Response Rate and Participant Engagement
    a. A significant challenge encountered was the low response rate, which can be attributed to the length and perceived tediousness of the questionnaire. Many respondents either declined to participate or did not complete the survey due to its complexity and the time commitment required. To address this, it is recommended to streamline the survey instrument, reducing the length and complexity of the questions while maintaining their relevance. Offering incentives or clear communication about the potential benefits of participating could also enhance engagement.
3. Survey Tool Limitations
    a. The use of Jotform as the survey platform posed additional barriers to participation. The platform's limited user-friendliness and functionality restrictions may have deterred potential respondents, especially those who are less tech-savvy or faced difficulties navigating the interface. A transition to more intuitive survey tools with enhanced compatibility across various devices could improve the response rate. Additionally, providing alternative survey formats, such as offline surveys, face to face interviews or telephone interviews, might further increase inclusivity, particularly for respondents with limited internet access or unfamiliarity with online tools.
4. Questionnaire Design: The structure of the questionnaire may have contributed to participant fatigue. Complex or jargon-heavy questions might have been a deterrent to completion. Future surveys could benefit from

simplifying language, ensuring that questions are clear, concise, and easily understood.

In order to enhance the quality and inclusivity of future surveys within the creative sector, it is crucial to address the limitations associated with the scope, survey tool, participant engagement, and questionnaire design. By streamlining the instrument, diversifying the response channels, and ensuring more equitable representation of all sub-sectors, future surveys can yield more comprehensive insights that contribute to a deeper understanding of the sector's dynamics. These improvements will ultimately foster more effective policy development and better-targeted interventions to support the growth and sustainability of the creative industry.

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Annex A: PCIDA — Creative Industry Domain

Creative Industry Domain	Definition
Audiovisual Media Domain	Refers to the gamut of recorded and live audio and audiovisual content that are distributed through various broadcast media such as television, radio, cable, satellite broadcasts, digital streaming platforms or exhibited in cinema theaters, including films, television content, animated film productions, vlogs, and other content that utilize motion graphics, two-dimensional, or three-dimensional design technology and animatronics, recorded music, music scores, compositions ready for recording, podcasts, and entertaining audio or audiovisual material or content developed for educational purposes or edutainment content
Digital Interactive Media Domain	Refers to digital software programs, mobile applications and games created for and operated on interactive digital devices where user input is essential to the experience, including software and mobile apps, video games, computer games, mobile games, virtual augmented or mixed reality games, and digitalized creative content
Creative Services Domain	Refers to demand-driven commercial creative service work done on behalf of commissioning clients for complete creative output or partial outsourcing work, including advertising and marketing, creative research and development, cultural and recreational services, and live creative experiences, which refer to predesigned, real-time artistic performances.
Design Domain	Refers to the process of envisioning, planning, creation, and manufacturing of symbols, images, and products, whether for industrial and aesthetic purposes, spaces, and systems, whether static or for interactive experiences, at the heart of which is creating solutions that address a need or a problem in various fields such as in architecture, urban landscaping, interior and spatial planning, fashion and accessory making, textile development, furniture making, jewelry making, and toy making
Publishing and Printed Media Domain	Refers to the creation, publication, and distribution of artistic, journalistic, and commercial literature in traditional print and digital format, including books, blogs, comics, graphic novels, editorials and

	commentaries, magazines, and other published media
Performing Arts Domain	Refers to all activities involved in the training of performers, the creation, promotion, distribution, exhibition, and preservation of artistic shows, performances, and such other art forms including live music, theatre, musical theatre, dance, opera, circus, spoken word, and puppetry
Visual Arts Domain	Refers to all activities pertaining to the creation, promotion, distribution, and preservation of works that are primarily visual in nature, including paintings, drawings, sculptures, photographs, antiques, performance art, art toys, multimedia, collages, or other similar material
Traditional Cultural Expressions Domain:	Refers to tangible products and intangible customs, practices and expressions of traditional Filipino culture and heritage, including arts and crafts, gastronomy and culinary practices, cultural festivals, and celebrations
Cultural Sites Domain	Refers to the physical human-made locations, sites, and monuments that are of vital significance to the objective of promoting Philippine Culture, including historic buildings and town sites, important archaeological sites, and works of monumental sculptures or paintings. This domain encompasses the strategic role and activities of museums, libraries, creative cities, performing arts venues, and cultural exhibitions to promote the country's cultural assets

Source: Philippine Creative Industries Development Act, 2021

Annex B

Projected Distribution of Skills Supply, Hard to Fill Skills, and Highest Educational Qualification for All Creative Domains

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	**Pre-production (Pre-visualization)**								
Audiovisual Media	Animation	**Lead Previz / 3D Layout Artist**	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	**Senior Previz / 3D Layout Artist**	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	**Junior Previz / 3D Layout Artist**	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Lead 2D Key Layout Artist	33.33	33.33	33.33	66.67	33.33	50.00	25.00	25.00
Audiovisual Media	Animation	Senior 2D Key Layout Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 2D Layout Artist	33.33	33.33	33.33	0.00	100.00	50.00	25.00	25.00
Audiovisual Media	Animation	Lead 2D Rigging Artist	33.33	33.33	33.33	0.00	100.00	25.00	50.00	25.00
Audiovisual Media	Animation	Senior Rigging Artist	0.00	50.00	50.00	0.00	100.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Junior Rigging Artist	0.00	50.00	50.00	0.00	100.00	33.33	33.33	33.33
Audiovisual Media	Animation	Lead Storyboard / Animatic Artist	33.33	33.33	33.33	66.67	33.33	50.00	25.00	25.00
Audiovisual Media	Animation	Senior Storyboard / Animatic Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior Storyboard / Animatic Artist	66.67	0.00	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Animation	Lead Concept Artist	50.00	0.00	50.00	0.00	100.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Senior Concept Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior Concept Artist	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Animation	**Production (2D Animation)**								
Audiovisual Media	Animation	Technical Director	50.00	25.00	25.00	75.00	25.00	20.00	20.00	60.00
Audiovisual Media	Animation	Lead 2D Digital Ink & Paint (Paperless/Hand Drawn)	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Senior 2D Digital Ink & Paint (Paperless/Hand Drawn)	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33
Audiovisual Media	Animation	Junior 2D Digital Ink & Paint Artist	33.33	33.33	33.33	0.00	100.00	50.00	25.00	25.00
Audiovisual Media	Animation	Lead 2D Clean Up & In-Between Artist	33.33	33.33	33.33	66.67	33.33	50.00	25.00	25.00
Audiovisual Media	Animation	Senior 2D Clean Up & In-Between Artist	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33
Audiovisual Media	Animation	Junior 2D Clean Up & In-Between Artist	33.33	33.33	33.33	0.00	100.00	50.00	25.00	25.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Lead 2D Animator	75.00	0.00	25.00	75.00	25.00	40.00	40.00	20.00
Audiovisual Media	Animation	Senior 2D Animator	50.00	25.00	25.00	75.00	25.00	40.00	40.00	20.00
Audiovisual Media	Animation	Junior 2D Animator	25.00	50.00	25.00	25.00	75.00	40.00	40.00	20.00
Audiovisual Media	Animation	Lead 2D Layout / Color-Background Artist	25.00	50.00	25.00	50.00	50.00	40.00	40.00	20.00
Audiovisual Media	Animation	Senior 2D Layout / Color-Background Artist	25.00	50.00	25.00	50.00	50.00	40.00	40.00	20.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Junior 2D Layout / Color-Background Artist	25.00	50.00	25.00	0.00	100.00	40.00	40.00	20.00
Audiovisual Media	Animation	Senior 2D Scene Builder / Set-up Artist	0.00	50.00	50.00	0.00	100.00	33.33	33.33	33.33
Audiovisual Media	Animation	Junior 2D Scene Builder / Set-up Artist	0.00	50.00	50.00	0.00	100.00	33.33	33.33	33.33
Audiovisual Media	Animation	2D Game Asset (Basic)	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Animation	Production (3D Animation)								

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Episode Director	0.00	50.00	50.00	0.00	100.00	33.33	33.33	33.33
Audiovisual Media	Animation	Creative Supervisor / 3D Art Supervisor	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Lead 3D VFX Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Senior 3D VFX Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 3D VFX Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Lead 3D Lighting Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Senior 3D Lighting Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 3D Lighting Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Lead 3D Animator	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Senior 3D Animator	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Junior 3D Animator	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33
Audiovisual Media	Animation	Lead 3D Rigging Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Senior 3D Rigging Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 3D Rigging Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Lead 3D Texture Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Senior 3D Texture Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 3D Texture Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Lead 3D Modeling Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Senior 3D Modeling Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Junior 3D Modeling Artist	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Animation Checker	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Animation Artistry	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	3D Game Animation	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	3D Game Asset (Basic)	0.00	0.00	100.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	**Post-Production**								

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	3D Compositor	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Audiovisual Media	Animation	Assistant 2D Editor / Compositor	66.67	0.00	33.33	33.33	66.67	33.33	66.67	0.00
Audiovisual Media	Animation	Game Outsourcing	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Animation	Screenplay	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Audiovisual Media	Animation	No Code Game Development,	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Pitching to Game Publishers	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Animation	Animation Operations (Studio Management)								
Audiovisual Media	Animation	Production Manager	33.33	66.67	0.00	100.00	0.00	0.00	0.00	100.00
Audiovisual Media	Animation	Digital Asset Manager	0.00	100.00	0.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Animation	Production Coordinator	33.33	66.67	0.00	0.00	100.00	66.67	33.33	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Animation	Digital Asset Librarian	0.00	100.00	0.00	0.00	100.00	50.00	0.00	50.00
Audiovisual Media	Film and Video	Pre-production								
Audiovisual Media	Film and Video	Casting Director	0.00	75.00	25.00	0.00	100.00	33.33	0.00	66.67
Audiovisual Media	Film and Video	Executive Producer	0.00	100.00	0.00	33.33	66.67	25.00	0.00	75.00
Audiovisual Media	Film and Video	Producer	40.00	60.00	0.00	50.00	50.00	20.00	0.00	80.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Assistant Producer	40.00	60.00	0.00	25.00	75.00	60.00	0.00	40.00
Audiovisual Media	Film and Video	Line Producer	40.00	60.00	0.00	33.33	66.67	50.00	0.00	50.00
Audiovisual Media	Film and Video	Location Manager	33.33	66.67	0.00	0.00	100.00	75.00	0.00	25.00
Audiovisual Media	Film and Video	Head Scriptwriter	50.00	50.00	0.00	50.00	50.00	20.00	20.00	60.00
Audiovisual Media	Film and Video	Screenwriter/Scriptwriter	50.00	50.00	0.00	50.00	50.00	20.00	40.00	40.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	**Production**								
Audiovisual Media	Film and Video	Assistant Director	0.00	50.00	50.00	0.00	100.00	33.33	0.00	66.67
Audiovisual Media	Film and Video	Cinematographer	33.33	33.33	33.33	33.33	66.67	25.00	25.00	50.00
Audiovisual Media	Film and Video	Camera operator	0.00	66.67	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	1st Assistant Cameraman / Focus Puller (Specialty Camera Operation)	50.00	50.00	0.00	50.00	50.00	66.67	0.00	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	2nd Assistant Cameraman / Clapper / Loader (Data Wrangling)	0.00	100.00	0.00	0.00	100.00	66.67	0.00	33.33
Audiovisual Media	Film and Video	Production Manager	33.33	66.67	0.00	33.33	66.67	25.00	0.00	75.00
Audiovisual Media	Film and Video	Assistant production manager	0.00	100.00	0.00	50.00	50.00	33.33	0.00	66.67
Audiovisual Media	Film and Video	Production coordinator	0.00	66.67	33.33	0.00	100.00	0.00	33.33	66.67
Audiovisual Media	Film and Video	Production designer	33.33	33.33	33.33	33.33	66.67	25.00	0.00	75.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Floor Manager	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Audiovisual Media	Film and Video	Art Department Assistant / Set Dresser	0.00	50.00	50.00	0.00	100.00	66.67	0.00	33.33
Audiovisual Media	Film and Video	Boom Operator	0.00	66.67	33.33	0.00	100.00	75.00	0.00	25.00
Audiovisual Media	Film and Video	Gaffer	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	Grip / Lighting Technician	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Junior Grip / Junior Lighting Technician	33.33	66.67	0.00	50.00	50.00	33.33	33.33	33.33
Audiovisual Media	Film and Video	Key Grip	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	Set Designer	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	Construction coordinator	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Audiovisual Media	Film and Video	Electrician	0.00	100.00	0.00	0.00	100.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Sound Recordist	66.67	33.33	0.00	66.67	33.33	25.00	50.00	25.00
Audiovisual Media	Film and Video	Studio Director / Outside Broadcast Director	50.00	50.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Studio Technical Director	50.00	50.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Technical Support Operator	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Audiovisual Media	Film and Video	Vision Mixer / Switcher	0.00	100.00	0.00	0.00	100.00	50.00	0.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Stunt coordinator	0.00	100.00	0.00	0.00	100.00	66.67	0.00	33.33
Audiovisual Media	Film and Video	Costume designer	0.00	66.67	0.00	66.67	33.33	50.00	25.00	25.00
Audiovisual Media	Film and Video	Key makeup artist	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	Key hairstylist	33.33	33.33	33.33	33.33	66.67	50.00	25.00	25.00
Audiovisual Media	Film and Video	SFX Coordinator	50.00	0.00	50.00	50.00	50.00	33.33	33.33	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Videographer	0.00	66.67	33.33	0.00	100.00	33.33	33.33	33.33
Audiovisual Media	Film and Video	AI Specialist	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Film Makers	0.00	66.67	33.33	0.00	100.00	0.00	33.33	66.67
Audiovisual Media	Film and Video	Post-production								
Audiovisual Media	Film and Video	Video Editor	33.33	66.67	0.00	33.33	66.67	0.00	33.33	66.67

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	VFX Producer	33.33	66.67	0.00	33.33	66.67	0.00	33.33	66.67
Audiovisual Media	Film and Video	Dialogue Editor	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Film Composer	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Music Supervisor	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Music Editor	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Sound Editor	50.00	50.00	0.00	50.00	50.00	0.00	50.00	50.00
Audiovisual Media	Film and Video	Supervising Sound Editor	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Audiovisual Media	Film and Video	Film Management								
Audiovisual Media	Film and Video	Analyst - Analytics and Customer Insights	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Community Development Executive	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Community Development Specialist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Executive - Content Acquisition	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Executive - Content Commissioning	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Executive - Localisation	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Executive - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Executive - Standards and Practices	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head - Analytics and Customer Insights	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head - Content	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head - Content Acquisition	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head - Content Commissioning	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Head - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head of Marketing / Marketing Director	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Head of Sales / Sales Director	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Manager - Analytics and Customer Insights	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Manager - Content Acquisition	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Manager - Content Commissioning	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Manager - Localisation	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Manager - Programme Planning and Scheduling	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Manager - Standards and Practices	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Marketing Executive	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Audiovisual Media	Film and Video	Marketing Manager	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Product Manager	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Sales Executive	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Sales Manager	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00
Audiovisual Media	Film and Video	Senior Executive - Product Management	0.00	100.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	**Pre-production**								
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	**Director / Art Director / Creative Director**	20.00	60.00	20.00	40.00	60.00	20.00	20.00	60.00
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	**Scriptwriting assistant**	50.00	50.00	0.00	50.00	50.00	33.33	0.00	66.67
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	**Production**								

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Creative Director / Animation Director	28.57	57.14	14.29	71.43	28.57	0.00%	16.67%	83.33%
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Post-production								
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Post-Production Supervisor	0.00	100.00	0.00	33.33	66.67	33.33	0.00	66.67
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Post-Production Assistant	0.00	100.00	0.00	0.00	100.00	0.00	50.00	50.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Media Editor (Color Grading, Online Editing)	20.00	80.00	0.00	50.00	50.00	25.00	50.00	25.00
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Production crew	0.00	66.67	33.33	0.00	100.00	50.00	0.00	50.00
Common Skills/Jobs across Audiovisual Media Domain	Common Skills/Jobs across Audiovisual Media Domain	Project Management	100.00	0.00	0.00	50.00	50.00	0.00	0.00	100.00
Design	Furniture and Fixtures	Pre-production								

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Designing and Prototyping of Furniture and Home Decors	100.00	0.00	0.00	100.00	0.00	50.00	50.00	0.00
Design	Furniture and Fixtures	Material Manipulation	0.00	100.00	0.00	33.33	66.67	66.67	33.33	0.00
Design	Furniture and Fixtures	Material Preparation	0.00	66.67	33.33	0.00	100.00	66.67	33.33	0.00
Design	Furniture and Fixtures	Planning, Estimation, and Costing of Raw Materials	0.00	100.00	0.00	33.33	66.67	66.67	0.00	33.33
Design	Furniture and Fixtures	Product Engineering (pitch, comfort, size standards)	33.33	33.33	33.33	66.67	33.33	66.67	0.00	33.33

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Working Drawing Preparation, Full Sizing, and Interpretation	50.00	0.00	50.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	**Raw Materials and Components**								
Design	Furniture and Fixtures	Materials Specialist/Procurement Officer (Materials Engineer)	0.00	100.00	0.00	50.00	50.00	50.00	0.00	50.00
Design	Furniture and Fixtures	**Production and Assembly**								
Design	Furniture and Fixtures	3D Printing Operator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	3D Printing Technician	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Advanced machine operation/manipulation	0.00	100.00	0.00	0.00	100.00	50.00	0.00	50.00
Design	Furniture and Fixtures	Assembly (pre sanding preparation)	0.00	66.67	33.33	33.37	66.63	100.00	0.00	0.00
Design	Furniture and Fixtures	Bamboo Furniture	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Bending (Wood and Rattan)	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	CAD Operator	0.00	0.00	100.00	0.00	100.00	0.00	100.00	0.00
Design	Furniture and Fixtures	Casters	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	CNC Machinist/Operator (Wood Carving and Cabinetry)	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Color Technologist/Technician	0.00	100.00	0.00	100.00	0.00	0.00	100.00	0.00
Design	Furniture and Fixtures	Computer Numerical Control (CNC) Operator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Factory Floor Supervisors	0.00	66.67	33.33	33.33	66.67	100.00	0.00	0.00
Design	Furniture and Fixtures	Furniture Assembler - Wood Joinery	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Furniture Technician (machine troubleshooting, repairs, etc.)	0.00	100.00	0.00	66.67	33.33	66.67	33.33	0.00
Design	Furniture and Fixtures	Furniture Upholstery (foam application, textile cutting, insulating fibers application, textile covering, quilting)	0.00	100.00	0.00	100.00	0.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Furniture Weaver (different weaving techniques using natural materials like Sulihiya)	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Lamination (Veneering)	0.00	100.00	0.00	33.33	66.67	100.00	0.00	0.00
Design	Furniture and Fixtures	Manufacturing Supervisor	0.00	100.00	0.00	0.00	100.00	66.67	0.00	33.33
Design	Furniture and Fixtures	Master Carpenters - Wood	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Metal and Stainless Operators - Bending	0.00	100.00	0.00	100.00	0.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Metal and Stainless Operators - Buffing	0.00	100.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Metal and Stainless Operators - Welding	0.00	100.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Metal Painting	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Metal Plating (Chroming gold plating)	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Metal Working Lathe Operation and Manipulation	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Milling Machine Operation	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Pottery and Resin Moulding and Sculpting	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Proper Use of Hand Tools	0.00	100.00	0.00	0.00	100.00	66.67	33.33	0.00
Design	Furniture and Fixtures	Quality Inspector/Checker	0.00	66.67	33.33	33.33	66.67	100.00	0.00	0.00
Design	Furniture and Fixtures	Quality Supervisor	33.33	66.67	0.00	33.33	66.67	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Rattan Framers	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Rope Makers	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Sample Makers	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Sanders	0.00	50.00	50.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Carpentry	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Wood (natural and engineered wood): Joining	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Laminating	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Machineries	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Preparation/Mixology	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Veneering and Marquetry	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Wood Working and Metal Machine Operator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Metal Furniture Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Graphic Designer	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Design	Furniture and Fixtures	Product Designer	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Design	Furniture and Fixtures	Woodcraft Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Finishing								
Design	Furniture and Fixtures	Calculation and identification of finishing materials	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Design	Furniture and Fixtures	Hand Painters (pottery & goth)	100.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Knowledge on different finishing materials and applications	0.00	100.00	0.00	0.00	100.00	50.00	0.00	50.00
Design	Furniture and Fixtures	Metal Finishers	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Wood Furniture Finisher	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Wood Carving Supplier	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Wood Carver	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Wood Product Trade and Exhibit Organizer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Wood (natural and engineered wood): Varnishing/Painting/Finishing	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Design	Furniture and Fixtures	Painters	0.00	100.00	0.00	0.00	100.00	100.00	0.00	0.00
Design	Furniture and Fixtures	Color Technician	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Hand Crafters	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Design	Furniture and Fixtures	Paint Sprayers	0.00	100.00	0.00	50.00	50.00	100.00	0.00	0.00
Digital Interactive Media	Digitalized Creative Content	Project Manager	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Digitalized Creative Content	eCommerce Specialist	0.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	eCommerce Associate	0.00	0.00	0.00	100.00	0.00	0.00	100.00	0.00
Digital Interactive Media	Digitalized Creative Content	eCommerce Merchandiser	0.00	0.00	0.00	100.00	0.00	0.00	100.00	0.00
Digital Interactive Media	Digitalized Creative Content	eCommerce Operation Specialist	0.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	eCommerce Freelancer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Digitalized Creative Content	Social Media And E-Commerce Site Advertising Specialist	0.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	eCommerce Assistant	0.00	0.00	0.00	0.00	100.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Social Media Marketing	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Content Creator	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Video Editor	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Digitalized Creative Content	Youtuber	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Podcaster	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Copywriter	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Graphic Designer	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Videographer	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Digitalized Creative Content	Multimedia Artist	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Collections Specialist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	100.00
Digital Interactive Media	Digitalized Creative Content	Livestream Production	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Game Development	Head Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Lead Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Senior Game Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Mid-Level Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Junior Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Lead Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Senior Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Junior Technical Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Game Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Environment Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Asset Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Splash Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Gameplay Animator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	FX Artist	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Game Illustrator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	AI Programmer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Gameplay Engineer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Creative Director	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Lead Game Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Senior Game Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Narrative Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Systems Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Level Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Game Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Game Writer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Junior Game Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Executive Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Senior Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Producer - Games	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Project Manager	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Project Assistant/Coordinator	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Quality Assurance Manager	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Quality Assurance Lead Tester	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Quality Assurance Tester	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Audio Director	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Lead Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Game Development	Senior Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Game Development	Junior Game Audio Designer	0.00	0.00	0.00	0.00	100.00	0.00	0.00	0.00
Digital Interactive Media	Software Development	IT Operations Management	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Web Developer	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Software Development	Frontend Developer	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Mobile Application Developer	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Software Development with AI	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Quality Assurance Supervisor	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Full Stack Engineer	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Software Development	C Language Programmer	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Programming	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	Software Designer	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	DevOps Consultant	0.00	100.00	0.00	100.00	0.00	0.00	0.00	100.00
Digital Interactive Media	Software Development	System Analyst	100.00	0.00	0.00	100.00	0.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Digital Interactive Media	Software Development	Software Quality Assurance Analyst	0.00	0.00	100.00	100.00	0.00	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Project Manager	66.67	33.33	0.00	66.67	33.33	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Intellectual Property Managers	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Producer	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Business Developer	66.67	33.33	0.00	66.67	33.33	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	UI/UX Designer	50.00	50.00	0.00	50.00	50.00	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Trends Analytics	33.33	66.67	0.00	66.67	33.33	0.00	0.00	100.00
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Real time Animation	0.00	100.00	0.00	0.00	100.00	0.00	0.00	100.00

Creative Domains	Creative Subsectors	Skills/Jobs	Skills Supply			Hard to fill		Highest Educational Qualification		
			Shortage	No change	Surplus	Hard to fill	Not hard to fill	Basic Education Graduate (HS Grad Old Curriculum or SHS Graduate K-12 Curriculum)	Technical Vocational Education (TVET) Graduate	Higher Education Graduate (College Degree and above)
Common Skills/Jobs across Digital Interactive Media Domain	Common Skills/Jobs across Digital Interactive Media Domain	Data Tracker	50.00	50.00	0.00	33.33	66.67	0.00	0.00	100.00

Annex C

List of Emerging Skills by Creative Domain and Subsector

Creative Domain	Creative Subsector	Emerging Skills	More skills demanded
Audiovisual Media Domain	Animation	Game outsourcing	75.00
Audiovisual Media Domain	Animation	Digital Fluency/Digital Transformation (including Analytics)	75.00
Audiovisual Media Domain	Animation	Machine Learning	50.00
Audiovisual Media Domain	Animation	Agile Mindset of Learnability, Agility, and Curiosity	75.00
Audiovisual Media Domain	Animation	Digital Savviness and Readiness	75.00
Audiovisual Media Domain	Film and Video	360° Camera Operations	50.00
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	AI Specialist	57.14
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Immersive Design	57.14
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Narrative Design	85.71
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Immersive Video Editing	57.14
Design Domain	Furniture and Fixtures	Marketing	66.67
Design Domain	Furniture and Fixtures	CAD Operation	66.67
Design Domain	Furniture and Fixtures	Data Analytics	100.00
Design Domain	Furniture and Fixtures	Computer-aided design (CAD) and Computer-aided manufacturing	66.67
Digital Interactive Media Domain	Digitalized Creative Content	Pitching Skills	100.00
Digital Interactive Media Domain	Digitalized Creative Content	Content Production	100.00
Digital Interactive Media Domain	Digitalized Creative Content	Community Development	100.00
Digital Interactive Media Domain	Digitalized Creative Content	Online Content Creation and Management	100.00

Digital Interactive Media Domain	Software Development	Cloud Administration	100.00
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Community Management	66.67
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Digital Fluency/Digital Transformation (including Analytics ...	66.67
Common emerging skills across audiovisual media domain	Common emerging skills across audiovisual media domain	Machine Learning	66.67

Annex D

Results of the Indices

Skills Content Index

Respondent Code	Domain	Subsector	College Education	Induction training of more than two weeks	Continuous learning/developmental activities	At least 3 years of industry-relevant experience	Sum
1	Audiovisual Media Domain	Animation	50	0	80	20	150
2	Audiovisual Media Domain	Animation	37	63	100	18	218
3	Audiovisual Media Domain	Animation	0	70	30	0	100
4	Audiovisual Media Domain	Animation	50	20	80	20	170
5	Audiovisual Media Domain	Film and Video	100	0	65	35	200
6	Audiovisual Media Domain	Film and Video	0	100	100	0	200
7	Audiovisual Media Domain	Film and Video	0	0	0	0	0
8	Audiovisual Media Domain	Film and Video	70	0	0	0	70
9	Audiovisual Media Domain	Film and Video	30	10	0	0	40

10	Design Domain	Furniture and Fixtures	60	80	90	60	290
11	Design Domain	Furniture and Fixtures	20	15	75	0	110
12	Design Domain	Furniture and Fixtures	65	20	30	20	135
13	Digital Interactive Media Domain	Digitalized Creative Content	60	10	60	30	160
14	Digital Interactive Media Domain	Game Development	100	100	90	15	305
15	Digital Interactive Media Domain	Software Development	100	16.18	100	84.82	301

People Focus Index

Respondent Code	Domain	Subsector	We provide in-house learning and training programs.	We support learning and training programs conducted by private and public training provide...	We only provide or support learning and training programs that are required by the job	Employees have a say in their own learning and training needs.	Our learning and training programs cover future skills needs.	Sum
1	Audiovisual Media Domain	Animation	5	5	2	4	4	20
2	Audiovisual Media Domain	Animation	5	5	1	3	3	17
3	Audiovisual Media Domain	Animation	4	4	3	4	5	20
4	Audiovisual Media Domain	Animation	4	4	2	4	4	18
5	Audiovisual Media Domain	Film and Video	4	4	2	4	5	19
6	Audiovisual Media Domain	Film and Video	5	4	2	5	5	21
7	Audiovisual Media Domain	Film and Video	4	5	2	5	4	20

8	Audiovisual Media Domain	Film and Video	3	3	0	3	5	14
9	Audiovisual Media Domain	Film and Video	0	0	0	0	0	0
10	Design Domain	Furniture and Fixtures	5	4	2	3	4	18
11	Design Domain	Furniture and Fixtures	4	4	2	3	3	16
12	Design Domain	Furniture and Fixtures	5	4	3	4	4	20
13	Digital Interactive Media Domain	Digitalized Creative Content	5	5	3	4	5	22
14	Digital Interactive Media Domain	Game Development	4	3	3	3	3	16
15	Digital Interactive Media Domain	Software Development	5	5	4	5	5	24

Mutual Gains Index

Respondent Code	Domain	Subsector	Individual performance related pay	Bonuses based on overall organizational performance	Share options for workers	Eligible for internal promotion	Non-pay benefits	Opportunities for job rotation at other locations	Overtime pay	Sum
1	Audiovisual Media Domain	Animation	90	0	0	50	50	30	100	320
2	Audiovisual Media Domain	Animation	0	20	0	100	53	0	54	227
3	Audiovisual Media Domain	Animation	0	0	0	0	0	0	0	0
4	Audiovisual Media Domain	Animation	20	20	20	20	0	0	0	80
5	Audiovisual Media Domain	Film and Video	0	0	0	0	0	0		0
6	Audiovisual Media Domain	Film and Video	100	100	100	100	100	100	100	700
7	Audiovisual Media Domain	Film and Video	0	0	0	0	0	0	0	0
8	Audiovisual Media Domain	Film and Video	0	0	0	0	0	0	0	0
9	Audiovisual	Film and	0	0	0	0	0	0	0	0

		Media Domain	Video							
10	Design Domain	Furniture and Fixtures	0	100	0	3	10	2	100	215
11	Design Domain	Furniture and Fixtures	30	0	0	5	25	0	40	100
12	Design Domain	Furniture and Fixtures	30	0		100	100	0	100	330
13	Digital Interactive Media Domain	Digitalized Creative Content	0	0		100	100	0	100	300
14	Digital Interactive Media Domain	Game Development	100	100	100	100	100	100	80	680
15	Digital Interactive Media Domain	Software Development	100	100	5	100	100	100	100	605

Employee Participation Rate

Respondent Code	Domain	Subsector	Financial information	Business plans	Operational challenges	Market analysis	Sum
1	Audiovisual Media Domain	Animation	1	3	3	2	9
2	Audiovisual Media Domain	Animation	2	2	3	2	9
3	Audiovisual Media Domain	Animation	2	2	3	3	10
4	Audiovisual Media Domain	Animation	2	2	2	2	8
5	Audiovisual Media Domain	Film and Video	2	2	3	2	9
6	Audiovisual Media Domain	Film and Video	3	2	2	3	10
7	Audiovisual Media Domain	Film and Video	2	3	2	3	10
8	Audiovisual Media Domain	Film and Video	1	2	2	2	7
9	Audiovisual Media Domain	Film and Video	0	0	0	0	0
10	Design Domain	Furniture and Fixtures	1	2	2	2	7
11	Design Domain	Furniture and Fixtures	2	2	3	2	9
12	Design Domain	Furniture and Fixtures	1	2	3	2	8

	Domain	Subsector					
13	Digital Interactive Media Domain	Digitalized Creative Content	1	2	3	2	8
14	Digital Interactive Media Domain	Game Development	2	2	2	2	8
15	Digital Interactive Media Domain	Software Development	2	3	3	2	10

Value Add Index

Respondent Code	Domain	Subsector	Compared to other businesses in the Creative Sector, there is a more-than-average amount...	Compared to other businesses in Creative Sector the competitive success of our products an...	Our business mostly competes in a market of premium quality products or services	Our products and services rely on developing unique or innovative products or services	Sum
1	Audiovisual Media Domain	Animation	4	4	4	4	16
2	Audiovisual Media Domain	Animation	5	2	5	5	17
3	Audiovisual Media Domain	Animation	5	5	5	5	20
4	Audiovisual Media Domain	Animation	3	3	4	4	14
5	Audiovisual Media	Film and Video	5	5	4	4	18

	Domain						
6	Audiovisual Media Domain	Film and Video	4	5	5	5	19
7	Audiovisual Media Domain	Film and Video	5	5	5	2	17
8	Audiovisual Media Domain	Film and Video	5	5	5	5	20
9	Audiovisual Media Domain	Film and Video	0	0	0	0	0
10	Design Domain	Furniture and Fixtures	4	4	4	4	16
11	Design Domain	Furniture and Fixtures	4	5	5	4	18
12	Design Domain	Furniture and Fixtures	3	3	3	4	13
13	Digital Interactive Media Domain	Digitalized Creative Content	4	4	4	4	16
14	Digital Interactive Media Domain	Game Development	3	3	3	3	12
15	Digital Interactive Media Domain	Software Development	4	3	4	5	16

State of Technology

Respondent Code	Domain	Subsector	Compared with those in the country	Compared with those overseas	Sum
1	Audiovisual Media Domain	Animation	2	3	5
2	Audiovisual Media Domain	Animation	2	3	5
3	Audiovisual Media Domain	Animation	1	1	2
4	Audiovisual Media Domain	Animation	1	1	2
5	Audiovisual Media Domain	Film and Video	2	2	4
6	Audiovisual Media Domain	Film and Video	1	1	2
7	Audiovisual Media Domain	Film and Video	2	2	4
8	Audiovisual Media Domain	Film and Video	1	1	2
9	Audiovisual Media Domain	Film and Video	0	0	0
10	Design Domain	Furniture and Fixtures	1	2	3
11	Design Domain	Furniture and Fixtures	1	2	3
12	Design Domain	Furniture and Fixtures	1	2	3

13	Digital Interactive Media Domain	Digitalized Creative Content	1	2	3
14	Digital Interactive Media Domain	Game Development	1	1	2
15	Digital Interactive Media Domain	Software Development	1	1	2

Organizational Performance

Respondent Code	Domain	Subsector	Profitability	Total sales/revenue	Market share	Sum
1	Audiovisual Media Domain	Animation	3	3	2	8
2	Audiovisual Media Domain	Animation	1	1	0	2
3	Audiovisual Media Domain	Animation	1	3	2	6
4	Audiovisual Media Domain	Animation	2	2	2	6
5	Audiovisual Media Domain	Film and Video	3	3	0	6
6	Audiovisual Media Domain	Film and Video	2	2	2	6
7	Audiovisual Media Domain	Film and Video	1	1	1	3
8	Audiovisual Media Domain	Film and Video	3	3	0	6
9	Audiovisual Media Domain	Film and Video	0	0	0	0
10	Design Domain	Furniture and Fixtures	2	2	2	6

	Respondent Code	Domain	Subsector				Sum
11	Design Domain	Furniture and Fixtures	2	2	2	6
12	Design Domain	Furniture and Fixtures	2	2	2	6
13	Digital Interactive Media Domain	Digitalized Creative Content	2	2	2	6
14	Digital Interactive Media Domain	Game Development	2	2	2	6
15	Digital Interactive Media Domain	Software Development	3	2	2	7

Discretionary Effort

Respondent Code	Domain	Subsector	Go above and beyond the call of duty without being asked	Take up the duties of a colleague without being asked	Regularly put in more hours than contractually expected into their jobs	Make helpful suggestions for improving the operation within the organization	Sum
1	Audiovisual Media Domain	Animation	2	1	2	2	7
2	Audiovisual Media Domain	Animation	1	1	3	1	6
3	Audiovisual Media Domain	Animation	2	1	1	3	7

4	Audiovisual Media Domain	Animation	1	1	2	2	6
5	Audiovisual Media Domain	Film and Video	3	3	3	2	11
6	Audiovisual Media Domain	Film and Video	3	3	1	3	10
7	Audiovisual Media Domain	Film and Video	3	3	2	3	11
8	Audiovisual Media Domain	Film and Video	2	2	2	2	8
9	Audiovisual Media Domain	Film and Video	0	0	0	0	0
10	Design Domain	Furniture and Fixtures	2	2	1	1	6
11	Design Domain	Furniture and Fixtures	2	2	2	2	8
12	Design Domain	Furniture and Fixtures	2	2	1	2	7
13	Digital Interactive Media Domain	Digitalized Creative Content	1	1	1	1	4
14	Digital Interactive Media Domain	Game Development	3	3	3	3	12

| 15 | Digital Interactive Media Domain | Software Development | 2 | 2 | 2 | 2 | 8 |

TECHNICAL EDUCATION AND SKILLS DEVELOPMENT AUTHORITY
Office of the Deputy Director General for Policies and Planning
Planning Office - Labor Market Information Division
TESDA Complex, East Service Road, South Superhighway, Taguig City, 1630
www.tesda.gov.ph
(02)8817-2675

Research Team:
Katherine Amor A. Zarsadias
Michael William H. Del Rosario
Christina Maureen S. Dulce
Marinela L. Soriano
Yancy D. Tolentino
Daniel David O. Tan
Francis Oliver A. Mejorada