TVET SKILLS INSIGHTS REPORT | 2025

STAGE OF OPPORTUNITY: WORKFORCE ANALYSIS IN THE PHILIPPINE PERFORMING ARTS INDUSTRY (LIVE MUSIC, DANCE AND THEATER ART FORM)

TABLE OF CONTENTS

I. BACKGROUND

From the beginning of civilization, the performing arts have served as a universal language, uniting cultures through storytelling, music, dance, and drama. Performing arts not only preserve cultural heritage but also serve as powerful tools for social change and economic growth. Regions like Asia, Africa, Latin America, and Europe boast rich performance traditions, each with a unique blend of indigenous and global influences (Ernst & Young (Ey), 2015).

The performing arts in the Philippines have a rich and diverse history influenced by indigenous traditions, Spanish colonization, American influence, and contemporary trends. This comprehensive view traces the journey from ancient practice to modern innovations.

History of Performing Arts in the Philippines

Indigenous Traditions

The roots of Philippine performing arts dig deep into the soil of indigenous traditions, reflecting the rich cultural diversity across the regions. Traditional dances such as Tinikling, Itik-Itik, and the rhythmic Banga dance. Indigenous musical instruments such as the kulintang, kubing, and agong create melodies that echo through time. The theater also has ancient roots, with dramatic performances often woven into religious ceremonies and celebrations.

Spanish Colonial Influence

During the Spanish colonial era, the introduction of zarzuela—a captivating blend of music, dance, and drama—marked a new chapter in the Philippines. Religious festivals became infused with theatrical elements, forming a distinctive fusion of spirituality and artistic expression. The Spanish period also saw the emergence of the komedya and moro-moro, theatrical

forms depicting historical and religious narratives, often with elaborate costumes and staging.

American Colonial Influence

In the American colonial era, vaudeville shows and theatrical productions played a central role, shaping the entertainment landscape and contributing to the evolution of Filipino performances with a fusion of Western musical styles. This era saw a significant transformation in the entertainment landscape, with the introduction of:

1.   Bodabil: A form of variety show incorporating music, dance, comedy, and skits.
2.   Theater productions: Influenced by American and European styles, these productions introduced new genres and technical advancements.

These influences contributed to the evolution of Filipino performances, merging Western musical styles with local flavor.

Post-independence Era

The Philippines experienced a cultural renaissance, marked by a renewed interest in traditional performing arts and efforts to preserve and promote indigenous forms.

In 2022, the Philippines government passed the Philippine Creative Industries Development Act or PCIDA. This act aims to promote and support the development of Philippine creative industries by protecting and strengthening the rights and capacities of creative firms, artists, artisans, creators, workers, indigenous cultural communities, content providers, and stakeholders in the creative industries (Republic Act No. 11904, n.d.). The PCIDA broadens the scope of support by encompassing various creative domains. Among nine (9) creative domains, performing arts is one of them. This domain refers to all activities involved in the training of performers, the creation, promotion, distribution, exhibition, and preservation of artistic shows,

and performances. Moreover, besides music, dance, and drama, there are other art forms including (1) Live music, (2) theater, (3) musical theater, (4) dance, (5) opera, (6) circus, (7) spoken word, and (8) puppetry.

In support of the PCIDA, the Department of Trade and Industry (DTI) launched the YC2 or Young Creative Challenge in 2023. This competition specifically targets young Filipinos and aims to inspire and recognize their talents in various creative fields like songwriting, screenwriting (short film and full-length film), Playwriting, graphic novel, animation, game development, and online content creation. In essence, the YC2 competition is a direct result of the PCIDA's efforts to empower the Philippine creative industry. Also in 2023, talented Filipinos from Luzon, Visayas, and Mindanao participated in the World Championships of Performing Arts (WCOPA), often known as the official 'Talent Olympics' for performers and entertainers. The global stage showcased the extraordinary artistic abilities of Filipinos in singing, dancing, and more. The Filipino team excelled, surpassing participants from 34 countries. Team Philippines won the prestigious Overall Grand Champion of the World title by securing the most medals and awards. These include five grand champions, 86 gold medals, 91 silver medals, 59 bronze medals, 53 division plaques, 10 finalist medals, 56 semi-finalist medals, and seven scholarships from the New York Conservatory for Dramatic Arts. The Philippine team also achieved the Top Team Rank and the Top Division Winner Rank. (BusinessMirror, 2023).

The Technical Education and Skills Development Authority (TESDA) acknowledged the importance of its role in the PCIDA, providing talent, skills, and technical-vocational training through scholarship programs in courses related to the creative industries for entrepreneurs, workers, trainees, and stakeholders. Besides the DTI and TESDA, other government agencies and associations fully support the development of the performing arts industry. These include the National Commission for Culture and the Arts (NCCA), the Cultural Center of the Philippines (CCP), the Philippine Cultural Foundation Inc., The Performing Arts and Recreation Center (PARC) Foundation, Original

Pilipino Performing Arts (OPPA), the Philippine Educational Theater Association (PETA), the Philippine Legitimate Stage Artists Group and other performing arts companies/groups/organizations.

II. OBJECTIVES

The consultation intends to collect information on the current situation of the Performing Arts Industry (Live Music, Dance, and Theater Art Form) to determine the necessary training-related support and programs for the sector. Specifically, it intends to:

- Determine the challenges and opportunities;

- Present and validate the skills map;

- Discuss the relevance of the existing Training Regulations; and

- Determine the priority skill requirements for the sector.

III. ATTENDEES

The TESDA Planning Office invited the following organizations/agencies to the industry consultations:
- The Technical Education and Skills Development Authority (TESDA)
  - Planning Office (PO)
  - Qualifications and Standards Office (QSO)
- The Department of Trade and Industry - Creative Industries Development Office (DTI)
- National Commission for Culture and the Arts
- Cultural Center of the Philippines
- A-Z Ballet Studio
- Alice Reyes Dance Philippines
- Banda Kawayan (Bamboo Band Philippines)
- Bayanihan Philippine National Folk Dance Company
- Biñan City Brass Band
- Cecchetti Ballet
- Daloy Dance Company

- Kammerchor Manila
- Kapawwa Performing Arts
- Kontemporaryong Gamelan Pilipino
- Leyte Dance Theater
- Manila Symphony Orchestra
- Philippine Educational Theater Association (PETA)
- Philippine Madrigal Singers
- Sariaya Community Rondalla
- Tanghalang Pilipino
- Teatro Baile de Cavite
- Terpsichorean Performing Arts Academy Inc.
- The Performing Arts and Recreation Center (PARC) Foundation,

IV. HIGHLIGHTS OF THE INDUSTRY CONSULTATION

A. INDUSTRY SITUATIONER

Performing arts significantly contribute to the creative industry's economy, contributing 7.1% to the GDP in 2023, amounting to Php 1.72 trillion—an impressive 6.9% increase from the Php 1.61 trillion recorded in 2022 (Philippine Creative Economy Satellite Accounts, Philippine Statistics Authority (PSA)). Industries within the creative economy, such as music, arts and entertainment activities, visual arts activities, traditional cultural expression activities, and venues like art galleries, museums, ballrooms, conventions, and trade shows, generate substantial revenue through ticket sales, merchandise, sponsorships, and related services.

Additionally, the creative industries support related sectors such as hospitality, ict, tourism, and education. Performing arts is included in one of the high-growth industries under the creative tourism cluster of DTI. Being part of the priority clusters is hinged on its existing capabilities and potential for growth and expansion among others. Creative tourism is an emerging concept being propelled by the emergence of creative cities. Creative tourism growth will easily cascade to the promotion of several creative

sub-sectors, such as cultural sites, gastronomy, performing arts, festivals, and celebrations, among others.

The Philippines currently hosts three UNESCO-designated creative cities-namely the City of Baguio for Crafts and Folk Arts (2017), the City of Cebu for Design (2019), and City of Iloilo as Creative City for Gastronomy (2023).

The National Commission for Culture and the Arts (NCCA) serves as the governing body for cultural and artistic development. Popular venues such as the Mall of Asia Arena, Araneta Coliseum, and various cultural hubs in Metro Manila and major cities host a variety of performances and events.

The consultation on the performing arts industry was organized following a formal request from a representative of the Performing Arts Industry, to initiate discussions on the development of a Training Regulation (TR) specifically tailored for the sector.

It highlighted a critical gap in the current system—the absence of standardized training and accreditation mechanisms for aspiring performing artists. The lack of formal recognition and industry-wide standards for graduates poses challenges in ensuring the quality, employability, and career progression of performing artists in the Philippines.

In response, an initial consultation was conducted in 2024 with key stakeholders from the performing arts sector. During this consultation, it was agreed to adopt the value chain framework defined in the Performing Arts Domain of Republic Act No. 11904, also known as the Philippine Creative Industries Development Act (PCIDA). This value chain outlines the major components of the industry ecosystem and served as the foundation for identifying priority areas for skills development and regulation.

The agreed performing arts value chain consists of the following five key stages:

1. **Training/Education** – Encompasses all activities involved in preparing performers through formal and informal learning, capacity-building, and mentoring.

2. **Creation** – Covers the conceptualization, choreography, composition, and production of original performances.

3. **Promotion and Distribution** – Includes marketing efforts and delivering performances to audiences via various platforms.

4. **Exhibition** – Refers to the actual showcasing of performances in live venues, digital platforms, or alternative spaces.

5. **Preservation** – Involves safeguarding cultural heritage, archiving significant performances, and ensuring the continuity of both traditional and contemporary art forms.

It was also established that the consultation will center on three major performing arts, art forms: **live music, dance, and theatre**. These disciplines were identified as priority areas due to their cultural significance, employment potential, and the evolving demands of audiences and production platforms in the creative sector.

B. CHALLENGES AND OPPORTUNITIES

Based on the discussions made during the validation on the skills requirements in the performing arts industry, presented below are the current challenges and opportunities identified and discussed by the industry representatives. These were divided into several aspects, such as (1) Economic, (2) Employment, (3) Education, and (4) Others.

Although there are challenges in various aspects listed here, TESDA can only address the challenges within its mandate, specifically the development

and/or review of TVET programs for skills needed in the performing arts industry.

Live Music Art Form

According to the survey respondents in Live Music Subsector, they identified challenges such as difficulty in getting started, career shifts being hard, low awareness of existing courses, and lack of proper practice spaces. However, they also noted opportunities such as freelancers being able to set their rates, the growth of the freelance market, and the ability to build a sustainable career with the right skills and mindset. They also emphasized the need for proper practice spaces and the time it takes to develop skills in the performing arts.

During the validation of the challenges and opportunities, the participants discussed the need for intellectual property protection for artists, especially in the music industry. Artists in the music industry are able to develop and create their own music. They emphasized that intellectual property is important to be taught and learned since it would safeguard them from copyright concerns in the future. They also touched on the senior high school arts track and its potential for the possibility of incorporating intellectual property topics in the curriculum. The participants also discussed the potential for a certification program in performing arts, which could be beneficial for artists working abroad since a national certificate is one that is also recognized overseas. Having one would be an advantage if they ever opt to go and work overseas.

Table 1. Summary of Challenges and Opportunities based on the result of the validation in Live Music Art Form

Areas	Challenges	Opportunities
Economic	● Difficult to keep your rates high if you have a large group.	● You can set your own rates and negotiate depending on the details of the

	• Marketing is crucial to be able to reach your target audience or clients. • The common mindset is that performances are free.	performance. • The freelance market could get you a lot of performances.
Employment	• Could be difficult to start since the client network needs to be worked up first. • Difficult to change careers due to the specialization of skills.	• Regularly scheduled performances can be negotiated with hotels, bars, and other event venues. • Management and negotiation skills are often strengthened due to the nature of the industry.
Education	• Low awareness that there are courses on the performing arts. • Few colleges have courses on performing arts compared to other sectors.	• Short courses or workshops are usually offered on common instruments such as piano, violin, guitar, bass, drums, and vocals. • Skills could be built up even without going through undergraduate courses.
Others	• Need for practice spaces due to the volume and space constraints during practice. • A lot of time is needed to	

	build up skills, not even including repertoire.	

Dance Art Form

The validation in dance art form centered on exploring the economic challenges and emerging opportunities within the dance industry. Participants emphasized the high cost of production, particularly in areas such as costumes, lighting, venue rental, and marketing. A notable concern was the absence of standardized compensation for performers, which contributes to financial instability in the sector. Barriers to entry for aspiring dancers and professionals were also discussed, including inadequate pay and limited access to performance venues and equipment.

Despite these obstacles, participants identified several potential avenues for economic growth. These include merchandise sales, crowdfunding initiatives, corporate sponsorships, and increased involvement from private institutions, which could lead to expanded booking opportunities. The group also acknowledged growing support from the government, highlighting the potential for public-private partnerships and collaborations with local government units (LGUs) and private companies. Based on the discussion, it was mentioned that with proper coordination with the LGU's, they can provide proper funding and venue to hold practices and performances in their locality and this is a good opportunity for the craft to be appreciated by other people.

The validation also addressed the broader challenges encountered by professionals in the performing arts particularly in dance art form. Key issues included the absence of structured career paths, limited long-term employment options, and the necessity for formal training across various roles within the industry. Participants expressed concern over low wages and poor working conditions, which hinder professional sustainability.

However, the group identified promising employment prospects both locally and internationally, such as opportunities in theme parks, cruise lines, and professional dance and theater companies where their talent is needed and appreciated. The need for artists to be officially registered with relevant government agencies was also highlighted, as this would improve their access to funding and institutional support. Participants noted inconsistencies in requirements and procedures across different regions, particularly regarding travel and performance documentation.

The validation further explored the state of dance education, focusing on curriculum relevance and teacher support. TESDA noted that many existing dance programs are outdated and misaligned with contemporary global practices and digital trends. The lack of consistent professional development opportunities for both educators and learners, such as seminars and workshops was also emphasized.

Encouraging developments in this sector were also mentioned, including the increasing availability of online platforms offering access to quality virtual classes and instructional resources.

Table 2 . Summary of Challenges and Opportunities based on the result of the validation in Dance Art Form

Areas	Challenges	Opportunities
Economic	- Limited and highly competitive funding sources (e.g., grants, donations, government support). - Ticket sales rarely cover production costs, leading to budget constraints. - High tuition fees for learners - High production costs (e.g.,	- Higher earning potential and better salary opportunities abroad. - Increasing demand creates more booking requests from private institutions. - New revenue streams: merchandise,

Areas	Challenges	Opportunities
	costumes, sets, lighting, marketing). ● Financial sustainability is difficult, especially for smaller or independent groups. ● Inadequate compensation for performers and teachers; no standardized salary or professional fees. ● Significant pay disparity between highly paid and low-paid artists. ● Limited access to affordable venues and necessary resources. ● Difficulty monetizing digital or hybrid performances.	crowdfunding, and sponsorships. ● Opportunities to own and manage performing arts (PA) schools and studios. ● Digital platforms offer global exposure, enabling virtual ticket sales, online classes, and merchandise. ● Streaming and hybrid performances help expand audiences beyond local borders. ● Growing demand for Filipino cultural and heritage performances internationally. ● Recognition and support from government agencies like DTI, DOT, and DOLE. ● Potential for public-private partnerships to support cultural initiatives. ● Collaborations with local and private companies, as well as local government units. ● Integration of performing arts in tourism promotion strategies. ● Local governments and

Areas	Challenges	Opportunities
		regions increasingly value the arts as part of cultural tourism. ● Performing arts are becoming key attractions for both local and international visitors
Employment	● Most performers work freelance or on short-term contracts, often without benefits such as healthcare, retirement plans, or tenure. ● Limited opportunities for stable, long-term employment discourage retention in the field. ● Many artists shift to other professions due to lack of financial security. ● Limited benefits and privileges for performing artists (e.g., insurance, job security). ● Challenges in career mobility, professional management, and job retention. ● Underappreciation of performing arts careers leads to low pay and poor working conditions. ● Artists are often expected to juggle multiple skill sets—performance, teaching,	● Local and international job opportunities in theme parks, cruise ships, dance and theatre companies. ● Growing demand for professional performers, educators, and workshop facilitators. ● Artists can work as performers, teachers (including in national/private high schools), or in community engagement roles. ● Freelance work is expanding—choreography, digital content, event coordination, etc. ● Performing arts skills are transferable to fields like film, advertising, gaming, and education. ● Interdisciplinary opportunities are emerging, particularly with

Areas	Challenges	Opportunities
	and administration—with little support or training. ● Limited local opportunities cause many skilled performers to seek employment abroad. ● The arts sector loses potential talent due to poor local career prospects.	tech and media sectors. ● Hybrid work set-ups and flexible schedules are increasingly common and favorable for artists. ● Global reach through streaming, virtual performances, and online classes. ● Auditions and job preparation can now be done online, broadening access. ● Inclusive casting and diverse programming attract wider audiences and talent.
Education	● Curricula are often outdated and not aligned with current global practices or digital trends. ● The role of arts education is evolving, but institutional adaptation is slow. ● Expensive or unavailable certification programs, especially in the SHS Arts and Design Track. ● Limited seminars, workshops, and continuous professional development for both students and teachers.	● Curricula are often outdated and not aligned with current global practices or digital trends. ● The role of arts education is evolving, but institutional adaptation is slow. ● Expensive or unavailable certification programs, especially in the SHS Arts and Design Track. ● Limited seminars, workshops, and continuous professional development for both students and

Areas	Challenges	Opportunities
	● Teachers for the Special Program in the Arts (SPA) are often not adequately equipped or trained.	teachers. ● Teachers for the Special Program in the Arts (SPA) are often not adequately equipped or trained.
Others	● Persistent mindset among parents and society that performing arts is not a "serious" or viable career. ● Prejudice and bias against artists, especially in comparison to more "conventional" professions. ● Cultural shifts and changing tastes pose challenges to the relevance of traditional art forms. ● Limited public understanding and protection of intellectual property rights for original works like choreography and music. ● Insufficient venues, studios, and spaces for training and performances—especially outside urban centers. ● Need for more government incentives, such as tax deductions or grants, to support arts development.	● Performing arts are increasingly recognized as tools for mental health and well-being. ● Integration with wellness tourism creates new markets for performances in healing and retreat settings. ● Arts therapy programs offer advocacy opportunities in healthcare, education, and community development. ● Use of immersive technologies like VR (Virtual Reality) and AR (Augmented Reality) is opening new ways to experience, teach, and present performances. ● Digital platforms enable innovative storytelling and broaden accessibility for diverse audiences.

Theater Art Form

Based on the initial data gathered from respondents in the theater art form, several key challenges and opportunities have emerged. Economically, practitioners struggle to sustain high performance rates, particularly for large groups, and face challenges in marketing their shows and overcoming the prevailing notion that performances should be free. Employment-wise, building a client network can be challenging, and transitioning to other careers proves difficult due to the specialized nature of theater skills.

In the field of education, there is low awareness of available performing arts courses and a limited number of institutions offering them. Additionally, practitioners highlighted a lack of suitable practice spaces and the significant amount of time needed to develop and refine their skills. Despite these challenges, respondents also identified meaningful opportunities. Theater artists benefit from the flexibility to set their rates and capitalize on the freelance market. Regularly scheduled performances in hotels, bars, and similar venues provide viable income sources, while the nature of the industry enables the development of valuable management and negotiation skills.

Table 3. Summary of Challenges and Opportunities based on the result of the validation in Theater Art Form

Areas	Challenges	Opportunities
Economic	● High Production Costs ● Financial Sustainability ● Audience Access ● Limited Benefits for Artists ● No standard rates for artists, performers, production staff, marketing, etc. ● No tax exemption for local artists	● Educational Collaborations ● Talent Development ● Empowering Local Playwrights ● Supporting Accessibility and Embracing Diversity

Areas	Challenges	Opportunities
	● No mandatory social benefits contribution from employers ● Amusement tax burdens companies	
Employment	● Limited Full-time Opportunities ● Low Compensation and Income Uncertainty ● Health and Well-being Concerns ● The small number of performing arts companies limit employment opportunities ● Compensation not lucrative, theater is more of a privilege than a profession ● Displacement due to imported productions (foreign performances)	● Offstage Roles and Opportunities ● Emerging Markets and International Opportunities
Education	● Limited Access to Quality Training ● Curricular Pressure ● Lack of formal and skills-based learning focused on creative professions ● Lack of spaces to develop and apply creative skills	● Cultural Heritage Preservation and Promotion ● Social Change and Advocacy
Others	● Theater appreciation and	

Areas	Challenges	Opportunities
	education must be cultivated in the youth mainly via schools, however, there is weak or inconsistent theater education/arts appreciation components in standard curriculum ● The arts industry generally lacks audiences/consumers, making it a struggle for artists and producers	

C. TECHNICAL JOB AND SKILLS REQUIREMENTS

The value chain for the Performing Arts Industry and the initial list of job requirements (Annex A) were identified by industry representatives during the initial consultation. The updated job requirements, as provided by the industry, are reflected in Table 4.

Table 4. List of Requirements for the Performing Arts Industry

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification
Creation	Content Creator
Creation	Scriptwriter
Creation	Artistic Director
Creation	Show Director
Creation	Concert Director

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Production Director
Creation	Casting Director
Creation	Composers
Creation	Choreographers
Creation	Production Designer (Set)
Creation	Production Designer (Costume)
Creation	Production Designer (Props)
Creation	Sound Designer
Creation	Light Designer
Creation	Dramaturg
Creation	Musical Director
Creation	Orchestra Director
Creation	Choral Group Director
Creation	Vocal Group Director
Creation	Music Composer
Creation	Music Conductor
Creation	Lyricist / librettist
Creation	Musical arranger
Creation	Host/ Emcee
Creation	Stunt actor
Creation	Actor (Basic)
Creation	Actor (Advanced)

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Spoken Word Artist
Creation	Puppeteer
Creation	Movement/Stunt director
Creation	Intimacy Director/Coordinator
Creation	Cultural Dancer
Creation	Ballet/ Contemporary/ Jazz Dancer (basic)
Creation	Hiphop/ Streetdance Dancer (basic)
Creation	Dancesport dancer (basic)
Creation	Pole / Fire/ Belly/ Aerial Dancer (basic)
Creation	Acrobat
Creation	Clown
Creation	Magician
Creation	Hypnotist
Creation	Stand-up comedian
Creation	Circus artist
Creation	Ventriloquist
Creation	Mascot
Creation	Puppeteer
Creation	Stage Manager
Creation	Production Manager
Creation	Technical Director
Creation	Projection Designer

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Lights operator /crew
Creation	Sounds operator/ crew
Creation	Production Design Executioner
Creation	Costume Mistress / Masters
Creation	Hair/ Make-up & Prosthetics Artists
Creation	Special Effects technician
Creation	Audio-visual equipment operators
Creation	Stage riggers
Creation	Stagehand
Creation	Livestream Producer and Editor
Creation	Singer (basic for bands)
Creation	Singer (classical)
Creation	Choir member
Creation	Band leader
Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)
Creation	Concert master
Creation	Session musician
Creation	Indigenous music instrumentalists
Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Manufacturing of musical instruments (Western)
Creation	Manufacturing of musical instruments (Indigenous)
Education	Teacher's Training Facilitator
Promotion and Distribution	Show promoters, marketers(live/ online)
Promotion and Distribution	Talent Managers
Promotion and Distribution	Social media managers
Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)
Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)
Promotion and Distribution	Entertainment apps programmers
Promotion and Distribution	Entertainment apps maintenance
Promotion and Distribution	Marketing / Sales Manager
Promotion and Distribution	Graphic Designer
Exhibition	Concert Hall technician and maintenance
Exhibition	Ticketing/Streaming platform programming (i.e. Ticket2Me, KTX, Kumu)
Exhibition	Ticketing/Streaming platform maintenance (i.e. Ticket2Me, KTX, Kumu)
Exhibition	Front of House Manager/ Ushering
Exhibition	Concert Hall General Manager
Exhibition	Videographer (performing arts)

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification
Exhibition	Video editor
Preservation	Video archivist
Preservation	Performing Arts Archivist
Preservation	Cultural Heritage Conservator
Preservation	Performance Documentation Specialist
Preservation	Digital Archivist
Preservation	Ethnomusicologist
Preservation	Cultural Program Manager
Preservation	Media Content Manager (Performing Arts Focus)
Preservation	Performance Restoration Specialist
Preservation	Content Licensing Specialist
Preservation	Exhibit Curator (Performing Arts History)

D. IDENTIFIED PRIORITY JOB REQUIREMENTS FOR PERFORMING ARTS INDUSTRY PER ART FORM (LIVE MUSIC, DANCE AND THEATER)

Table 5 summarizes the validated and prioritized job requirements in the performing arts industry, according to their respective art form and value chain segment, as identified during the validation and presentation of the survey result.

The survey responses were processed to identify industry priorities, with Table 5 providing a summary of the survey results.

Table 5. Summary of Identified Priorities by the Performing Arts Industry

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Live Music	Creation	Music Composer	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of training	Need trainings
	Creation	Music Conductor	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of training	Need trainings
	Creation	Band leader	100.00%	100.00%	0.00%	100.00%	0.00%		
	Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)	100.00%	100.00%	0.00%	0.00%	100.00%		
	Creation	Concert master	100.00%	100.00%	100.00%	0.00%	0.00%		
	Creation	Session musician	100.00%	100.00%	100.00%	0.00%	0.00%		
	Creation	Indigenous music instrumentalists	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of courses in teaching, lack of facilities, and instruments.	Need trainings including those from masters from IP groups

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Manufacturing of musical instruments (Western)	100.00%	100.00%	100.00%	0.00%	0.00%		
	Creation	Manufacturing of musical instruments (Indigenous)	100.00%	100.00%	0.00%	100.00%	0.00%	Seeking higher pay, lack of interest of the community, or lack of apprentices.	Support of indigenous communities in sustaining their manufacturing. Negotiation to allow interested non-community members to learn the manufacturing process.

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Dance	Creation	Cultural Dancer	83.33%	16.67%	40.00%	60.00%	0.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in cruise ships and theme parks. Preferred to work on other fields prefer to work abroad,seek higher pay	More opportunities for dancers in the country Training, certification, standardization Need for conduct of training, standardization and certification Provide better employment status and benefits

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Ballet/ Contemporary/ Jazz Dancer (basic)	83.33%	16.67%	0.00%	75.00%	25.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in cruise ships and theme parks. Not all are qualified, yet they are teaching Preferred to work abroad and seek for higher pay	More opportunities for dancers in the country Training, certification, standardization Need for conduct of training, standardization and certification
	Creation	Hiphop/ Streetdance Dancer (basic)	100.00%	0.00%	0.00%	50.00%	50.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in	More opportunities for dancers in the country Need for conduct of training,

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
								cruise ships and theme parks. Preferred to work abroad and seek for higher pay	standardization and certification
	Creation	Dancesport dancer (basic)	100.00%	0.00%	0.00%	50.00%	50.00%	Prefer to work abroad and seek for higher pay	Need for conduct of training, standardization and certification
	Creation	Livestream Producer and Editor	100.00%	0.00%	0.00%	100.00%	0.00%		
Theater	Creation	Dramaturg	66.67%	33.33%	50.00%	0.00%	50.00%		
	Creation	Lyricist / librettist	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Stunt actor	100.00%	0.00%	100.00%	0.00%	0.00%		
	Creation	Actor (Basic)	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Actor (Advanced)	66.67%	33.33%	0.00%	50.00%	50.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Stage Manager	50.00%	50.00%	0.00%	0.00%	100.00%		
	Creation	Production Manager	50.00%	50.00%	0.00%	0.00%	100.00%		
	Creation	Projection Designer	50.00%	50.00%	0.00%	100.00%	0.00%		
	Creation	Stagehand	50.00%	50.00%	0.00%	100.00%	0.00%		
Common to Dance and Theater Art Form	Creation	Content Creator	100.00%	0.00%	0.00%	100.00%	0.00%		
	Creation	Scriptwriter	66.67%	33.33%	0.00%	100.00%	0.00%	There are limited number of educational institutions offering specialized scriptwriting programs. Local scriptwriter may seek higher pay, as the compensation in the Philippine entertainment industry may not meet their financial expectations.	Expand training opportunities in other regions. Enhance Education and Training Programs, Promote Opportunities for Local Talent. Create opportunities for new scriptwriters

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
									to connect with established professionals in the industry.
	Creation	Choreographers	66.67%	33.33%	0.00%	100.00%	0.00%	The irregular hours, tight deadlines, and physical demands of the job may deter potential applicants who prefer more stable, predictable work schedules or career paths.	Implement formal certifications and standardized training programs for aspiring choreographers to ensure they are well-equipped for the demands of the profession. This will also increase the credibility and recognition of the choreographer's

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
									role. Create more full-time or contract-based positions for choreographers, offering job security and benefits.
	Creation	Production Designer (Set)	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Production Designer (Costume)	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Production Designer (Props)	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Host/ Emcee	100.00%	0.00%	0.00%	0.00%	100.00%		
	Creation	Lights operator /crew	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Sounds operator/ crew	66.67%	33.33%	0.00%	100.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Production Design Executioner	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Costume Mistress / Masters	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Hair/ Make-up & Prosthetics Artists	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Special Effects technician	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Audio-visual equipment operators	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Stage riggers	66.67%	33.33%	0.00%	50.00%	50.00%		
	Promotion and Distribution	Show promoters, marketers(live/ online)	100.00%	0.00%	0.00%	100.00%	0.00%		
	Promotion and Distribution	Talent Managers	100.00%	0.00%	0.00%	100.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Promotion and Distribution	Social media managers	100.00%	0.00%	0.00%	0.00%	100.00%		
	Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Entertainment apps programmers	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Entertainment apps maintenance	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Marketing / Sales Manager	100.00%	0.00%	0.00%	0.00%	100.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Promotion and Distribution	Graphic Designer	100.00%	0.00%	0.00%	0.00%	100.00%		
	Exhibition	Concert Hall technician and maintenance	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Front of House Manager/ Ushering	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Concert Hall General Manager	100.00%	0.00%	100.00%	0.00%	0.00%		
	Exhibition	Videographer (performing arts)	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Video editor	100.00%	0.00%	0.00%	0.00%	100.00%		
	Preservation	Video archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Performing Arts Archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Cultural Heritage Conservator	100.00%	0.00%	100.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Preservation	Performance Documentation Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Digital Archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Cultural Program Manager	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Media Content Manager (Performing Arts Focus)	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Performance Restoration Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Content Licensing Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Exhibit Curator (Performing Arts History)	100.00%	0.00%	100.00%	0.00%	0.00%		
Common to Live Music and	Creation	Musical arranger	66.67%	33.33%	50.00%	50.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Theater Art Form									
Common across all art forms	Creation	Sound Designer	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Light Designer	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions	100.00%	100.00%	0.00%	100.00%	0.00%		
	Preservation	Ethnomusicologist	100.00%	0.00%	100.00%	0.00%	0.00%		

Based on the survey results there are numerous skills/jobs that need skilled workers and thus need the development of Training Regulations (TRs) and Competency Standards (CS). The list is summarized in Table 6 and Table 7 below. It is also worth noting that some of these skills/jobs already have existing equivalent TVET programs, which will be identified in the next section.

During the validation, several insights were raised by the participants regarding the recognition of skills and the development of capacities in the performing arts industry, particularly in live music. One of the participants suggested that experts in music and indigenous music could be considered for national certification, recognizing their skills and contributions regardless of formal educational backgrounds. The participant also emphasized that actual experience often holds more value in the industry than formal academic attainment. The founder of the Teatro Baile de Cavite also shared experience of being employed in the West End despite not holding a music degree, highlighting that competence and talent can outweigh educational credentials. He underscored the importance of establishing national certifications to validate skills acquired through non-formal or informal learning. Additionally, the DTI raised the need to integrate basic courses in technology and design into performing arts education and training programs, pointing out that technical knowledge and creative enhancement are both vital in supporting and advancing local talent.

In addition, respondents identified key constraints such as a preference for higher-paying jobs and opportunities abroad, highlighting concerns about the competitiveness of local employment in terms of compensation and attractiveness. To address these challenges, the recommended actions emphasize the need for targeted training and certification programs, with a particular focus on upskilling candidates to align with current industry standards and demands.

Table 6. Skill/Job for Development of Training Regulations

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
Live Music	Creation	Music Composer	For TR Development (Priority 1)
	Creation	Music Conductor	For TR Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
			(Priority 1)
	Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)	For TR Development (Priority 1)
	Creation	Indigenous music instrumentalists	For TR Development (Priority 1)
Dance	Creation	Hiphop/ Streetdance Dancer (basic)	For TR Development (Priority 1)
	Creation	Dancesport dancer (basic)	For TR Development (Priority 1)
Theater	Creation	Dramaturg	For TR Development (Priority 1)
	Creation	Actor (Basic)	For TR Development (Priority 1)
	Creation	Actor (Advanced)	For TR Development (Priority 1)
	Creation	Stage Manager	For TR Development (Priority 1)
	Creation	Production Manager	For TR Development (Priority 1)
Common to Dance and Theater Art Form	Creation	Host/ Emcee	For TR Development (Priority 1)
	Creation	Production Design Executioner	For TR Development (Priority 1)
	Creation	Hair/ Make-up & Prosthetics Artists	For TR Development (Priority 1)
	Creation	Audio-visual equipment operators	For TR Development (Priority 1)
	Creation	Stage riggers	For TR Development (Priority 1)

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
	Promotion and Distribution	Social media managers	For TR Development (Priority 1)
	Promotion and Distribution	Marketing / Sales Manager	For TR Development (Priority 1)
	Promotion and Distribution	Graphic Designer	For TR Development (Priority 1)
	Exhibition	Video editor	For TR Development (Priority 1)

Table 7. Skill/Job for Development of Competency Standards

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
Live Music	Creation	Band leader	For CS Development (Priority 1.5)
	Creation	Manufacturing of musical instruments (Indigenous)	For CS Development (Priority 1.5)
Dance	Creation	Cultural Dancer	For CS Development (Priority 1.5)
	Creation	Ballet/ Contemporary/ Jazz Dancer (basic)	For CS Development (Priority 1.5)
	Creation	Livestream Producer and Editor	For CS Development (Priority 1.5)
Theater	Creation	Lyricist / librettist	For CS Development (Priority 1.5)
	Creation	Projection Designer	For CS Development (Priority 1.5)
	Creation	Stagehand	For CS Development (Priority 1.5)
Common to Dance and Theater Art Form	Creation	Content Creator	For CS Development (Priority 1.5)
	Creation	Scriptwriter	For CS Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
			(Priority 1.5)
	Creation	Choreographers	For CS Development (Priority 1.5)
	Creation	Production Designer (Set)	For CS Development (Priority 1.5)
	Creation	Production Designer (Costume)	For CS Development (Priority 1.5)
	Creation	Production Designer (Props)	For CS Development (Priority 1.5)
	Creation	Lights operator /crew	For CS Development (Priority 1.5)
	Creation	Sounds operator/ crew	For CS Development (Priority 1.5)
	Creation	Costume Mistress / Masters	For CS Development (Priority 1.5)
	Creation	Special Effects technician	For CS Development (Priority 1.5)
	Promotion and Distribution	Show promoters, marketers(live/ online)	For CS Development (Priority 1.5)
	Promotion and Distribution	Talent Managers	For CS Development (Priority 1.5)
	Exhibition	Concert Hall technician and maintenance	For CS Development (Priority 1.5)
	Exhibition	Front of House Manager/ Ushering	For CS Development (Priority 1.5)
	Exhibition	Videographer (performing arts)	For CS Development (Priority 1.5)
Common to Live Music and Theater Art Form	Creation	Musical arranger	For CS Development (Priority 1.5)
Common across all art forms	Creation	Sound Designer	For CS Development (Priority 1.5)
	Creation	Light Designer	For CS Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
			(Priority 1.5)
	Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions	For CS Development (Priority 1.5)
Live Music	Creation	Concert master	For CS Development (Priority 2)
	Creation	Session musician	For CS Development (Priority 2)
	Creation	Manufacturing of musical instruments (Western)	For CS Development (Priority 2)
Theater	Creation	Stunt actor	For CS Development (Priority 2)
	Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)	For CS Development (Priority 2)
	Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)	For CS Development (Priority 2)
	Promotion and Distribution	Entertainment apps programmers	For CS Development (Priority 2)
	Promotion and Distribution	Entertainment apps maintenance	For CS Development (Priority 2)
	Exhibition	Concert Hall General Manager	For CS Development (Priority 2)
	Preservation	Video archivist	For CS Development (Priority 2)
Common to Dance and Theater Art Form	Preservation	Performing Arts Archivist	For CS Development (Priority 2)

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
	Preservation	Cultural Heritage Conservator	For CS Development (Priority 2)
	Preservation	Performance Documentation Specialist	For CS Development (Priority 2)
	Preservation	Digital Archivist	For CS Development (Priority 2)
	Preservation	Cultural Program Manager	For CS Development (Priority 2)
	Preservation	Media Content Manager (Performing Arts Focus)	For CS Development (Priority 2)
	Preservation	Performance Restoration Specialist	For CS Development (Priority 2)
	Preservation	Content Licensing Specialist	For CS Development (Priority 2)
	Preservation	Exhibit Curator (Performing Arts History)	For CS Development (Priority 2)
Common across all art forms	Preservation	Ethnomusicologist	For CS Development (Priority 2)

E. SOFT SKILLS AND SKILLS RELATED TO 4IR

In addition to technical skills, the respondents recognized the critical importance of soft skills for performing arts workers. The table below lists the necessary soft/essential skills identified per art forms:

Table 8. List of the identified Soft Skills by Performing Arts, Art Form

Performing Arts, Art Form	Soft Skills
Live Music Art Form	● Empathy ● Critical Thinking

Dance Art Form	- Professionalism and Work Ethics - Leadership and Initiative - Tech and Business Skills - Health and Well-being Awareness - Lifelong Learning
Theater Art Form	- Emotional Intelligence - Cultural Sensitivity and Awareness - Community-oriented Mindset - Fairness and Integrity (Professionalism) - Empathy - Self-reflexivity - Analytical Thinking - Integrity (Work Ethic) - Process-driven Practice
Common Across all Art Form	- Creativity and Innovation - Communication Skills - Collaboration and Teamwork - Adaptability and Resilience - Time Management and Self-Discipline - Empathy and Emotional Intelligence - Critical Thinking and Problem Solving

On the other hand, the emerging/futuristic skills resulting from new job/tasks association with the fourth industrial revolution (4IR) relevant to the performing arts industry identified by the respondents per performing art's art forms are the following:

Table 7. List of the identified Emerging/Futuristics Skills

Emerging/Futuristics Skills	Prioritization Result	Equivalent TVET Program
Virtual Reality (VR)	For TR	No Equivalent TVET

Experience Designer	Development (Priority 1)	Program
Augmented Reality (AR) Experience Designer	For TR Development (Priority 1)	No Equivalent TVET Program
Extended Reality (ER) Experience Designer	For TR Development (Priority 1)	No Equivalent TVET Program
Mixed Reality (MR) Experience Designer	For TR Development (Priority 1)	No Equivalent TVET Program
Dance Therapist	For TR Development (Priority 1)	No Equivalent TVET Program
Digital Content Producer related to performing arts	For CS Development (Priority 1.5)	No Equivalent TVET Program
Social Media Management	For CS Development (Priority 1.5)	No Equivalent TVET Program
Online Collaboration	For CS Development (Priority 1.5)	No Equivalent TVET Program

Based on the results of the survey, all respondents expressed readiness for emerging skills relevant to Industry 4.0, and that all respondents from different art forms have initiated efforts in this direction.

F. POSSIBLE TRAINING PROVIDERS

According to the respondents, the following are the possible training providers of the TVET programs that will be developed:

1. **Government & Cultural Agencies:**
   - National Commission for Culture and the Arts (NCCA)

- Cultural Center of the Philippines (CCP)
- Government and Regional Arts Agencies
- TESDA (for technical training)
- DepEd & CHED
- National Commission on Indigenous Peoples (NCIP)

2. **Educational & Training Institutions:**
   - Universities & Colleges with Arts Programs (e.g., UP Diliman, DLS-CSB, ADMU, PWU, UST)

3. **Performing Arts Companies & Institutions**
   - Philippine Educational Theater Association (PETA)
   - Philippine Legitimate Stage Artists Group (PHILSTAGE)
   - Tanghalang Pilipino Foundation, Inc.
   - Philippine Ballet Theatre
   - Ballet Philippines
   - Ballet Manila
   - Teatro Baile de Cavite

G. SECTOR/SUB-INDUSTRY EMPLOYMENT

Listed below are the identified potential sectors and sub-industries where the developed skills could be applied:
- Construction
- Creative Sector
- Decorative Crafts
- Electrical and Electronics
- Footwear and Leathergoods
- Furniture and Fixtures
- Garments
- Information and Communication Technology
- Logistics
- TVET
- Visual Arts

V. MAPPING OF THE JOB AND SKILLS REQUIREMENTS vis-a-vis EXISTING TVET PROGRAMS

The table below shows the existing Training Regulations and/or Competency Standards for each of the identified Priority Requirements in the Performing Arts Industry.

Table 8. Equivalent Training Regulations/Competency Standards for the identified Priority Requirements in the Performing Arts Industry

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Corresponding TVET Program
For TR Development (Priority 1)			
Live Music	Creation	Music Composer	No Equivalent TVET Program
	Creation	Music Conductor	No Equivalent TVET Program
	Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)	No Equivalent TVET Program
	Creation	Indigenous music instrumentalists	No Equivalent TVET Program
Dance	Creation	Hiphop/ Streetdance Dancer (basic)	No Equivalent TVET Program
	Creation	Dancesport dancer (basic)	Performing Arts (Ballroom Dancing) NC II
Theater	Creation	Dramaturg	No Equivalent TVET Program
	Creation	Actor (Basic)	No Equivalent TVET Program
	Creation	Actor (Advanced)	No Equivalent TVET Program
	Creation	Stage Manager	No Equivalent TVET

			Program
	Creation	Production Manager	No Equivalent TVET Program
Common to Dance and Theater Art Form	Creation	Host/ Emcee	No Equivalent TVET Program
	Creation	Production Design Executioner	No Equivalent TVET Program
	Creation	Hair/ Make-up & Prosthetics Artists	Hairdressing NC II Hairdressing NC III
	Creation	Audio-visual equipment operators	No Equivalent TVET Program
	Creation	Stage riggers	No Equivalent TVET Program
	Promotion and Distribution	Social media managers	No Equivalent TVET Program
	Promotion and Distribution	Marketing / Sales Manager	No Equivalent TVET Program
	Promotion and Distribution	Graphic Designer	Visual Graphic Design NC III
	Exhibition	Video editor	No Equivalent TVET Program
For CS Development (Priority 1.5)			
Live Music	Creation	Band leader	No Equivalent TVET Program
	Creation	Manufacturing of musical instruments (Indigenous)	No Equivalent TVET Program
Dance	Creation	Cultural Dancer	No Equivalent TVET Program
	Creation	Ballet/ Contemporary/ Jazz Dancer (basic)	No Equivalent TVET Program
	Creation	Livestream Producer and Editor	No Equivalent TVET Program
Theater	Creation	Lyricist / librettist	No Equivalent TVET

			Program
	Creation	Projection Designer	No Equivalent TVET Program
	Creation	Stagehand	No Equivalent TVET Program
Common to Dance and Theater Art Form	Creation	Content Creator	Film and Video Postproduction NC III Content Creation (Social Media) Level III
	Creation	Scriptwriter	Has ongoing TR Development: Scriptwriting (Live Performances) NC III Scriptwriting (Film) NC III Scriptwriting (TV and Digital Series) NC III Scriptwriting (Audio Production) NC III
	Creation	Choreographers	Has ongoing TR Development: Choreography NC III (Performing Arts)
	Creation	Production Designer (Set)	Has ongoing TR Development: Production Design (Sets and Props) NC II
	Creation	Production Designer (Props)	
	Creation	Production Designer (Costume)	No Equivalent TVET Program
	Creation	Lights operator /crew	Lighting for Live Performances NC II
	Creation	Sounds operator/ crew	No Equivalent TVET Program
	Creation	Costume Mistress / Masters	No Equivalent TVET Program
	Creation	Special Effects	No Equivalent TVET

		technician	Program
	Promotion and Distribution	Show promoters, marketers(live/ online)	No Equivalent TVET Program
	Promotion and Distribution	Talent Managers	No Equivalent TVET Program
	Exhibition	Concert Hall technician and maintenance	No Equivalent TVET Program
	Exhibition	Front of House Manager/ Ushering	No Equivalent TVET Program
	Exhibition	Videographer (performing arts)	No Equivalent TVET Program
Common to Live Music and Theater Art Form	Creation	Musical arranger	No Equivalent TVET Program
Common across all art forms	Creation	Sound Designer	No Equivalent TVET Program
	Creation	Light Designer	No Equivalent TVET Program
	Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions	No Equivalent TVET Program
For CS Development (Priority 2)			
Live Music	Creation	Concert master	No Equivalent TVET Program
	Creation	Session musician	No Equivalent TVET Program
	Creation	Manufacturing of musical instruments (Western)	No Equivalent TVET Program
Theater	Creation	Stunt actor	No Equivalent TVET Program

	Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)	No Equivalent TVET Program
	Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)	No Equivalent TVET Program
	Promotion and Distribution	Entertainment apps programmers	No Equivalent TVET Program
	Promotion and Distribution	Entertainment apps maintenance	No Equivalent TVET Program
	Exhibition	Concert Hall General Manager	No Equivalent TVET Program
	Preservation	Video archivist	No Equivalent TVET Program
	Preservation	Performing Arts Archivist	No Equivalent TVET Program
Common to Dance and Theater Art Form	Preservation	Cultural Heritage Conservator	No Equivalent TVET Program
	Preservation	Performance Documentation Specialist	No Equivalent TVET Program
	Preservation	Digital Archivist	No Equivalent TVET Program
	Preservation	Cultural Program Manager	No Equivalent TVET Program
	Preservation	Media Content Manager (Performing Arts Focus)	No Equivalent TVET Program
	Preservation	Performance Restoration Specialist	No Equivalent TVET Program
	Preservation	Content Licensing Specialist	No Equivalent TVET Program
	Preservation	Exhibit Curator	No Equivalent TVET

		(Performing Arts History)	Program
Common across all art forms	Preservation	Ethnomusicologist	No Equivalent TVET Program

VI. DATA (TVET CAPACITY AND INFRASTRUCTURE)

Listed below are the data on the TVET Capacity and Infrastructure at the national level based on the jobs/skills/occupations listed in the previous section.

Table 9. Total Number of Enrolled, Graduates, Assessed and Certified: as of December 2024
Data Source: Enrolled and Graduates - TESDA - ICTO, Assessed and Certified - TESDA - Certification Office
Processed by: TESDA - Planning Office
Note/s: 1. The data is as of December 2024
2. The number of graduates includes spillover from the previous year enrollees
3. The Content Creation (Social Media) Level III does not have assessment and certification

TESDA Sector	Training Qualification	Enrolled	Graduates	Assessed	Certified
Creative Sector	Film and Video Postproduction NC III	0	0	0	0
Creative Sector	Lighting for Live Performances NC II	0	0	0	0
Information And Communication Technology	Visual Graphic Design NC III	2,272	2,539	4,527	3,502
Information And Communication Technology	Content Creation (Social Media) Level III	25	25	██████	██████
Social, Community Development And Other Services	Performing Arts (Ballroom Dancing) NC II	0	0	0	0
Social, Community Development	Hairdressing NC II	100	64	3,229	3,180

TESDA Sector	Training Qualification	Enrolled	Graduates	Assessed	Certified
And Other Services					
Social, Community Development And Other Services	Hairdressing NC III	0	0	12	7
Total		2,397	2,628	7,768	6,689

Table 10. Total Number of Registered Programs, NTTC Holders (Trainers), Assessment Centers, Competency Assessors: as of December 2024

Data Source: TESDA - Certification Office

Processed by: TESDA - Planning Office

Note/s: The number of Registered Programs, NTTC Holders (Trainers), Assessment Centers and Competency Assessors are counted by qualification

TESDA Sector	Training Qualification	Registered Programs	NTTC Holders (Trainers)	Assessment Centers	Competency Assessors
Creative Sector	Film and Video Postproduction NC III	0	0	0	0
Creative Sector	Lighting for Live Performances NC II	0	0	0	0
Information And Communication Technology	Visual Graphic Design NC III	93	209	97	51

TESDA Sector	Training Qualification	Registered Programs	NTTC Holders (Trainers)	Assessment Centers	Competency Assessors
Information And Communication Technology	Content Creation (Social Media) Level III	5	5		
Social, Community Development And Other Services	Performing Arts (Ballroom Dancing) NC II	0	2	0	0
Social, Community Development And Other Services	Hairdressing NC II	33	164	39	69
Social, Community Development And Other Services	Hairdressing NC III	0	1	1	6
Total		131	381	137	126

VII.   WAYS FORWARD

With the passage of the Philippine Creative Industries Development Act (PCIDA) of 2022, the creative sector possesses immense potential for growth and global recognition. The performing arts industry, in particular, is seen as a pivotal contributor to the sector. However, a comprehensive analysis reveals significant systemic challenges, particularly in skill development and economic sustainability. Critical skill gaps persist, notably in advanced digital competencies related to the Fourth Industrial Revolution (4IR), for which no equivalent technical and vocational education and training (TVET) programs currently exist. The Technical Education and Skills Development Authority (TESDA) is uniquely positioned to bridge these critical gaps.

Based on the information presented, TESDA will be able to support the performing arts industry by supplying them with skilled and capable workers. With this, TESDA needs to:

1. **Develop and review TVET Programs that can cater the roles in live music, dance and theater performing arts art form, particularly those that have higher demands in the industry.**

Among the identified skills requirements specific to the Live Music Art Form, it was emphasized that a degree from a school of music or a related program is not a strict prerequisite for joining professional groups. For instance, during the validation, Philippine Madringal Singers mentioned that, while they originated from the University of the Philippines and many of its members have backgrounds in music, having a formal music degree is not mandatory. They also mentioned that there are both current and former members who come from non-music-related fields, such as engineering. Moreover, the group recently introduced its Aspirancy Program, which is open to individuals who meet certain age and skill level requirements, regardless of their educational background. Although a majority of members still come from music colleges across various universities, the group remains inclusive and open to talented individuals from diverse academic disciplines.

Based on the processed skills mapping survey results using the criteria and formula on TESDA Circular No. 001, s. 2023, which were further validated by the industry, the following skills jobs are recommended for the

development of a full-blown Training Regulations and Competency Standards to be conducted by **Qualifications and Standards Office (QSO).**

Table 11. List of Job Requirements for TR Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
Live Music	Creation	Music Composer	For TR Development (Priority 1)
	Creation	Music Conductor	For TR Development (Priority 1)
	Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)	For TR Development (Priority 1)
	Creation	Indigenous music instrumentalists	For TR Development (Priority 1)
Dance	Creation	Hiphop/ Streetdance Dancer (basic)	For TR Development (Priority 1)
	Creation	Dancesport dancer (basic)	For TR Development (Priority 1)
Theater	Creation	Dramaturg	For TR Development (Priority 1)
	Creation	Actor (Basic)	For TR Development (Priority 1)
	Creation	Actor (Advanced)	For TR Development (Priority 1)
	Creation	Stage Manager	For TR Development (Priority 1)
	Creation	Production Manager	For TR Development (Priority 1)
Common to Dance and Theater Art Form	Creation	Host/ Emcee	For TR Development (Priority 1)
	Creation	Production Design Executioner	For TR Development (Priority 1)

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
	Creation	Hair/ Make-up & Prosthetics Artists	For TR Development (Priority 1)
	Creation	Audio-visual equipment operators	For TR Development (Priority 1)
	Creation	Stage riggers	For TR Development (Priority 1)
	Promotion and Distribution	Social media managers	For TR Development (Priority 1)
	Promotion and Distribution	Marketing / Sales Manager	For TR Development (Priority 1)
	Promotion and Distribution	Graphic Designer	For TR Development (Priority 1)
	Exhibition	Video editor	For TR Development (Priority 1)

Table 12. List of Job Requirements for CS Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
Live Music	Creation	Band leader	For CS Development (Priority 1.5)
	Creation	Manufacturing of musical instruments (Indigenous)	For CS Development (Priority 1.5)
Dance	Creation	Cultural Dancer	For CS Development (Priority 1.5)
	Creation	Ballet/ Contemporary/ Jazz Dancer (basic)	For CS Development (Priority 1.5)
	Creation	Livestream Producer and Editor	For CS Development (Priority 1.5)
Theater	Creation	Lyricist / librettist	For CS Development (Priority 1.5)
	Creation	Projection Designer	For CS Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
			(Priority 1.5)
	Creation	Stagehand	For CS Development (Priority 1.5)
	Creation	Content Creator	For CS Development (Priority 1.5)
	Creation	Scriptwriter	For CS Development (Priority 1.5)
	Creation	Choreographers	For CS Development (Priority 1.5)
	Creation	Production Designer (Set)	For CS Development (Priority 1.5)
	Creation	Production Designer (Costume)	For CS Development (Priority 1.5)
	Creation	Production Designer (Props)	For CS Development (Priority 1.5)
	Creation	Lights operator /crew	For CS Development (Priority 1.5)
	Creation	Sounds operator/ crew	For CS Development (Priority 1.5)
	Creation	Costume Mistress / Masters	For CS Development (Priority 1.5)
	Creation	Special Effects technician	For CS Development (Priority 1.5)
	Promotion and Distribution	Show promoters, marketers(live/ online)	For CS Development (Priority 1.5)
	Promotion and Distribution	Talent Managers	For CS Development (Priority 1.5)
	Exhibition	Concert Hall technician and maintenance	For CS Development (Priority 1.5)
	Exhibition	Front of House Manager/ Ushering	For CS Development (Priority 1.5)
Common to Dance and Theater Art Form	Exhibition	Videographer	For CS Development

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
		(performing arts)	(Priority 1.5)
Common to Live Music and Theater Art Form	Creation	Musical arranger	For CS Development (Priority 1.5)
Common across all art forms	Creation	Sound Designer	For CS Development (Priority 1.5)
	Creation	Light Designer	For CS Development (Priority 1.5)
	Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions	For CS Development (Priority 1.5)
Live Music	Creation	Concert master	For CS Development (Priority 2)
	Creation	Session musician	For CS Development (Priority 2)
	Creation	Manufacturing of musical instruments (Western)	For CS Development (Priority 2)
Theater	Creation	Stunt actor	For CS Development (Priority 2)
Common to Dance and Theater Art Form	Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)	For CS Development (Priority 2)
	Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)	For CS Development (Priority 2)
	Promotion and Distribution	Entertainment apps programmers	For CS Development (Priority 2)
	Promotion and Distribution	Entertainment apps maintenance	For CS Development (Priority 2)

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS	Prioritization Result
	Exhibition	Concert Hall General Manager	For CS Development (Priority 2)
	Preservation	Video archivist	For CS Development (Priority 2)
	Preservation	Performing Arts Archivist	For CS Development (Priority 2)
	Preservation	Cultural Heritage Conservator	For CS Development (Priority 2)
	Preservation	Performance Documentation Specialist	For CS Development (Priority 2)
	Preservation	Digital Archivist	For CS Development (Priority 2)
	Preservation	Cultural Program Manager	For CS Development (Priority 2)
	Preservation	Media Content Manager (Performing Arts Focus)	For CS Development (Priority 2)
	Preservation	Performance Restoration Specialist	For CS Development (Priority 2)
	Preservation	Content Licensing Specialist	For CS Development (Priority 2)
	Preservation	Exhibit Curator (Performing Arts History)	For CS Development (Priority 2)
Common across all art forms	Preservation	Ethnomusicologist	For CS Development (Priority 2)

Relative to this and as part of the prioritization process, the Planning Office shall assist the determined industry champion in preparing for the presentation to the TESDA Board - Direction Setting Committee (TB-DSC). It is also recommended that, while the TB-DSC presentations are being scheduled, the QSO and the industry begin conducting the functional

analysis and developing competency standards (CS) for the prioritized requirements.

As presented in the previous sections, existing training regulations have low utilization rates and are either 5 years or more than 5 years old (based on the year of promulgation). Additionally, based on the memorandum sent to the Qualification Office regarding the 2025 List of Priorities for Program Development and Training Regulations Review, the following TRs are identified for review.

Table 13. List of Proposed Skills Requirements for TR Review

Sector	Training Regulation (For Review) *Priority 1*	Utilization
Social, Community Development, and Other Services	Performing Arts (Song) NC II	Low - Unutilized B
Social, Community Development, and Other Services	Performing Arts (Ballroom Dancing) NC II	Low - Unutilized C
Social, Community Development, and Other Services	Performing Arts (Dance) NC II	Low - Unutilized C

It should be noted that the list contains those that are considered a priority for review (as of November 2024 data).

Particularly, TRs that are:

- Low - Underutilized: TRs that have high enrollees but fewer graduates;
- Unutilized A: TRs that have no registered programs, no enrollees, and no graduates;
- Unutilized B: TRs that have registered programs but neither have any enrollees nor graduates
- Unutilized C: TRs that have no data at all

Relative to this and the comments provided by the industry through the consultation process, the Qualification and Standards Office is recommended to review the listed qualifications.

2. Ensure that the concerned government agencies and industry representatives are involved in the process of program development and shall recognize the TVET graduates that will increase employment opportunities

The **QSO** shall ensure that NCCA and CCP, as the overall policy making body, of Philippine arts and culture and as the leading institution in the country that plans and implements programs for the development and promotion of the arts—music, dance, theater, visual, literary, cinematic, and broadcast arts, respectively, will be involved in the TVET program development process. Additionally, industry associations and organizations such as the Philippine Cultural Foundation Inc., The Performing Arts and Recreation Center (PARC) Foundation, the Philippine Educational Theater Association (PETA), the Philippine Legitimate Stage Artists Group and other performing arts companies/associations/organizations in the performing arts industry should also be involved as part of the working group.

Further, the **Partnership and Linkages Office (PLO)** shall explore as an area of collaboration with the concerned government agencies the recognition of the TVET program graduates to facilitate the transition from training to employment. The Planning Office shall provide the necessary assistance should a crafting of a specific policy be recommended. Also, PLO to continue establishing Industry TVET Boards for the Creative Sector especially those in the traditional arts.

3. Consideration for the scholarship allocation of various scholarship programs for the Identified Industry Requirements of the performing arts industry.

With the identification of job requirements for the development of TVET programs and the inclusion of the creative industries as one of the Priority Sectors in the NTESDP 2023-2028, the **Regional Operations and Management Office (ROMO)** shall consider the following for the allocation of various scholarship programs relevant to the performing arts industry:

- Existing Training Regulations and Competency Standards that correspond to the identified skills requirements, namely:
  - Film and Video Postproduction NC III
  - Lighting for Live Performances NC II
  - Visual Graphic Design NC III
  - Content Creation (Social Media) Level III

- ○ Hairdressing NC II
- ○ Hairdressing NC III
- ○ Performing Arts (Ballroom Dancing) NC II
- ○ Performing Arts (Dance) NC II
- ○ Performing Arts (Song) NC II
- ● Programs that will be prioritized, subject to the approval of the TESDA Board and related Competency Standards.

4. Enhancement of the existing Creative Sector-related Qualification Infrastructure

The TVET capacity shows limited data on the respective qualifications infrastructure, with all some of the qualifications having no recorded enrollments, graduates, assessments, or certifications from the previous year, and only two (2) registered programs and TVET training providers for Performing Arts (Song) NC II and only four (2) NTTC Holders and no registered programs or TVET providers for The Performing Arts (Ballroom Dancing) NC II.

Thus, it is recommended that the **National Institute for Technical Education and Skills Development (NITESD), specifically the National TVET Trainers Academy (NTTA)**, conduct regional lead trainers development programs for the qualification which have no NTTC holders.

Additionally, the **Certification office** is recommended to conduct training for regional and provincial assessors on the existing creative-related qualifications.

VIII.   ANNEXES

Table 14. Initial List of Requirements for the Performing Arts Industry

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification
Creation	Content Creator
Creation	Scriptwriter
Creation	Artistic Director
Creation	Show Director
Creation	Concert Director
Creation	Production Director
Creation	Casting Director
Creation	Composers
Creation	Choreographers
Creation	Production Designer (Set)
Creation	Production Designer (Costume)
Creation	Production Designer (Props)
Creation	Sound Designer

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Light Designer
Creation	Dramaturg
Creation	Musical Director
Creation	Orchestra Director
Creation	Choral Group Director
Creation	Vocal Group Director
Creation	Music Composer
Creation	Music Conductor
Creation	Lyricist / librettist
Creation	Musical arranger
Creation	Host/ Emcee
Creation	Stunt actor
Creation	Actor (Basic)
Creation	Actor (Advanced)
Creation	Spoken Word Artist
Creation	Puppeteer

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Movement/Stunt director
Creation	Intimacy Director/Coordinator
Creation	Cultural Dancer
Creation	Ballet/ Contemporary/ Jazz Dancer (basic)
Creation	Hiphop/ Streetdance Dancer (basic)
Creation	Dancesport dancer (basic)
Creation	Pole / Fire/ Belly/ Aerial Dancer (basic)
Creation	Acrobat
Creation	Clown
Creation	Magician
Creation	Hypnotist
Creation	Stand-up comedian
Creation	Circus artist
Creation	Ventriloquist
Creation	Mascot
Creation	Puppeteer

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Creation	Stage Manager
Creation	Production Manager
Creation	Technical Director
Creation	Projection Designer
Creation	Lights operator /crew
Creation	Sounds operator/ crew
Creation	Production Design Executioner
Creation	Costume Mistress / Masters
Creation	Hair/ Make-up & Prosthetics Artists
Creation	Special Effects technician
Creation	Audio-visual equipment operators
Creation	Stage riggers
Creation	Stagehand
Creation	Livestream Producer and Editor
Creation	Singer (basic for bands)
Creation	Singer (classical)

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification
Creation	Choir member
Creation	Band leader
Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)
Creation	Concert master
Creation	Session musician
Creation	Indigenous music instrumentalists
Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions
Creation	Manufacturing of musical instruments (Western)
Creation	Manufacturing of musical instruments (Indigenous)
Education	Teacher's Training Facilitator
Promotion and Distribution	Show promoters, marketers(live/ online)
Promotion and Distribution	Talent Managers
Promotion and Distribution	Social media managers
Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)
Promotion and Distribution	Entertainment apps programmers
Promotion and Distribution	Entertainment apps maintenance
Promotion and Distribution	Marketing / Sales Manager
Promotion and Distribution	Graphic Designer
Exhibition	Concert Hall technician and maintenance
Exhibition	Ticketing/Streaming platform programming (i.e. Ticket2Me, KTX, Kumu)
Exhibition	Ticketing/Streaming platform maintenance (i.e. Ticket2Me, KTX, Kumu)
Exhibition	Front of House Manager/ Ushering
Exhibition	Concert Hall General Manager
Exhibition	Videographer (performing arts)
Exhibition	Video editor
Preservation	Video archivist
Preservation	Performing Arts Archivist

Value Chain (Performing Arts Industry)	Technical Requirements (Job/Skill/Qualification)
Preservation	Cultural Heritage Conservator
Preservation	Performance Documentation Specialist
Preservation	Digital Archivist
Preservation	Ethnomusicologist
Preservation	Cultural Program Manager
Preservation	Media Content Manager (Performing Arts Focus)
Preservation	Performance Restoration Specialist
Preservation	Content Licensing Specialist
Preservation	Exhibit Curator (Performing Arts History)

Table 14. Full List of Processed Skills Mapping Survey Results (Identification of Priority Job Requirements)

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Live Music	Creation	Orchestra Director	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of training	Need trainings
	Creation	Music Composer	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of training	Need trainings
	Creation	Music Conductor	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of training	Need trainings
	Creation	Band leader	100.00%	100.00%	0.00%	100.00%	0.00%		
	Creation	Orchestra / classical musician (percussionist, flutist,classical guitarist, pianist, violinst, cellist etc.)	100.00%	100.00%	0.00%	0.00%	100.00%		
	Creation	Concert master	100.00%	100.00%	100.00%	0.00%	0.00%		
	Creation	Session musician	100.00%	100.00%	100.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Indigenous music instrumentalists	100.00%	100.00%	0.00%	0.00%	100.00%	Lack of courses in teaching, lack of facilities, and instruments.	Need trainings including those from masters from IP groups
	Creation	Manufacturing of musical instruments (Western)	100.00%	100.00%	100.00%	0.00%	0.00%		
	Creation	Manufacturing of musical instruments (Indigenous)	100.00%	100.00%	0.00%	100.00%	0.00%	Seeking higher pay, lack of interest of the community, or lack of apprentices.	Support of indigenous communities in sustaining their manufacturing. Negotiation to allow interested non-community members to learn the manufacturing process.

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Dance	Creation	Cultural Dancer	83.33%	16.67%	40.00%	60.00%	0.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in cruise ships and theme parks. Preferred to work on other fields prefer to work abroad,seek higher pay	More opportunities for dancers in the country Training, certification, standardization Need for conduct of training, standardization and certification Provide better employment status and benefits

73

	Creation	Ballet/ Contemporary/ Jazz Dancer (basic)	83.33%	16.67%	0.00%	75.00%	25.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in cruise ships and theme parks. Not all are qualified, yet they are teaching Preffered to work abroad and seek for higher pay	More opportunities for dancers in the country Training, certification, standardization Need for conduct of training, standardization and certification

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Hiphop/ Streetdance Dancer (basic)	100.00%	0.00%	0.00%	50.00%	50.00%	Artists who have sufficient professional experience in the genres opt to go for more commercial and short-term performing contracts such as in cruise ships and theme parks. Preffered to work abroad and seek for higher pay	More opportunities for dancers in the country Need for conduct of training, standardization and certification

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Dancesport dancer (basic)	100.00%	0.00%	0.00%	50.00%	50.00%	Prefered to work abroad and seek for higher pay	Need for conduct of training, standardization and certification
	Creation	Livestream Producer and Editor	100.00%	0.00%	0.00%	100.00%	0.00%		
Theater	Creation	Artistic Director	50.00%	50.00%	0.00%	100.00%	0.00%	Involves long hours, high pressure and balancing multiple responsibilities.	Encourage Artistic Freedom, Increase Investment in the Arts, Establish mentorship programs that also connect experienced Artistic Directors with emerging talent.

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Show Director	66.67%	33.33%	0.00%	100.00%	0.00%	Skilled show directors may seek better opportunities abroad, where they can earn higher salaries, work on larger-scale productions, and gain more recognition in international markets.	Establish specialized training workshops and educational programs that focus on both the creative and technical skills needed for show direction. Promote collaboration between local production companies and international networks to allow show directors to work on larger-scale projects and gain exposure to global

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
									standards and practices. Offer more permanent and long-term positions in the local entertainment industry.
	Creation	Concert Director	100.00%	0.00%	100.00%	0.00%	0.00%		
	Creation	Production Director	100.00%	0.00%	0.00%	100.00%	0.00%		
	Creation	Casting Director	100.00%	0.00%	100.00%	0.00%	0.00%		
	Creation	Dramaturg	66.67%	33.33%	50.00%	0.00%	50.00%		
	Creation	Lyricist / librettist	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Stunt actor	100.00%	0.00%	100.00%	0.00%	0.00%		
	Creation	Actor (Basic)	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Actor (Advanced)	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Movement/Stunt director	100.00%	0.00%	50.00%	50.00%	0.00%		

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			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Intimacy Director/Coordinator	100.00%	0.00%	0.00%	100.00%	0.00%		
	Creation	Stage Manager	50.00%	50.00%	0.00%	0.00%	100.00%		
	Creation	Production Manager	50.00%	50.00%	0.00%	0.00%	100.00%		
	Creation	Technical Director	50.00%	50.00%	0.00%	100.00%	0.00%		
	Creation	Projection Designer	50.00%	50.00%	0.00%	100.00%	0.00%		
	Creation	Stagehand	50.00%	50.00%	0.00%	100.00%	0.00%		
Common to Dance and Theater Art Form	Creation	Content Creator	100.00%	0.00%	0.00%	100.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Scriptwriter	66.67%	33.33%	0.00%	100.00%	0.00%	There are limited number of educational institutions offering specialized scriptwriting programs. Local scriptwriter may seek higher pay, as the compensation in the Philippine entertainment industry may not meet their financial expectations.	Expand training opportunities in other regions. Enhance Education and Training Programs, Promote Opportunities for Local Talent. Create opportunities for new scriptwriters to connect with established professionals in the industry.

	Creation	Choreographers	66.67%	33.33%	0.00%	100.00%	0.00%	The irregular hours, tight deadlines, and physical demands of the job may deter potential applicants who prefer more stable, predictable work schedules or career paths.	Implement formal certifications and standardized training programs for aspiring choreographers to ensure they are well-equipped for the demands of the profession. This will also increase the credibility and recognition of the choreographer's role. Create more full-time or contract-based positions for choreographers, offering job security and benefits.
	Creation	Production Designer (Set)	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Production Designer (Costume)	66.67%	33.33%	0.00%	100.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Production Designer (Props)	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Host/ Emcee	100.00%	0.00%	0.00%	0.00%	100.00%		
	Creation	Lights operator /crew	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Sounds operator/ crew	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Production Design Executioner	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Costume Mistress / Masters	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Hair/ Make-up & Prosthetics Artists	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Special Effects technician	66.67%	33.33%	50.00%	50.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Audio-visual equipment operators	66.67%	33.33%	0.00%	50.00%	50.00%		
	Creation	Stage riggers	66.67%	33.33%	0.00%	50.00%	50.00%		
	Promotion and Distribution	Show promoters, marketers(live/ online)	100.00%	0.00%	0.00%	100.00%	0.00%		
	Promotion and Distribution	Talent Managers	100.00%	0.00%	0.00%	100.00%	0.00%		
	Promotion and Distribution	Social media managers	100.00%	0.00%	0.00%	0.00%	100.00%		
	Promotion and Distribution	Ticketing platform programming (i.e. Ticketworld, Ticketnet)	100.00%	0.00%	100.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Promotion and Distribution	Ticketing platform maintenance(i.e. Ticketworld, Ticketnet)	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Entertainment apps programmers	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Entertainment apps maintenance	100.00%	0.00%	100.00%	0.00%	0.00%		
	Promotion and Distribution	Marketing / Sales Manager	100.00%	0.00%	0.00%	0.00%	100.00%		
	Promotion and Distribution	Graphic Designer	100.00%	0.00%	0.00%	0.00%	100.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Exhibition	Concert Hall technician and maintenance	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Front of House Manager/ Ushering	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Concert Hall General Manager	100.00%	0.00%	100.00%	0.00%	0.00%		
	Exhibition	Videographer (performing arts)	100.00%	0.00%	0.00%	100.00%	0.00%		
	Exhibition	Video editor	100.00%	0.00%	0.00%	0.00%	100.00%		
	Preservation	Video archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Performing Arts Archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Cultural Heritage Conservator	100.00%	0.00%	100.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Preservation	Performance Documentation Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Digital Archivist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Cultural Program Manager	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Media Content Manager (Performing Arts Focus)	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Performance Restoration Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Content Licensing Specialist	100.00%	0.00%	100.00%	0.00%	0.00%		
	Preservation	Exhibit Curator (Performing Arts History)	100.00%	0.00%	100.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
Common to Live Music and Theater Art Form	Creation	Musical Director	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Musical arranger	66.67%	33.33%	50.00%	50.00%	0.00%		
Common across all art forms	Creation	Sound Designer	66.67%	33.33%	0.00%	100.00%	0.00%		
	Creation	Light Designer	66.67%	33.33%	50.00%	50.00%	0.00%		
	Creation	Recording technician - master, studio, non-line/taped recordings for performing arts productions	100.00%	100.00%	0.00%	100.00%	0.00%		
	Preservation	Ethnomusicologist	100.00%	0.00%	100.00%	0.00%	0.00%		
Not Identified	Creation	Composers	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Choral Group Director	0.00%	0.00%	0.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Vocal Group Director	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Spoken Word Artist	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Puppeteer	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Pole / Fire/ Belly/ Aerial Dancer (basic)	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Acrobat	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Clown	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Magician	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Hypnotist	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Stand-up comedian	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Circus artist	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Ventriloquist	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Mascot	0.00%	0.00%	0.00%	0.00%	0.00%		

Performing Arts, ART FORM	VALUE CHAIN	JOBS/SKILLS/ QUALIFICATIONS (TECHNICAL SKILLS)	JOBS/SKILLS IMMEDIATELY NEEDED (% Share)		ASSESS THE SHORTAGE OF WORKERS IN FILLING-UP THE SKILLS REQUIREMENTS (% Share)			REASONS/CONSTRAINTS IN FILLING-UP THE SKILLS REQUIREMENTS (e.g. no qualified applicants, prefer to work abroad, seek higher pay, work schedule)	RECOMMENDED ACTION (e.g. need for conduct of training, standardization, certification)
			In the next 1-3 years	In the next 3-5 years	Low (below 100)	Medium (100-500)	High (above 500)		
	Creation	Puppeteer	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Singer (basic for bands)	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Singer (classical)	0.00%	0.00%	0.00%	0.00%	0.00%		
	Creation	Choir member	0.00%	0.00%	0.00%	0.00%	0.00%		
	Education	Teacher's Training Facilitator	0.00%	0.00%	0.00%	0.00%	0.00%		

IX.   References

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