

Job Rotation, Competence, and Work Motivation among Arts-Institution Staff in Yogyakarta: Implications for Film Production Crew Management

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ABSTRACT	KEYWORDS
Arts higher education institutions in Indonesia carry a dual organisational character: they employ educational staff on permanent administrative appointments while simultaneously housing production-based study programmes whose work is assembled project by project. Human resource scholarship has addressed these two worlds separately, and no study has asked whether findings from one transfer to the other inside a single institution. This article examines how far a statistically supported mediation model of job rotation, competence, and work motivation on employee performance, established among the educational staff of Institut Seni Indonesia Yogyakarta, is conceptually relevant to the management of film production crews in the same institution. The study combines a secondary summary of that model — a census of 185 educational staff analysed by structural equation modelling in AMOS 22 — with a thematic synthesis of twenty-one publications and policy documents on film and television production management in Indonesia and on project-based organising in the creative industries. The mediation model supports all seven hypothesised paths, with work motivation mediating the effects of both job rotation and competence. The synthesis identifies three parallels, each of them qualified: rotation for development corresponds only partly to placement by expertise; administrative competence and the national film competency standards share a measurement logic but not their content; and individual motivation is displaced in production by the producer's situational leadership under deadline. The article contributes a testable set of propositions and shows that uniform human resource policy across administrative and production units cannot be assumed.	Arts higher education Crew staffing Employee performance Mediation model Project-based work  This is an open access article under the CC BY-SA 4.0 license.

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INTRODUCTION

Institut Seni Indonesia (ISI) Yogyakarta was established by Presidential Decree No. 39/1984 through the merger of three earlier arts academies: the Sekolah Tinggi Seni Rupa Indonesia “ASRI”, the Akademi Musik Indonesia, and the Akademi Seni Tari Indonesia. Four decades later the institution carries an organisational character that is unusual even among Indonesian state universities. On one side of the campus, some 185 educational staff hold permanent administrative appointments in academic, financial, personnel, and facility units, working to a fixed weekly schedule within a stable hierarchy. On the other, study programmes such as Film and Television assemble crews for each production: a director of photography, a gaffer, an editor, and a production assistant are brought together for one shoot, work under a fixed release date, and disperse when the work is delivered. The same rector signs the appointment letters of the first group and approves the production budgets of the second, yet the two work in ways that share almost nothing beyond the institution that houses them.

That contrast poses a practical problem for institutional management. Human resource policy at a state higher education institution is written once and applied across units, but the evidence on which such policy draws has been produced almost entirely in the first kind of setting. Research on the educational staff of ISI Yogyakarta has established that job rotation and competence each raise work motivation, that work motivation raises employee performance, and that work motivation mediates the effect of both antecedents on performance. Whether any of that holds for a crew that exists for six weeks has never been asked, and the question cannot be settled by assumption in either direction.

Three bodies of scholarship bear on the question, and each stops short of it. The first is the Indonesian mediation-model literature on competence, motivation, and performance, which has grown quickly and converges on a stable pattern. Nurwin and Frianto (2021) found positive effects of competence and motivation on the performance of insurance employees; Yulianty et al. (2021) and Hidayat (2021) reported the same pattern in service and secretarial workforces; Maulana and Sriyono (2023) confirmed the mediating role of motivation between competence, job satisfaction, and performance at a pharmaceutical firm; Yudiningtyas and Winarko (2024) showed motivation mediating the effects of commitment and work environment. Two studies in this group add qualifications rather than confirmation: Wahyudi et al. (2022) found the strength of the competence–performance link conditional on organisational climate, and Octarina and Ardana (2022) showed that a mediator can work in the opposite direction when the intervening state is work stress rather than motivation. What unites the group is the setting. Every one of these studies was conducted in a permanent, hierarchically ordered workforce, and none tests whether the model travels to a workforce that is not permanent.

The second body of work applies the same variables to rotation specifically, and internationally it is markedly less settled than the Indonesian literature suggests. Al-Romeedy (2019) found rotation improving performance in Egyptian travel agencies through organisational behaviour; Sularwan and Santoso (2020) and Dewa (2021) reported positive effects mediated by motivation in Indonesian organisations; Alfuqaha et al. (2022), studying nurses, found rotation producing gains in capability alongside measurable costs in adjustment and fatigue. The disagreement matters for the present question, because it indicates that the benefit of rotation is not intrinsic to movement as such but depends on how much time the moved worker has to become competent in the new position — precisely the resource a production schedule does not supply.

The third body of work concerns creative and project-based organising, and it is methodologically the weakest of the three. In Indonesia, film production management has been examined largely through single cases: Fajar and Karyadi (2024) analysed the producer’s

role in optimising crew productivity on a fiction feature, drawing on Mathis and Jackson's (2006) productivity theory; Oktaviani et al. (2023) and Syahputri et al. (2023) documented coordination and the artistic–managerial balance in documentary production; Dinata et al. (2019) and Bagaskara et al. (2021) examined directing and programme production within an arts institution. Internationally, the field is better theorised. DeFillippi (2015) and Cwikla and Jalocha (2015) describe the project-based organisation as a form in which the project, not the post, is the unit of production; Casper and Storz (2017) show careers in creative industries bounded by the project rather than by the firm; Bérubé and Gauthier (2023) analyse the compromise that creative projects strike between artistic and managerial values; Holzmann and Mazzini (2020) link leadership style directly to project success in creative settings; and Blomquist and Farashah (2023) note that human resource practice in project settings remains undertheorised relative to its economic weight. None of this work, Indonesian or international, is quantitative at the level of tested causal paths, and none of it has been brought into contact with the administrative mediation models reviewed above.

The gap, then, is not an absence of publications on either side but an untested assumption that sits between them. Institutions apply one human resource logic to two kinds of work, and the evidence for that logic has been generated in only one of them. Neither literature can close the gap alone: the mediation models have the causal architecture but the wrong population, and the production studies have the right population but no causal architecture. This article is the first to place a statistically tested mediation model of job rotation, competence, and work motivation in explicit, qualified confrontation with the film-production human resource literature within the boundaries of a single arts institution.

The article therefore asks three questions. How far do the operational definitions of job rotation, competence, and work motivation used for educational staff correspond to concepts already in use in film production management? At which points does the correspondence fail, and what accounts for the failure? And what would have to be measured differently for the model to be tested on a production crew? The answers are offered as propositions for testing, not as findings about crews, and the article is explicit throughout about which of its claims rest on statistical evidence and which on the reading of literature.

METHOD

Research Design and Approach

The study follows a two-strand design. The first strand is a secondary summary of an existing quantitative data set; the second is a thematic document synthesis. The design was chosen because the research question is comparative and conceptual rather than causal: it asks whether a tested model is intelligible in a second setting, which requires neither new data collection in that setting nor reanalysis of the first. A single-strand design would have failed in both directions. A purely quantitative study could not have reached the production literature, since no comparable data set exists for crews; a purely qualitative study could not have specified what was being transferred, since the object of transfer is a set of measured paths.

Four theoretical sources are brought to bear, and at different points in the analysis. Job rotation is treated as horizontal movement between positions at unchanged grade and compensation, undertaken to broaden capability and limit monotony, following Dessler (2020); competence as the composite of knowledge, skill, and work attitude required for effective performance, following Spencer and Spencer (1993); and work motivation as the set of internal and external drives directing work behaviour, following Robbins and Judge (2017). These three frame the first strand and govern how the mediation model is read. Mathis and Jackson's (2006) productivity theory — placement according to skill, coordination across units, attainment of

targets — and DeFillippi's (2015) account of project-based organising frame the second strand and govern how the production literature is read. The comparison between the two strands, in the third analytical stage described below, is where the frameworks meet; neither is used to test the other.

Site, Period, Participants, and Corpus

The institutional site of the quantitative strand is Institut Seni Indonesia Yogyakarta, Jalan Parangtritis Km 6.5, Sewon, Bantul. Respondents were the institution's educational staff — employees holding administrative and support appointments, as distinct from academic staff and from students. All 185 staff eligible at the time of the survey were enumerated, so the study is a census rather than a sample; this removes sampling error within the population but confines generalisation to the institution itself. Data collection took place at ISI Yogyakarta in [month and year of survey administration to be inserted by the author]. Respondents were distributed across the academic, financial, personnel, and general support units, including the units that administer studio booking, equipment loan, and production logistics for the Film and Television Study Programme — a functional connection to creative production that makes the population a reasonable point of departure for the comparison attempted here, without making it a production population.

The corpus of the second strand consists of twenty-one items: fourteen peer-reviewed journal articles, three scholarly monographs and book chapters, two theses, one national policy document, and one community-engagement report. Items were included if they analysed the organisation of human resources in film, television, or project-based creative production, or reported a tested relationship among rotation, competence, motivation, and performance in an organisational setting. Items were excluded if they treated film aesthetically or textually without reference to the organisation of work, if they were practitioner handbooks without an analytical argument, or if they were published after 2024, the closing year of the search. Indonesian and English-language sources were sought in equal measure, since the policy environment under discussion is Indonesian while the theorisation of project-based work is not. The materials are peer-reviewed publications held in the journals named in the reference list, with the exception of the national policy document, held in the institutional repository of the Ministry of Education and Culture, and the two theses, held in their respective university repositories.

Data Collection

In the quantitative strand, data were generated by a self-administered questionnaire using closed items on a Likert scale for four latent variables. Job rotation was measured through items on the frequency and appropriateness of movement between positions and on the staff member's cooperation in that movement; competence through items on technical administrative knowledge, skill in executing tasks, and work attitude; work motivation through items on discipline, effort, and persistence; and employee performance through items on the quantity and quality of work output, cooperation, and initiative. The instrument yielded 185 complete response sets, which entered the structural model as the observed indicators of the four constructs.

In the document strand, each item in the corpus was read in full and abstracted onto a common sheet recording: the setting studied; the concept used for the assignment of people to tasks; the concept used for capability; the concept used for drive or commitment; the measure of work outcome; and the evidentiary basis of the claims made. Abstracting to a fixed set of slots rather than summarising each item freely was what made the two strands comparable, since it forced every source to be described in the same terms as the variables of the mediation model.

Data Validation and Analysis

The credibility of the quantitative strand rests on the census enumeration and on the reported fit of the structural model, which is given in full in the following section rather than summarised selectively: indices in the good range are reported alongside those in the marginal range, and the consequences of the marginal indices for the argument are stated where the argument relies on them.

The credibility of the document strand rests on source triangulation. Each proposed parallel was required to be supported by more than one item in the corpus, and by items of more than one kind — an Indonesian case study and an international theoretical treatment, or a policy document and a peer-reviewed study. Where this requirement could not be met, that fact is reported as a finding about the state of the literature rather than smoothed over: literature on the motivation of production crews is markedly thinner than literature on placement or on competency standards, and the third parallel consequently draws on the adjacent construct of situational leadership more heavily than on directly matched empirical work.

Analysis proceeded in three stages. In the first, the seven tested paths of the mediation model and the goodness-of-fit indices were tabulated as they stood, with no reanalysis of the underlying data. In the second, the abstraction sheets from the corpus were sorted by the slot they filled, producing three clusters: sources concerned with the assignment of people to tasks, sources concerned with capability and its certification, and sources concerned with drive, leadership, and outcome under time constraint. In the third, each cluster was set against the corresponding variable of the mediation model, and for each pairing two things were recorded: the respect in which the concepts converge, and the respect in which they do not. The second record is what converts a resemblance into a proposition, since a parallel that is stated without its failure condition cannot be tested. The three parallels reported in the following section are the output of this third stage, and the indicator-level equivalences in Table 4 are its most concrete form.

Research Ethics and Positionality

The survey underlying the quantitative strand was administered under the authority of the institution whose staff were enumerated, with the approval of the relevant unit heads; no institutional review board for social-science research operates at either institution involved, and consent was therefore secured procedurally. Participation was voluntary, the purpose of the survey was stated on the instrument, and responses were recorded without personal identifiers, so that no individual staff member can be identified from the data or from anything reported here. No participant is named in this article and no image is reproduced. The approving unit and the date of approval are recorded in the declarations below [to be completed by the author].

As to positionality, the author is a management researcher at Universitas Janabadra and the researcher who collected the data reported in the first strand; the author is not a member of the Film and Television Study Programme and is not a film practitioner. This position carries an evident asymmetry: the administrative material is known from the inside and the production material only through published work. That asymmetry is the reason the article stops at propositions about crews rather than claims about them, and the reason the instrument sketched in Table 4 is presented as something to be developed with practitioners rather than as something ready to administer.

RESULT AND DISCUSSION

Two Kinds of Work under One Rector

The comparison attempted in this article is only intelligible because both kinds of work occur inside one organisation. An arts institution formed from the merger of three academies accommodates cross-disciplinary programmes, and among them the Film and Television Study Programme produces creative work continuously as part of teaching, as staff research, and as student assessment. Production at ISI Yogyakarta is therefore not occasional but routine, and it draws on institutional resources — studios, cameras, edit suites, transport — that are administered by the same educational staff who formed the population of the quantitative strand. The two workforces are functionally interdependent and organisationally distinct at the same time, which is the condition that makes the question of policy transfer real rather than hypothetical.

It is worth being precise about what the interdependence does and does not establish. That an administrative unit schedules a studio for a shoot shows that the two workforces meet; it does not show that they respond to the same management levers. The remainder of this section treats the meeting point as a reason to ask the question and the distinction as the reason the answer must be qualified at every step.

Seven Supported Paths and an Uneven Fit

All seven hypothesised paths in the mediation model were statistically supported. Table 1 sets out the paths and the direction of effect.

Table 1. Paths tested in the mediation model among educational staff

Hypothesis	Path tested	Result
H1	Job rotation → Work motivation	Positive effect; supported
H2	Competence → Work motivation	Positive effect; supported
H3	Job rotation → Employee performance	Positive effect; supported
H4	Competence → Employee performance	Positive effect; supported
H5	Work motivation → Employee performance	Positive effect; supported
H6	Job rotation → Employee performance, through work motivation	Positive mediation; supported
H7	Competence → Employee performance, through work motivation	Positive mediation; supported

Note. H = hypothesis. n = 185 educational staff (census). Estimated by structural equation modelling in AMOS 22. Model fit: CFI = 0.992; RMSEA = 0.022; GFI = 0.868; AGFI = 0.847. Source: computed from the author's survey data (Rosmini, 2024).

The fit of the tested model is uneven across indices, and the unevenness matters for what follows. The comparative fit index of 0.992 and the root mean square error of approximation of 0.022 indicate good fit; the goodness-of-fit index of 0.868 and the adjusted goodness-of-fit index of 0.847 fall below the conventional 0.90 threshold and are therefore marginal. Taken together the indices support interpretation of the model while indicating room for respecification. The consequence for this article is specific rather than general: the empirical foundation from which the parallels below are extrapolated is reasonably well fitting rather than unambiguously well fitting, which is one of the reasons the parallels are framed as propositions. A model with marginal absolute-fit indices in its own population is not a secure base for confident claims about a second population.

The substantive pattern is nonetheless clear and consistent with the Indonesian literature reviewed above. Motivation is not merely an additional predictor but the route through which the two antecedents reach performance, which reproduces at ISI Yogyakarta what Maulana and Sriyono (2023) found at a pharmaceutical firm and Yudiningsy and Winarko (2024) in a public-sector workforce. The finding on rotation, however, sits less comfortably with the international evidence. Alfuqaha et al. (2022) found rotation among nurses generating adjustment costs as well as capability gains, and Al-Romeedy (2019) found its effect running through organisational behaviour rather than directly. The most plausible explanation for the divergence is the time available for adjustment: educational staff rotate within a career of years and can absorb the cost of relearning, whereas the nursing rotations studied by Alfuqaha and colleagues were shorter and the cost correspondingly visible. If that explanation is right, it already casts doubt on the transferability of the rotation finding to production, where the relevant unit of time is the shooting schedule.

Rotation as Development, Placement as Matching

For educational staff, job rotation is horizontal movement between positions at unchanged grade, undertaken so that a staff member accumulates capability across the unit and does not stagnate in one post. The corresponding concept in film production management is placement: the assignment of a crew member to a role according to demonstrated expertise. Fajar and Karyadi (2024), working from Mathis and Jackson's (2006) productivity theory, identify placement according to skill as one of the principal determinants of productivity on a fiction feature, alongside coordination across departments and attainment of production targets. Setyawan (2017) makes the same point for broadcast production, where the producer and programme director allocate crew by competence and by the demands of each stage from pre-production to post-production.

The resemblance is real: in both settings, output depends on whether the right person is doing the right task, and in both settings that judgement is made by a supervisor with a view of the whole unit. But the resemblance conceals a difference in direction that is easy to miss. Rotation is a developmental instrument: it moves a competent person into a position where they are temporarily less competent, and accepts a short-term productivity cost for a long-term capability gain. Placement is a matching instrument: it moves a person into the position where they are already most competent, and admits no such cost. The two practices look alike because both involve moving people, but they run in opposite directions with respect to the competence of the person moved.

That difference explains why the parallel cannot be carried over wholesale, and it also predicts where rotation might nevertheless appear in production. Casper and Storz (2017) show creative careers bounded by projects rather than by firms, with capability accumulating across a sequence of engagements rather than within one employer's structure. On that account, something functionally equivalent to rotation does occur for a crew member — a focus puller who works as a camera operator on the next production has rotated — but the movement occurs between projects and is managed by the worker rather than by the institution. The developmental function survives the move to project-based work; the institutional mechanism does not. A study testing the rotation path on a crew would therefore need to measure movement across a crew member's production history, not within a single production, and would be testing a proposition about careers rather than about assignments.

Competence as Certified Standard and Competence as Tacit Craft

Competence in the educational-staff model is measured through knowledge, skill, and work attitude, and was found to raise both motivation and performance. The national policy framework for the Indonesian film workforce is built on a structurally similar logic. The Ministry of Education and Culture (2023) documents ninety-nine occupations in film

production and records a persistent gap between the workers available and what the industry requires, attributing it to an incomplete link between education and industry; the response has been occupational mapping, competency levelling, and the setting of minimum standards. Both frameworks, in other words, decompose a job into capabilities, specify a threshold, and treat the shortfall as a training problem.

Where they part company is in the content of what is certified, and the difference is not merely one of subject matter. Administrative competence is largely propositional and procedural: it can be written down, taught in a classroom, and assessed on paper. Technical-creative competence in production is substantially tacit and judgement-laden — a gaffer's decision about a lighting ratio is not the application of a stated rule — and it is acquired on set. The community-engagement report on the dance-film workshop at Sanggar Obor Sakti (SWARNA, 2024) is instructive precisely because of the method it had to adopt: participatory learning and action combined with experiential learning, rather than the classroom instruction that suffices for administrative competency training. Bérubé and Gauthier (2023) generalise the point, showing that creative projects sustain a standing compromise between artistic and managerial criteria, so that what counts as competent work is itself contested within the project rather than fixed in advance of it.

This qualification has a consequence that runs against the direction of national policy, and it should be stated plainly rather than softened. If a substantial part of production competence is tacit and negotiated, then competency levelling can certify the propositional fraction of a role and will systematically under-describe the rest. The policy instrument is not thereby useless — it is a reasonable response to a real labour-market problem, and it gives entrants a route in — but a study that measured crew competence by certified level alone would be measuring the fraction of the construct that is easiest to observe, and the competence path in any crew-level model would likely be attenuated as a result. Balkin et al. (2015) point in the same direction from the reward side, showing that creative output responds to autonomy in ways that standardised performance instruments capture poorly.

Motivation, Situational Leadership, and the Delivery Date

Work motivation was the mediator in the educational-staff model: the route through which rotation and competence reached performance. In production the same word denotes something with different properties. Production work is collaborative, temporally bounded, and oriented to a delivery date, and the studies available describe drive at the level of the team rather than the individual. Oktaviani et al. (2023) and Syahputri et al. (2023) both identify coordination and the management of people as decisive for documentary production success, and both treat sustained team commitment through post-production as the condition of delivery rather than as an attribute of any crew member.

The thinness of this literature is itself a finding, and it constrains what can be claimed here. Where placement and competency standards are addressed directly by multiple sources, the motivation of production crews is addressed mostly obliquely, through leadership. Holzmann and Mazzini (2020) link leadership style directly to project success in creative industries, and the Indonesian case literature on production in arts institutions consistently emphasises the producer's situational leadership — adjusting approach to the readiness and competence of each crew member — as the means by which a team's potential is realised. Read against the mediation model, situational leadership occupies the structural position that work motivation occupies for educational staff: it is the intervening mechanism through which placement and competence reach the work outcome. But it occupies that position through a different route. Work motivation is a state of the individual, measured by self-report; situational leadership is a practice of the supervisor, observable in conduct. A model that simply substituted one for the other would change the level of analysis without acknowledging it.

There is a further complication that the administrative model has no occasion to register. In a permanent workforce, motivation is sustained by long-horizon considerations — career path, security, incremental recognition. In production it is sustained by the clarity of the target, the quality of leadership on that particular job, and the creative satisfaction of the collective result, and it is extinguished, along with the team, at delivery. Blomquist and Farashah (2023) observe that human resource practice in project settings remains undertheorised relative to the economic weight of project work, and the observation is borne out here: the construct that carried most of the explanatory weight in the administrative model is the one for which the production literature offers the least direct evidence. The motivation parallel is consequently the weakest of the three, and any crew-level study would do better to measure the producer's leadership behaviour and the team's shared commitment than to administer an individual motivation scale unchanged.

The Three Parallels and Their Failure Conditions

Table 2 draws the three parallels together with the condition under which each fails. The failure conditions are the substance of the table rather than its caveats, since a parallel stated without them is not testable.

Table 2. Conceptual parallels between the educational-staff variables and film production

Variable in the educational-staff model	Corresponding concept in film production	Condition under which the parallel fails
Job rotation: horizontal movement at unchanged grade, for development	Placement of crew by demonstrated expertise (Fajar & Karyadi, 2024; Setyawan, 2017)	Rotation accepts short-term incompetence for long-term capability; placement does not. Equivalent movement occurs between projects and is managed by the worker, not the institution (Casper & Storz, 2017).
Competence: administrative knowledge, skill, work attitude	Occupational mapping and competency levelling for the film workforce (Ministry of Education and Culture, 2023)	Production competence is substantially tacit and negotiated (Bérubé & Gauthier, 2023; SWARNA, 2024), so certified level under-describes the construct and would attenuate the measured path.
Work motivation: individual state, mediator of both antecedents	Team commitment under deadline and the producer's situational leadership (Holzmann & Mazzini, 2020; Oktaviani et al., 2023)	The structural position is the same but the level of analysis differs: an individual self-reported state versus an observable supervisory practice. Motivation also ends with the team at delivery.

Note. The third column states the failure condition of each parallel, not a reservation about it. Source: author's synthesis of the document corpus described in the Method.

Where the Evidence Is and Is Not Available

Table 3 situates the article against the studies reviewed in the introduction, and the point of the comparison is the distribution of method across settings rather than the accumulation of agreement.

Table 3. Position of this article among prior studies

Study	Setting and focus	Method	Bearing on this article
Nurwin & Frianto (2021); Yulianty et al. (2021); Hidayat (2021)	Insurance, service and secretarial workforces; competence and motivation on performance	Survey, regression	Establish the baseline pattern in permanent workforces
Wahyudi et al. (2022)	Competence and performance, organisational climate as moderator	Survey, moderated regression	Shows organisational context conditions the competence path
Octarina & Ardana (2022)	Work environment and performance, work stress as mediator	Survey, path analysis	Shows a mediator may operate in the opposite direction
Maulana & Sriyono (2023); Yudiningtyas & Winarko (2024)	Pharmaceutical and public-sector workforces; motivation as mediator	Survey, path analysis	Confirm the mediating role replicated in Table 1
Al-Romeedy (2019); Alfuqaha et al. (2022)	Travel agencies, nursing; effects of job rotation	Survey; comparative study	Qualify the rotation finding by exposing adjustment costs
Fajar & Karyadi (2024); Oktaviani et al. (2023); Syahputri et al. (2023)	Indonesian film and documentary production; crew productivity and coordination	Single-case qualitative description	Supply the production concepts compared here; no tested paths
DeFillippi (2015); Casper & Storz (2017); Bérubé & Gauthier (2023)	Project-based organising and careers in creative industries	Conceptual and comparative analysis	Supply the account of the project as unit of production
This article (2025)	One arts institution; administrative model confronted with production literature	Secondary summary plus document synthesis	Three qualified parallels and an instrument sketch; no crew data

Note. Full details of every study appear in the reference list.

Read down the last column, Table 3 shows a literature divided by method along the same line that divides it by setting. Tested causal paths exist for permanent administrative and commercial workforces, in insurance, pharmaceuticals, public administration, travel, and nursing. Analytical description exists for production work. There is no cell in which a tested path meets a production population, which is the gap this article identifies rather than fills. It should be read as a map of where evidence is available, not as a claim that the studies in the upper rows support conclusions about the lower ones.

Reading the Two Kinds of Evidence in This Article

Because this article joins two kinds of evidence, the reader is entitled to know which is which at every point. The figures in Table 1 and the fit indices reported with them come from structural equation modelling of 185 complete response sets and can be checked against the underlying data. Everything in Tables 2, 3, and 4 is the product of reading and reasoning: the parallels are the author's analytical construction from the corpus, not measured equivalences,

and they are open to disagreement in a way the path coefficients are not. No statistical test of any kind was performed on the production literature, and none of the correspondences proposed here has been estimated. The distinction is not a formality. A reader who took Table 2 to have the same standing as Table 1 would be taking a hypothesis for a result, which is the specific error this article is constructed to avoid.

What a Crew-Level Instrument Would Have to Measure

The practical form of the argument is an instrument. Table 4 sets out sample indicators from the educational-staff questionnaire alongside the conceptual equivalent that a crew-level instrument would need, with the adaptation each transfer requires.

Table 4. Sample indicator equivalences between educational staff and production crew

Indicator in the educational-staff instrument	Conceptual equivalent for a production crew	Adaptation required
Willingness and cooperation in moving between positions	Capacity to take different roles across successive productions	Reference period changes from the appraisal year to the production history; requires repeated measurement across projects
Technical administrative knowledge and skill	Technical-creative knowledge and skill (camera, lighting, sound, editing)	Content entirely different and partly tacit; self-report must be supplemented by peer or supervisor assessment on set
Discipline and level of effort at work	Sustained commitment to meeting production targets within the schedule	Schedule pressure enters as a variable in its own right rather than as a constant background condition
Quantity and quality of individual administrative output	Quantity and quality of production output (running time, image and sound quality, delivery on schedule)	Unit of analysis shifts from the individual to the team; per-crew decomposition distorts the object measured

Note. The equivalences are proposals for instrument development, not validated items. No item in the middle column has been administered or tested.

Table 4 makes visible what the earlier discussion implies: the dimensional architecture survives the move to production — capability, knowledge and skill, effort, output quantity and quality remain the right categories — while every indicator within it requires rewriting. Two changes are structural rather than lexical. The unit of performance shifts from the individual to the team, because a production's output cannot be decomposed into per-crew contributions without distorting what happened on set; and the reference period shifts from the appraisal year to the production, which means repeated measures across projects rather than a single administration. Replacing “employee” with “crew” in the existing instrument would produce a questionnaire that ran but measured the wrong things, and developing the replacement is the first item on the research agenda set out in the conclusion.

Ongoing and Project-Based Work as Two Regimes

Behind the three parallels lies a single distinction, and it is worth stating as a distinction between regimes rather than as a list of differences. Administrative work at an arts institution is ongoing: the post exists before its holder arrives and persists after they leave, the structure is stable, the career path is legible, and the relationship between employee and institution is expected to last. Production work is project-based: the team is constituted for one work, its composition may be entirely different for the next, and its dissolution is not a failure but the

normal end of the process. DeFillippi (2015) and Cwikla and Jalocha (2015) describe this as an organisational form in its own right rather than a deviation from the permanent form, and the description has consequences for every variable considered here.

In the ongoing regime, rotation is a development strategy operating within one employer, competence deepens along a single path, and motivation is anchored in long-horizon expectations. In the project regime, staffing replaces rotation and demands breadth across projects rather than depth within one, competence is accumulated across engagements and partly certified from outside, and motivation is short-horizon, team-level, and leadership-dependent. The mediation model tested at ISI Yogyakarta is a model of the first regime. Its architecture — two antecedents reaching an outcome through an intervening state — is plausibly general; its content is not. This is the sense in which the two theoretical frameworks used in this article complement rather than replace one another: the rotation, competence, motivation, and performance literature supplies a tested causal mechanism, and the production and project-based literature supplies the account of how analogous concepts are operationalised where the project is the unit of production. What converges is the underlying logic — that fit between person and task, capability, and sustained drive jointly determine work outcomes — not the measurements through which that logic is observed.

Implications for the Management of Arts Institutions

For institutional managers, the first implication is negative and immediate. A uniform human resource policy applied across administrative and production units cannot be assumed to work equally in both, because the structure of the work and the content of the competence differ in the ways set out above. Differentiation does not mean abandoning common principles: appropriate placement, continuing development of capability, and attention to what sustains effort are common to both regimes. It means that the instruments through which those principles are pursued — the rotation schedule, the training catalogue, the appraisal form — require separate design, and that an appraisal instrument written for a permanent post will misdescribe work done in six weeks by a team.

The second implication is a testable proposition for the Film and Television Study Programme. If the mediation structure is general while its content is regime-specific, then team motivation and the producer's situational leadership should jointly mediate the effect of crew placement and crew competence on the quality and timeliness of production output. That proposition is stated here in the form in which it could be falsified: if placement and competence were found to affect production outcomes directly, with no mediating role for either team commitment or leadership practice, the extrapolation offered in this article would be wrong in its central claim. Establishing which is the case requires data from crews, and an institution that mounts productions continuously as part of its teaching is unusually well placed to collect it.

CONCLUSION

The mediation model of job rotation, competence, and work motivation on employee performance holds among the educational staff of Institut Seni Indonesia Yogyakarta, where all seven hypothesised paths are supported and work motivation carries the effects of both antecedents to performance. Set against the literature on film production and project-based creative work, that model yields three parallels, each of which fails at a specifiable point. Rotation and placement both move people to improve output, but rotation moves a person towards temporary incompetence for a developmental return that a production schedule cannot wait for, while placement matches a person to what they already do best. Administrative competence and the national film competency standards share the logic of decomposition, threshold, and training, but the propositional content of the former is amenable to certification in a way that the tacit, negotiated content of the latter is not. Work

motivation and the producer's situational leadership occupy the same structural position as intervening mechanisms, but one is an individual state reported by the worker and the other a supervisory practice observable in conduct.

The contribution is a set of propositions with their failure conditions attached, and a demonstration that human resource evidence does not cross regimes merely because two workforces share an employer. For the study of local culture, the finding bears on how the institutions that sustain artistic production are governed: arts institutions manage permanent bureaucracies and temporary creative teams under one policy framework, and the evidence base for that framework has been built almost entirely in the bureaucracy. The article also offers an instrument sketch, indicator by indicator, of what a crew-level test would have to measure, including the two structural changes that such a test cannot avoid: performance measured at team rather than individual level, and repeated measurement across productions rather than across appraisal years.

The limitations are substantial and bear directly on how far the propositions reach. The article reports no new data on production crews, so every claim about them is inferential, resting on conceptual correspondence at the level of variable definitions rather than on estimation. The production literature available for comparison is predominantly single-case and descriptive, which means the comparison is not between two bodies of evidence of equivalent standing. The mediation model itself shows marginal absolute-fit indices alongside good incremental fit, so its own precision within its own population is imperfect. And the study is confined to one institution, in one city, in one country whose film-workforce policy environment is specific to it.

What should follow is therefore empirical rather than further conceptual work. The most direct step is a quantitative study on crews at arts institutions that mount productions regularly, using an instrument built for project-based work and administered repeatedly across productions rather than once. A study comparing educational staff and production crews within a single institution would allow the difference between the two regimes to be estimated rather than argued. Interviews with producers and with the programme staff who allocate crews would establish how placement, capability, and drive are actually reasoned about on set, which no document synthesis can recover. And any crew-level model should carry variables the administrative model had no occasion to include — schedule pressure, role clarity within the team, and the length of the working relationship among its members — since these may well do the work that motivation does in the permanent case.

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Data availability. The questionnaire instrument, the anonymised response data set, and the AMOS output for the model reported in Table 1 derive from the author's thesis research and are held by the author; they may be consulted on reasonable request to the corresponding author. Identifiers were never recorded, so no restriction on the grounds of participant identification applies. The abstraction sheets for the twenty-one-item document corpus are available from the author on request. All items in the corpus are publicly available at the locations given in the reference list.

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