

## Qualification Pack



# Live Action Director

QP Code: MES/Q1301

Version: 3.0

NSQF Level: 6

Media & Entertainment Skills Council || Commercial premises No Ja522, 5th Floor, DLF Tower A, Jasola,  
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## Qualification Pack

### Contents

MES/Q1301: Live Action Director .....	3
<i>Brief Job Description</i> .....	3
Applicable National Occupational Standards (NOS) .....	3
<i>Compulsory NOS</i> .....	3
<i>Qualification Pack (QP) Parameters</i> .....	3
MES/N2843: Evaluate production concepts & ideas .....	5
MES/N1302: Sourcing financiers .....	9
MES/N1309: Conceptualise the creative vision .....	13
MES/N1304: Communicate requirements to the team .....	17
MES/N1305: Direct the production process .....	21
MES/N1307: Direct the post-production process .....	25
MES/N2844: Manage the production's marketing and release .....	29
MES/N0104: Maintain Workplace Health & Safety .....	33
Assessment Guidelines and Weightage .....	38
<i>Assessment Guidelines</i> .....	38
<i>Assessment Weightage</i> .....	39
Acronyms .....	40
Glossary .....	41



## Qualification Pack

### MES/Q1301: Live Action Director

#### Brief Job Description

Individuals at this job establish and drive the execution of the creative vision of the production with the support of the production, creative and technical teams

#### Personal Attributes

This job requires the individual to be well-versed with the principles of film-making and cinematography and must have a good understanding of pre-production, production and post-production processes. The individual must be a good story-teller. The individual must have a clear creative vision and guide and direct efforts of the production team to achieve this vision in a collaborative manner. The individual must be involved across all stages of production (i.e. end to end)

#### Applicable National Occupational Standards (NOS)

##### Compulsory NOS:

1. [MES/N2843: Evaluate production concepts & ideas](#)
2. [MES/N1302: Sourcing financiers](#)
3. [MES/N1309: Conceptualise the creative vision](#)
4. [MES/N1304: Communicate requirements to the team](#)
5. [MES/N1305: Direct the production process](#)
6. [MES/N1307: Direct the post-production process](#)
7. [MES/N2844: Manage the production's marketing and release](#)
8. [MES/N0104: Maintain Workplace Health & Safety](#)

#### Qualification Pack (QP) Parameters

<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Direction, Production
<b>Country</b>	India



## Qualification Pack

<b>NSQF Level</b>	6
<b>Credits</b>	28
<b>Aligned to NCO/ISCO/ISIC Code</b>	NCO 2015- 2654.0351
<b>Minimum Educational Qualification &amp; Experience</b>	Graduate with 3 Years of experience OR 12th Class with 7 Years of experience
<b>Minimum Level of Education for Training in School</b>	12th Class
<b>Pre-Requisite License or Training</b>	NA
<b>Minimum Job Entry Age</b>	22 Years
<b>Last Reviewed On</b>	NA
<b>Next Review Date</b>	27/01/2027
<b>NSQC Approval Date</b>	27/01/2022
<b>Version</b>	3.0
<b>Reference code on NQR</b>	2022/ME/MESC/05207
<b>NQR Version</b>	3.0

### Remarks:

This QP was approved in 2015 and NSQC Extended it in 2019 without any change in QP. Therefore, NQR code used is of 2019.



## Qualification Pack

### MES/N2843: Evaluate production concepts & ideas

#### Description

This OS unit is about evaluating production concepts and ideas and selecting an appropriate idea that the individual can deliver creatively

#### Scope

The scope covers the following :

- Source innovative and creative ideas for production
- Determine the ease and/ or difficulty (financial, operational and technical) of executing potential ideas and the corresponding resource requirements (talent, budget and timelines)

#### Elements and Performance Criteria

##### *Sourcing ideas for production*

To be competent, the user/individual on the job must be able to:

- PC1.** source innovative and creative ideas for production, which could include animation, advertisements (commercials and public service campaigns), documentaries, feature films, short films, television series
- PC2.** Select ideas that are aligned to one's creative vision, and that can be executed currently possible production techniques

##### *Evaluating and selecting ideas*

To be competent, the user/individual on the job must be able to:

- PC3.** • Determine the ease and/ or difficulty (financial, operational and technical) of executing potential ideas and the
  - corresponding resource requirements (talent, budget and timelines)
- PC4.** Consult with relevant personnel (scriptwriters, producers, technical teams) to understand these creative, financial and operational requirements

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** constraints such as budget, time, logistics and skills-sets
- KU2.** the capabilities of the resources that could potentially be employed on the project
- KU3.** the objective and expected outcomes of production such as commercial success, public service, information dissemination and/ or audience engagement

## Qualification Pack

- KU4.** the principles of film-making. this is a broad field and could cover aspects such as: trends in contemporary film making, different types of films being produced and appreciated around the world. major issues with regard to storytelling (genre and style) as well as cultural and socio-political issues history of films and film making current trends in international cinema history of complementary fields including fine art, literature and theatre theatre and repertory acting in order to create unique characters who interact to tell the story knowledge and appreciation of contemporary art and contemporary history of alternative arts, folk traditions, non-classical and subaltern traditions in visual art, story-telling traditions and music
- KU5.** the technical aspects of production across all processes from pre-production to post-production
- KU6.** the principles of script-writing and how to write a script from an idea
- KU7.** how to visualise a story from the script
- KU8.** the sources of procuring ideas for production
- KU9.** how to estimate the cost, number of resources required and skill-sets that would be required to produce the idea
- KU10.** possible avenues for showcasing the production including knowledge of prevailing content distribution norms and the film festival route
- KU11.** relevant copyright norms and intellectual property rights
- KU12.** relevant production software and hardware relating to cameras, film and vfx
- KU13.** applicable health and safety guidelines

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** document the pros and cons for each production idea
- GS2.** read and understand the script
- GS3.** keep updated on the industry trends and developments and the types of productions (genre, language and budget) that are successful in the market
- GS4.** research the profile and preferences of the target audience, the genre, culture and region of the production
- GS5.** network with script-writers, industry experts, creative personnel, producers to source ideas
- GS6.** work across departments within film production
- GS7.** pitch potential ideas to the key decision makers and solicit feedback
- GS8.** evaluate scripts and select the most feasible option for production
- GS9.** identify the target audience for the idea and select an idea that would most appeal the targeted audience

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Sourcing ideas for production</i>	<b>15</b>	<b>70</b>	-	-
<b>PC1.</b> source innovative and creative ideas for production, which could include animation, advertisements (commercials and public service campaigns), documentaries, feature films, short films, television series	9	-	-	-
<b>PC2.</b> Select ideas that are aligned to one's creative vision, and that can be executed currently possible production techniques	6	-	-	-
<i>Evaluating and selecting ideas</i>	<b>15</b>	-	-	-
<b>PC3.</b> <ul style="list-style-type: none"> <li>Determine the ease and/ or difficulty (financial, operational and technical) of executing potential ideas and the</li> <li>corresponding resource requirements (talent, budget and timelines)</li> </ul>	9	-	-	-
<b>PC4.</b> Consult with relevant personnel (scriptwriters, producers, technical teams) to understand these creative, financial and operational requirements	6	-	-	-
<b>NOS Total</b>	<b>30</b>	<b>70</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N2843
<b>NOS Name</b>	Evaluate production concepts & ideas
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Production
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	NA
<b>Next Review Date</b>	27/01/2027
<b>NSQF Clearance Date</b>	27/01/2022



## Qualification Pack

### MES/N1302: Sourcing financiers

#### Description

This OS unit is about determining the financial resources that would be required for production and pitching the project to potential financiers. It is especially relevant in cases where the director is also the producer

#### Elements and Performance Criteria

##### *Preparing the budget for the production*

To be competent, the user/individual on the job must be able to:

- PC1.** prepare and finalise the production budget accounting for all cost components (can include actors/artists, production and post-production resources, location cost, sets, make-up, costume and props, travel and stay, logistics, equipment, food and snacks)
- PC2.** allocating a separate budget for film enhancing/ correction based on critical evaluation (internal and external)

##### *Preparing a list of potential sponsors*

To be competent, the user/individual on the job must be able to:

- PC3.** source potential financiers whose investment philosophy/ objectives match the production

##### *Preparing and pitching the production proposal to financiers*

To be competent, the user/individual on the job must be able to:

- PC4.** prepare and pitch the production proposal to financiers, deploying persuasive skill and justifications to finalise the financier(s) and arrive at a final number for the overall production budget
- PC5.** negotiate the mode of finance with the financiers
- PC6.** prepare a docket highlighting the key choices made for production
- PC7.** finalise contracts with financiers

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** the objective and outcomes of the production such as commercial success, public service, information dissemination and/or audience engagement
- KU2.** the production genre, locations, language, culture and region
- KU3.** the target audience and how the production would appeal to them
- KU4.** the principles of film-making and the necessary skill sets for executing a project
- KU5.** the various softwares used for editing, Sound Mixing, color-correction, grading, pre-visualization, storyboarding, 2-D and 3-D Animation; and knowledge of the possibilities that these softwares and technologies provide in value-addition to any production a general knowledge of these aspects is required, and not proficiency. (Software currently being used on the industry include FCP, AVID, Adobe Premier Pro, Apple Color, Soundtrack Pro, Nuendo, ProTools, Adobe After Effects, SMOKE, Adobe Flash and FrameForge 3D)

## Qualification Pack

- KU6.** how to calculate the accurate amount of resources that would be required for production and the time that it will take to produce
- KU7.** general understanding of the various softwares used for scheduling and budgeting productions (e.g. EP Scheduling and EP Budgeting)
- KU8.** how to put together a proposal in accordance to industry best practices
- KU9.** how to be a good story-teller and ensure that all stakeholders understand the story and narrative
- KU10.** how to identify the financiers for various kinds of projects and understand their investment philosophy
- KU11.** how to identify and project the key aspects that would attract financiers
- KU12.** how to build a rationale/case for each individual financier, based on their investment philosophy
- KU13.** how to defend and negotiate for finances, with reasonable justifications and persuasive skill
- KU14.** the relevant copyright norms and intellectual property rights

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** document the project budget including a break-up of the key components
- GS2.** prepare a pitch presentation, to be used for discussion with key decision makers
- GS3.** prepare a detailed proposal, that would include a detailed description of key production aspects
- GS4.** guide the documentation and maintenance of contracts signed with financiers
- GS5.** research various aspects of production to develop a pitch presentation for the producer and/or any other key decision makers
- GS6.** research/delve into specific areas of the production to help detail out the proposal
- GS7.** benchmark the budget with other productions of a similar scale/type executed in the past/available in the public domain
- GS8.** read and interpret contractual terms
- GS9.** network with key industry professionals to help identify financiers for the production
- GS10.** pitch potential ideas to the financiers with appropriate reasoning and negotiate financial terms effectively
- GS11.** finalize the production budget and its components
- GS12.** plan the allocation of funds across the cost components of the budget e.g. location, resources, equipment and sets
- GS13.** foresee and account for contingencies in the production budget
- GS14.** evaluate the scale of the production in relation to the budget

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Preparing the budget for the production</i>	<b>17</b>	<b>18</b>	-	-
<b>PC1.</b> prepare and finalise the production budget accounting for all cost components (can include actors/artists, production and post-production resources, location cost, sets, make-up, costume and props, travel and stay, logistics, equipment, food and snacks)	10	10	-	-
<b>PC2.</b> allocating a separate budget for film enhancing/ correction based on critical evaluation (internal and external)	7	8	-	-
<i>Preparing a list of potential sponsors</i>	<b>5</b>	<b>5</b>	-	-
<b>PC3.</b> source potential financiers whose investment philosophy/ objectives match the production	5	5	-	-
<i>Preparing and pitching the production proposal to financiers</i>	<b>28</b>	<b>27</b>	-	-
<b>PC4.</b> prepare and pitch the production proposal to financiers, deploying persuasive skill and justifications to finalise the financier(s) and arrive at a final number for the overall production budget	10	10	-	-
<b>PC5.</b> negotiate the mode of finance with the financiers	3	2	-	-
<b>PC6.</b> prepare a docket highlighting the key choices made for production	10	10	-	-
<b>PC7.</b> finalise contracts with financiers	5	5	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1302
<b>NOS Name</b>	Sourcing financiers
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Direction
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	29/10/2014
<b>Next Review Date</b>	27/01/2027
<b>NSQC Clearance Date</b>	27/01/2022



## Qualification Pack

### MES/N1309: Conceptualise the creative vision

#### Description

This OS unit is about conceptualising the creative vision for the production

#### Scope

The scope covers the following :

- Interpret the script and conceptualise ways to represent it creatively through visuals and sound

#### Elements and Performance Criteria

##### *Conceptualising the creative aspects to set a common vision*

To be competent, the user/individual on the job must be able to:

- PC1.** interpret the script and conceptualise ways to represent it creatively through visuals and sound
- PC2.** collaborate with the producers, supporting staff (production designers, artistic directors and music directors), technical crew (lighting, sound, set and costume designers) to ensure a common vision is communicated for the film

##### *Managing creative areas*

To be competent, the user/individual on the job must be able to:

- PC3.** Break down the script into the following units – storyboard, shooting script, critical sequences and shot breakdown. Identify the creative and technical requirements for each of these aspects, in a manner that helps in realizing the overall creative vision

##### *Modifying and finalising the script*

To be competent, the user/individual on the job must be able to:

- PC4.** Develop/refine the script to reflect the creative vision in collaboration with the script-writers

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** the target audience and their tastes and preferences
- KU2.** the production budget and timelines
- KU3.** the principles of film-making and cinematography
- KU4.** the creative production processes including script-writing, cinematography, production design, sound design, post-production
- KU5.** how to translate the script into creative aspects that would need to be built into the production such as special effects, style and set design
- KU6.** how to assess the creative aspects of production in light of their costs, technical requirements and relevance to the content
- KU7.** how to determine the technical requirements - based on the production vision and creative style



## Qualification Pack

- KU8.** the various methodologies of directing for the screen, traditional as well as newer approaches (e.g. French School, Soviet School, Indian theatrical traditions)
- KU9.** understanding film making technologies and workflows with regard to cinematography (both celluloid and digital), audiography (location synch recording, dubbing, track laying, sound mixing, music recording and arrangement) and editing (synchronising, splicing and structuring)
- KU10.** relevant copyright norms and intellectual property rights
- KU11.** applicable health and safety guidelines
- KU12.** how to defend and negotiate for finances, with reasonable justifications and persuasive skill
- KU13.** the relevant copyright norms and intellectual property rights

### Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** document the creative vision, for circulation to the production team
- GS2.** document key aspects from the research undertaken, for circulation to the production team
- GS3.** document aspects such as the narrative, characters profiles and turning points to help script-writers refine the script
- GS4.** read and understand the script
- GS5.** research the profile and preferences of the target audience
- GS6.** research attributes of end-products from the genre, language, culture, region of the production to determine creative and technical attributes that may need to be reflected in the final output
- GS7.** research creative and innovative ways to represent the script
- GS8.** discuss and solicit ideas to refine and finalise the creative vision with the producer and key members of the production team
- GS9.** collaborate with the scriptwriters to refine the script, if required
- GS10.** finalise the creative vision of the production
- GS11.** foresee technical issues that may arise during production/post-production of the idea and explore options to modify script/ resolve issues proactively
- GS12.** conflict management and negotiaton skills

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Conceptualising the creative aspects to set a common vision</i>	<b>18</b>	<b>70</b>	-	-
<b>PC1.</b> interpret the script and conceptualise ways to represent it creatively through visuals and sound	9	-	-	-
<b>PC2.</b> collaborate with the producers, supporting staff (production designers, artistic directors and music directors), technical crew (lighting, sound, set and costume designers) to ensure a common vision is communicated for the film	9	-	-	-
<i>Managing creative areas</i>	<b>6</b>	-	-	-
<b>PC3.</b> Break down the script into the following units – storyboard, shooting script, critical sequences and shot breakdown. Identify the creative and technical requirements for each of these aspects, in a manner that helps in realizing the overall creative vision	6	-	-	-
<i>Modifying and finalising the script</i>	<b>6</b>	-	-	-
<b>PC4.</b> Develop/refine the script to reflect the creative vision in collaboration with the script-writers	6	-	-	-
<b>NOS Total</b>	<b>30</b>	<b>70</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1309
<b>NOS Name</b>	Conceptualise the creative vision
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Direction, Production
<b>NSQF Level</b>	6
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	NA
<b>Next Review Date</b>	27/01/2027
<b>NSQC Clearance Date</b>	27/01/2022





## Qualification Pack

### MES/N1304: Communicate requirements to the team

#### Description

This OS unit is about communicating a cohesive creative vision across teams and developing a function-wise action plan to help execute it

#### Elements and Performance Criteria

##### *Communicating the key aspects of production to the teams*

To be competent, the user/individual on the job must be able to:

- PC1.** communicate the creative vision, project outcomes, functional roles, responsibilities, expectations, requirements, budget and timelines to functional heads prior to the production
- PC2.** receive periodic updates and ensure that any major changes agreed upon are recorded and communicated to the appropriate people
- PC3.** develop a function-wise action plan to help execute the vision, as appropriate
- PC4.** ensure that the teams are aware of their role towards realizing the creative vision of the project
- PC5.** articulate and encourage the need for team work and work standards that are expected to match the productions requirements

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** the creative vision of the project
- KU2.** the production budget and timelines
- KU3.** the roles and responsibilities of the production team
- KU4.** the language of film-making and cinematography
- KU5.** stage and repertory acting
- KU6.** the various pre-production, production and post-production processes involved in creating animation
- KU7.** how to set and communicate action areas for each team
- KU8.** how to set realistic requirements that would be achievable within the given budget and timelines
- KU9.** how to convey expectations and requirements in a manner that is easy to understand and adapted to each individual person
- KU10.** applicable health and safety guidelines

#### Generic Skills (GS)

User/individual on the job needs to know how to:



## Qualification Pack

- GS1.** document action plans including functional roles, responsibilities, expectations, requirements, budget and timelines for circulation to functional heads
- GS2.** document issues, feedback and suggestions after discussions with production team
- GS3.** conduct technical readings of the script with the production team
- GS4.** communicate the creative vision and production aspects to the entire production team
- GS5.** discuss and agree on the roles, responsibilities, expectations, requirements, budget and timelines with the functional heads of various departments
- GS6.** solicit feedback and suggestions from the teams
- GS7.** finalise action plans for all teams
- GS8.** prepare a work schedule/ sequence of activities to help the entire production unit plan their work on a daily basis, if appropriate

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Communicating the key aspects of production to the teams</i>	50	50	-	-
<b>PC1.</b> communicate the creative vision, project outcomes, functional roles, responsibilities, expectations, requirements, budget and timelines to functional heads prior to the production	10	10	-	-
<b>PC2.</b> receive periodic updates and ensure that any major changes agreed upon are recorded and communicated to the appropriate people	10	10	-	-
<b>PC3.</b> develop a function-wise action plan to help execute the vision, as appropriate	10	10	-	-
<b>PC4.</b> ensure that the teams are aware of their role towards realizing the creative vision of the project	10	10	-	-
<b>PC5.</b> articulate and encourage the need for team work and work standards that are expected to match the productions requirements	10	10	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1304
<b>NOS Name</b>	Communicate requirements to the team
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Animation, Gaming
<b>Occupation</b>	Direction
<b>NSQF Level</b>	6
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	29/10/2014
<b>Next Review Date</b>	27/01/2027
<b>NSQF Clearance Date</b>	27/01/2022

## Qualification Pack

### MES/N1305: Direct the production process

#### Description

This OS unit is about realising the creative vision of the project by guiding efforts of actors/ artists and production teams towards creating a cohesive product

#### Elements and Performance Criteria

##### *Guiding performance of actors/artists*

To be competent, the user/individual on the job must be able to:

- PC1.** guide the actors/artists on their performance (dialogues, movements, and expressions) during rehearsals and during takes
- PC2.** guide other departments such as camera, sound, light, set crafts and costumes to ensure they all contribute towards the common creative vision

##### *Managing technical and creative areas*

To be competent, the user/individual on the job must be able to:

- PC3.** sign-off on all the creative aspects of production (eg: camera, sound, lighting, production design, costumes, set design etc)
- PC4.** ensure that decisions about new developments on creative aspects, are communicated to relevant personnel either by yourself or others as instructed

##### *Directing rehearsals and actual takes*

To be competent, the user/individual on the job must be able to:

- PC5.** direct rehearsals, evaluate the performance, highlight areas of improvement and ensure the performance meets requirements
- PC6.** direct actual takes that meet creative and technical requirements
- PC7.** collaborate creatively with the actors and technical crew to make the shot natural, changing it when necessary and allowing inspiration
- PC8.** ensure continuity during production

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** the creative vision of the production
- KU2.** the production budget and timelines
- KU3.** roles and responsibilities of members of the production team
- KU4.** the principles of film-making and cinematography
- KU5.** history of cinema, narrative film making vs. avant garde filmmaking, evolution of film making over time, including: a. movements in cinema (eg. neo-realism, expressionism) b. documentary films and their history c. theoretical approaches to the documentary film
- KU6.** theories of filmmaking and its various components.
- KU7.** approaches to directing for the screen: a. mise-en-scene b. montage theory c. auteur theory
- KU8.** understanding of linear as well as non-linear narrative in film.



## Qualification Pack

- KU9.** the technical aspects of production
- KU10.** the principles of continuity
- KU11.** the principles of visual communication, composition and continuity in filmmaking with respect to the technological as well as technical ways of putting them into practice
- KU12.** previsualization of the film as it will be played to an audience
- KU13.** understanding of screen grammar, shot- breakdown, shot design, scene design and film structure
- KU14.** how to guide and motivate the production team to realise overall production objectives cohesively as a team
- KU15.** how to evaluate the performance each member of the production team
- KU16.** how to make decisions and lead a team
- KU17.** relevant copyright norms and intellectual property rights
- KU18.** applicable health and safety guidelines

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** track the action plans and schedules during the production process
- GS2.** read the script, dialogues and narratives
- GS3.** work collaboratively with members of the production team to achieve the common production vision
- GS4.** develop a good working relationship with the entire production team
- GS5.** discuss scene-wise expectations i.e. dialogues, movements, expressions and timing with the actors/artists
- GS6.** manage work according to the requirements and agreed timelines
- GS7.** manage within the agreed budget and minimize overruns
- GS8.** foresee/address key issues in the production process and provide guidance on ways to resolve them
- GS9.** conflict management and negotiation skills
- GS10.** analyze the quality of shoots to ensure it will meet the requirements of post-production
- GS11.** appraise the quality of the production to ensure it is in line with the expected quality standards and suggest areas of improvement and re-takes, if required

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Guiding performance of actors/artists</i>	<b>20</b>	<b>10</b>	-	-
<b>PC1.</b> guide the actors/artists on their performance (dialogues, movements, and expressions) during rehearsals and during takes	10	5	-	-
<b>PC2.</b> guide other departments such as camera, sound, light, set crafts and costumes to ensure they all contribute towards the common creative vision	10	5	-	-
<i>Managing technical and creative areas</i>	<b>5</b>	<b>5</b>	-	-
<b>PC3.</b> sign-off on all the creative aspects of production (eg: camera, sound, lighting, production design, costumes, set design etc)	3	2	-	-
<b>PC4.</b> ensure that decisions about new developments on creative aspects, are communicated to relevant personnel either by yourself or others as instructed	2	3	-	-
<i>Directing rehearsals and actual takes</i>	<b>25</b>	<b>35</b>	-	-
<b>PC5.</b> direct rehearsals, evaluate the performance, highlight areas of improvement and ensure the performance meets requirements	5	5	-	-
<b>PC6.</b> direct actual takes that meet creative and technical requirements	5	5	-	-
<b>PC7.</b> collaborate creatively with the actors and technical crew to make the shot natural, changing it when necessary and allowing inspiration	5	5	-	-
<b>PC8.</b> ensure continuity during production	10	20	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1305
<b>NOS Name</b>	Direct the production process
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Direction
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	29/10/2014
<b>Next Review Date</b>	27/01/2027
<b>NSQF Clearance Date</b>	27/01/2022





## Qualification Pack

### MES/N1307: Direct the post-production process

#### Description

This OS unit is about directing and guiding the finalisation of the end-product during post-production

#### Elements and Performance Criteria

##### *Managing and guiding the post production process*

To be competent, the user/individual on the job must be able to:

**PC1.** guide/direct the entire post-production process to ensure that the final output is in line with the creative vision (can include editing, special effects, colour grading, dubbing, rendering, rotoscoping, compositing, wire removal, chroma, sound design, sound editing, music and sound mixing)

##### *Preparing the final version including correction of the screenplay (if required)*

To be competent, the user/individual on the job must be able to:

**PC2.** identify any gaps/deficiencies through critical feedback

**PC3.** guide/direct the relevant post-production processes to ensure the final version incorporates all changes

**PC4.** prepare a directors cut of the film (optional)

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

**KU1.** the creative vision of the production

**KU2.** the target audience and their tastes and preferences

**KU3.** the production budget and timelines

**KU4.** roles and responsibilities of members of the post-production team

**KU5.** the technical aspects of post-production

**KU6.** the principles of continuity

**KU7.** the post-production process, techniques and activities

**KU8.** technologies of post production and the various workflows involved in editing, sound post production, color correction, animation, VFX and printing

**KU9.** the impact of each activity on the entire process workflow

**KU10.** how to make decisions and lead a team

**KU11.** how to guide and motivate the post-production team to work cohesively to realise overall production objectives

**KU12.** how to promote and project the film to the right audiences

**KU13.** how to protect the confidentiality of the entire production process

**KU14.** relevant copyright norms and intellectual property rights

**KU15.** applicable health and safety guidelines



## Qualification Pack

### Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** document notes/links/suggestions to assist the post-production team
- GS2.** track the action plans and schedules during the post-production process
- GS3.** research and gather references from already executed projects/available in the public domain
- GS4.** communicate preferred takes and sequence of activities to the editors to help guide the editing process
- GS5.** manage work according to the requirements and agreed timelines
- GS6.** manage within the agreed budget and minimize overruns
- GS7.** how to resolve any technical problems during post-production
- GS8.** appraise the quality of the final product to ensure it is in line with the expected quality standards and suggest areas of improvement

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Managing and guiding the post production process</i>	<b>15</b>	<b>15</b>	-	-
<b>PC1.</b> guide/direct the entire post-production process to ensure that the final output is in line with the creative vision (can include editing, special effects, colour grading, dubbing, rendering, rotoscoping, compositing, wire removal, chroma, sound design, sound editing, music and sound mixing)	15	15	-	-
<i>Preparing the final version including correction of the screenplay (if required)</i>	<b>35</b>	<b>35</b>	-	-
<b>PC2.</b> identify any gaps/deficiencies through critical feedback	15	15	-	-
<b>PC3.</b> guide/direct the relevant post-production processes to ensure the final version incorporates all changes	20	20	-	-
<b>PC4.</b> prepare a directors cut of the film (optional)	-	-	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1307
<b>NOS Name</b>	Direct the post-production process
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Animation, Gaming
<b>Occupation</b>	Direction
<b>NSQF Level</b>	6
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	29/10/2014
<b>Next Review Date</b>	27/01/2027
<b>NSQF Clearance Date</b>	27/01/2022

## Qualification Pack

### MES/N2844: Manage the production's marketing and release

#### Description

This OS unit is about managing the productions marketing, public relations and initiatives and managing media relations during its release/ airing

#### Scope

The scope covers the following :

- preparation of a press -kit (including aspects such as the making, bloopers, key moments and challenges) to use during the film's promotion

#### Elements and Performance Criteria

##### *Preparing for marketing and promotion of the production*

To be competent, the user/individual on the job must be able to:

- PC1.** guide the preparation of a press-kit (including aspects such as the making, bloopers, key moments and challenges) to use during the films promotion

##### *Participating in promotional initiatives and crowding activities*

To be competent, the user/individual on the job must be able to:

- PC2.** prepare a communication strategy for promotion on each medium and guide artists and other key members to project the key messages effectively
- PC3.** Research and identify appropriate promotional activities, in conjunction with producers and the marketing team

##### *Directing rehearsals and actual takes*

To be competent, the user/individual on the job must be able to:

- PC4.** Participate actively in the marketing and public relations campaign to project the production's unique elements i.e. Story, performances and statistics

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** attributes and unique elements of the production including the storyline, budget, time taken, key moments and statistics of the production
- KU2.** tastes and preferences of the productions target audience
- KU3.** the storyline, unique elements, artists, attributes and budget of other productions with a similar storyline and of those released/ running during the same time period
- KU4.** marketing and communication channels used during promotion
- KU5.** components of a press-kit
- KU6.** attributes of other productions within the same genre
- KU7.** how to study the statistics such as collections, advertising revenues, downloads and dvd sales related to a production



## Qualification Pack

**KU8.** applicable health and safety guidelines

### Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** prepare material for press-interviews and written interviews
- GS2.** adapt stance on the basis of the reviews, feedback and inputs from agencies, and consultants
- GS3.** study all production related statistics, feedback and reviews
- GS4.** understand competition activities to incorporate findings into key messages, develop unique positioning for own production or prepare responses to media questions
- GS5.** effectively communicate aspects such as the productions unique selling points, funny moments and bloopers to drive audiences to watch the production
- GS6.** appear for public events, award shows and performances
- GS7.** plan calendar to accommodate time for public appearances, events and interviews for the films promotion
- GS8.** plan communication strategy, messages and responses for each medium
- GS9.** critically appraise own production and prepare responses for statements that may need to be made in response to difficult questions

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Preparing for marketing and promotion of the production</i>	9	70	-	-
<b>PC1.</b> guide the preparation of a press-kit (including aspects such as the making, bloopers, key moments and challenges) to use during the films promotion	9	-	-	-
<i>Participating in promotional initiatives and crowding activities</i>	16	-	-	-
<b>PC2.</b> prepare a communication strategy for promotion on each medium and guide artists and other key members to project the key messages effectively	10	-	-	-
<b>PC3.</b> Research and identify appropriate promotional activities, in conjunction with producers and the marketing team	6	-	-	-
<i>Directing rehearsals and actual takes</i>	5	-2	-	-
<b>PC4.</b> Participate actively in the marketing and public relations campaign to project the production's unique elements i.e. Story, performances and statistics	5	-	-	-
<b>NOS Total</b>	<b>30</b>	<b>70</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N2844
<b>NOS Name</b>	Manage the production's marketing and release
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Advertising
<b>Occupation</b>	Production, Direction
<b>NSQF Level</b>	6
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	NA
<b>Next Review Date</b>	27/01/2027
<b>NSQC Clearance Date</b>	27/01/2022



## Qualification Pack

### MES/N0104: Maintain Workplace Health & Safety

#### Description

This OS unit is about contributing towards maintaining a healthy, safe and secure working environment

#### Elements and Performance Criteria

##### *Understanding the health, safety and security risks prevalent in the workplace*

To be competent, the user/individual on the job must be able to:

- PC1.** understand and comply with the organizations current health, safety and security policies and procedures
- PC2.** understand the safe working practices pertaining to own occupation
- PC3.** understand the government norms and policies relating to health and safety including emergency procedures for illness, accidents, fires or others which may involve evacuation of the premises
- PC4.** participate in organization health and safety knowledge sessions and drills

##### *Knowing the people responsible for health and safety and the resources available*

To be competent, the user/individual on the job must be able to:

- PC5.** identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency
- PC6.** identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms

##### *Identifying and reporting risks*

To be competent, the user/individual on the job must be able to:

- PC7.** identify aspects of your workplace that could cause potential risk to own and others health and safety
- PC8.** ensure own personal health and safety, and that of others in the workplace through precautionary measures
- PC9.** identify and recommend opportunities for improving health, safety, and security to the designated person
- PC10.** report any hazards outside the individuals authority to the relevant person in line with organizational procedures and warn other people who may be affected

##### *Complying with procedures in the event of an emergency*

To be competent, the user/individual on the job must be able to:

- PC11.** follow organizations emergency procedures for accidents, fires or any other natural calamity in case of a hazard
- PC12.** identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individuals authority

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

## Qualification Pack

- KU1.** Organizations norms and policies relating to health and safety
- KU2.** Government norms and policies regarding health and safety and related emergency procedures
- KU3.** Limits of authority while dealing with risks/ hazards
- KU4.** The importance of maintaining high standards of health and safety at a workplace
- KU5.** The different types of health and safety hazards in a workplace
- KU6.** Safe working practices for own job role
- KU7.** Evacuation procedures and other arrangements for handling risks
- KU8.** Names and contact numbers of people responsible for health and safety in a workplace
- KU9.** How to summon medical assistance and the emergency services, where necessary
- KU10.** Vendors or manufacturers instructions for maintaining health and safety while using equipment, systems and/or machines

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** how to write and provide feedback regarding health and safety to the concerned people
- GS2.** how to write and highlight potential risks or report a hazard to the concerned people
- GS3.** read instructions, policies, procedures and norms relating to health and safety
- GS4.** highlight potential risks and report hazards to the designated people
- GS5.** listen and communicate information with all anyone concerned or affected
- GS6.** make decisions on a suitable course of action or plan
- GS7.** plan and organize people and resources to deal with risks/ hazards that lie within the scope of ones individual authority
- GS8.** apply problem solving approaches in different situations
- GS9.** understand hazards that fall within the scope of individual authority and report all hazards that may supersede ones authority
- GS10.** apply balanced judgments in different situations
- GS11.** How to write and provide feedback regarding health and safety to the concerned people
- GS12.** How to write and highlight potential risks or report a hazard to the concerned people
- GS13.** Read instructions, policies, procedures and norms relating to health and safety
- GS14.** Highlight potential risks and report hazards to the designated people
- GS15.** Listen and communicate information with all anyone concerned or affected
- GS16.** Make decisions on a suitable course of action or plan
- GS17.** Plan and organize people and resources to deal with risks/ hazards that lie within the scope of ones individual authority
- GS18.** Apply problem solving approaches in different situations
- GS19.** build and maintain positive and effective relationships with colleges and customers
- GS20.** analyze data and activities
- GS21.** Understand hazards that fall within the scope of individual authority and report all hazards that may supersede ones authority



## Qualification Pack

**GS22.** Apply balanced judgments in different situations

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Understanding the health, safety and security risks prevalent in the workplace</i>	<b>15</b>	<b>15</b>	-	-
<b>PC1.</b> understand and comply with the organizations current health, safety and security policies and procedures	5	5	-	-
<b>PC2.</b> understand the safe working practices pertaining to own occupation	5	5	-	-
<b>PC3.</b> understand the government norms and policies relating to health and safety including emergency procedures for illness, accidents, fires or others which may involve evacuation of the premises	3	2	-	-
<b>PC4.</b> participate in organization health and safety knowledge sessions and drills	2	3	-	-
<i>Knowing the people responsible for health and safety and the resources available</i>	<b>10</b>	<b>10</b>	-	-
<b>PC5.</b> identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency	5	5	-	-
<b>PC6.</b> identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms	5	5	-	-
<i>Identifying and reporting risks</i>	<b>18</b>	<b>17</b>	-	-
<b>PC7.</b> identify aspects of your workplace that could cause potential risk to own and others health and safety	5	5	-	-
<b>PC8.</b> ensure own personal health and safety, and that of others in the workplace through precautionary measures	5	5	-	-
<b>PC9.</b> identify and recommend opportunities for improving health, safety, and security to the designated person	3	2	-	-

### Qualification Pack

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<b>PC10.</b> report any hazards outside the individuals authority to the relevant person in line with organizational procedures and warn other people who may be affected	5	5	-	-
<i>Complying with procedures in the event of an emergency</i>	<b>7</b>	<b>8</b>	-	-
<b>PC11.</b> follow organizations emergency procedures for accidents, fires or any other natural calamity in case of a hazard	5	5	-	-
<b>PC12.</b> identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individuals authority	2	3	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N0104
<b>NOS Name</b>	Maintain Workplace Health & Safety
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Animation, Gaming, Radio, Advertising
<b>Occupation</b>	Ad sales/Account Management/Scheduling/Traffic
<b>NSQF Level</b>	5
<b>Credits</b>	2
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	30/12/2021
<b>Next Review Date</b>	24/02/2027
<b>NSQC Clearance Date</b>	24/02/2022

### Assessment Guidelines and Assessment Weightage

#### Assessment Guidelines

1. Criteria for assessment for each Qualification Pack will be created by the Sector Skill Council. Each Element/ Performance Criteria (PC) will be assigned marks proportional to its importance in NOS. SSC will also lay down proportion of marks for Theory and Skills Practical for each Element/ PC.
2. The assessment for the theory part will be based on knowledge bank of questions created by the SSC.
3. Assessment will be conducted for all compulsory NOS, and where applicable, on the selected elective/option NOS/set of NOS.
4. Individual assessment agencies will create unique question papers for theory part for each candidate at each examination/training center (as per assessment criteria below).
5. Individual assessment agencies will create unique evaluations for skill practical for every student at each examination/ training center based on these criteria.
6. To pass the Qualification Pack assessment, every trainee should score the Recommended Pass % aggregate for the QP.
7. In case of unsuccessful completion, the trainee may seek reassessment on the Qualification Pack.

## Qualification Pack

**Minimum Aggregate Passing % at QP Level : 70**

(Please note: Every Trainee should score a minimum aggregate passing percentage as specified above, to successfully clear the Qualification Pack assessment.)

## Assessment Weightage

Compulsory NOS

National Occupational Standards	Theory Marks	Practical Marks	Project Marks	Viva Marks	Total Marks	Weightage
MES/N2843.Evaluate production concepts & ideas	30	70	0	0	100	5
MES/N1302.Sourcing financiers	50	50	-	-	100	15
MES/N1309.Conceptualise the creative vision	30	70	0	0	100	15
MES/N1304.Communicate requirements to the team	50	50	-	-	100	15
MES/N1305.Direct the production process	50	50	-	-	100	15
MES/N1307.Direct the post-production process	50	50	-	-	100	15
MES/N2844.Manage the production's marketing and release	30	70	0	0	100	10
MES/N0104.Maintain Workplace Health & Safety	50	50	-	-	100	10
<b>Total</b>	<b>340</b>	<b>460</b>	<b>0</b>	<b>0</b>	<b>800</b>	<b>100</b>



## Qualification Pack

### Acronyms

<b>NOS</b>	National Occupational Standard(s)
<b>NSQF</b>	National Skills Qualifications Framework
<b>QP</b>	Qualifications Pack
<b>TVET</b>	Technical and Vocational Education and Training



## Qualification Pack

### Glossary

<b>Sector</b>	Sector is a conglomeration of different business operations having similar business and interests. It may also be defined as a distinct subset of the economy whose components share similar characteristics and interests.
<b>Sub-sector</b>	Sub-sector is derived from a further breakdown based on the characteristics and interests of its components.
<b>Occupation</b>	Occupation is a set of job roles, which perform similar/ related set of functions in an industry.
<b>Job role</b>	Job role defines a unique set of functions that together form a unique employment opportunity in an organisation.
<b>Occupational Standards (OS)</b>	OS specify the standards of performance an individual must achieve when carrying out a function in the workplace, together with the Knowledge and Understanding (KU) they need to meet that standard consistently. Occupational Standards are applicable both in the Indian and global contexts.
<b>Performance Criteria (PC)</b>	Performance Criteria (PC) are statements that together specify the standard of performance required when carrying out a task.
<b>National Occupational Standards (NOS)</b>	NOS are occupational standards which apply uniquely in the Indian context.
<b>Qualifications Pack (QP)</b>	QP comprises the set of OS, together with the educational, training and other criteria required to perform a job role. A QP is assigned a unique qualifications pack code.
<b>Unit Code</b>	Unit code is a unique identifier for an Occupational Standard, which is denoted by an 'N'
<b>Unit Title</b>	Unit title gives a clear overall statement about what the incumbent should be able to do.
<b>Description</b>	Description gives a short summary of the unit content. This would be helpful to anyone searching on a database to verify that this is the appropriate OS they are looking for.
<b>Scope</b>	Scope is a set of statements specifying the range of variables that an individual may have to deal with in carrying out the function which have a critical impact on quality of performance required.

## Qualification Pack

<b>Knowledge and Understanding (KU)</b>	Knowledge and Understanding (KU) are statements which together specify the technical, generic, professional and organisational specific knowledge that an individual needs in order to perform to the required standard.
<b>Organisational Context</b>	Organisational context includes the way the organisation is structured and how it operates, including the extent of operative knowledge managers have of their relevant areas of responsibility.
<b>Technical Knowledge</b>	Technical knowledge is the specific knowledge needed to accomplish specific designated responsibilities.
<b>Core Skills/ Generic Skills (GS)</b>	Core skills or Generic Skills (GS) are a group of skills that are the key to learning and working in today's world. These skills are typically needed in any work environment in today's world. These skills are typically needed in any work environment. In the context of the OS, these include communication related skills that are applicable to most job roles.
<b>Electives</b>	Electives are NOS/set of NOS that are identified by the sector as contributive to specialization in a job role. There may be multiple electives within a QP for each specialized job role. Trainees must select at least one elective for the successful completion of a QP with Electives.
<b>Options</b>	Options are NOS/set of NOS that are identified by the sector as additional skills. There may be multiple options within a QP. It is not mandatory to select any of the options to complete a QP with Options.
<b>BUDGET</b>	Budget is an estimate of the total cost of production that may include a break-up of cost components
<b>COLOUR GRADING</b>	Colour grading is the process of modifying/enhancing the colour of productions
<b>COMPOSITING</b>	Compositing is the process of combining layers of images/elements into a single frame
<b>COMPUTER-GENERATED EFFECT</b>	Computer-generated effects is the process of creating illusionary images for use in productions
<b>CONTINUITY</b>	Continuity represents the seamless transition from one shot to another
<b>COPYRIGHT LAWS</b>	A legal framework linked to intellectual property and the rights given to creators of original products/ concepts

## Qualification Pack

<b>CREATIVE BRIEF</b>	Creative brief is a document that captures the key questions that serve as a guide for the production including the vision, objective of the project, target audience, timelines, budgets, milestones, stakeholders etc.
<b>DIGITAL INTERMEDIATE</b>	Digital Intermediate is the process of altering the colour characteristics of a digital version of the production
<b>EDITING</b>	Editing is the process of cutting, organising and putting together audio, visual footage to prepare an accurate, condensed and consistent final output
<b>FINENCER</b>	An entity (individual or organization) that provides financing for a project
<b>FUNCTION</b>	Function is an activity necessary for achieving the key purpose of the sector, occupation, or area of work, which can be carried out by a person or a group of persons. Functions are identified through functional analysis and form the basis of OS.
<b>INGEST</b>	Ingest is the process of importing the relevant audio visual files and/or images to the computer's hard disk and uploading them to the editing software
<b>JOB ROLE</b>	Job role defines a unique set of functions that together form a unique employment opportunity in an organization.
<b>MODELING</b>	Modeling is the process of creating three-dimensional models for animation using a specialised software application.
<b>NATIONAL OCCUPATIONAL STANDARDS (NOS)</b>	NOS are Occupational Standards which apply uniquely in the Indian context.
<b>OCCUPATION</b>	Occupation is a set of job roles, which perform similar/related set of functions in an industry
<b>OCCUPATIONAL STANDARDS (OS)</b>	OS specify the standards of performance an individual must achieve when carrying out a function in the workplace, together with the knowledge and understanding they need to meet that standard consistently. Occupational Standards are applicable both in the Indian and global contexts.
<b>PERFORMANCE CRITERIA</b>	Performance Criteria are statements that together specify the standard of performance required when carrying out a task
<b>QUALIFICATION PACK CODE</b>	Qualifications Pack Code is a unique reference code that identifies a qualifications pack.

## Qualification Pack

<b>QUALIFICATION PACK (QP)</b>	Qualifications Pack comprises the set of OS, together with the educational, training and other criteria required to perform a job role. A Qualifications Pack is assigned a unique qualification pack code.
<b>RENDERING</b>	Rendering is the process of converting three-dimensional models into two-dimensional images with 3D effects
<b>ROSCOPY</b>	Rotoscopy is the process of breaking down content into individual frames, tracing out individual images and altering content according to requirements
<b>SCREEN CONVERSION</b>	Screen conversion is the process of conversion from 2D to 3D
<b>SCRIPT</b>	Script is a structured narrative of a story
<b>SECTOR</b>	Sector is a conglomeration of different business operations having similar businesses and interests. It may also be defined as a distinct subset of the economy whose components share similar characteristics and interests.
<b>SOUND EDITING</b>	Sound editing
<b>SUB-FUNCTION</b>	Sub-functions are sub-activities essential to fulfill the achieving the objectives of the function.
<b>SUB-SECTOR</b>	Sub-sector is derived from a further breakdown based on the characteristics and interests of its components.
<b>TARGET AUDIENCE</b>	Group of people at whom content/ advertising is aimed. A target audience is typically defined by age, gender, economic classification, geography and any other relevant parameters
<b>TIMELINES</b>	Timelines is a listing of dates by which the production milestones/stages need to be completed
<b>VERTICAL</b>	Vertical may exist within a sub-sector representing different domain areas or the client industries served by the industry.
<b>VISUAL EFFECTS</b>	Visual effects is the process of integrating live-action footage with computer-generated effects