Line Producer

QP Code: MES/Q2802

Version: 4.0

NSQF Level: 6

Media & Entertainment Skills Council || Commercial premises No Ja522, 5th Floor, DLF Tower A, Jasola, New Delhi
110025

Contents

MES/Q2802: Line Producer

Brief Job Description

Individuals in this job need to coordinate daily production tasks and manage the twin goals of achieving the creative vision and meeting cost objectives. The producer/ line producer is the main person in charge of logistics, coordination and execution of production activities.

Personal Attributes

This job requires the individual to understand production techniques and the implications of various tasks on time, resources and budget. The individual must have a background in film making or content production. The individual must understand logistics and facilities required during filming. The individual must be an effective leader and be able to resolve any conflicts between departments in order to help them successfully deliver their product

Applicable National Occupational Standards (NOS)

Compulsory NOS:

1. MES/N2801: Contribute Creative Ideas for Production

2. MES/N2802: Develop the Production Schedule

3. MES/N2805: Procure Equipment and Material for Production

4. MES/N2806: Assess Suitability of a Filming Location

5. MES/N2807: Manage Live Program Production

6. MES/N2808: Produce a Radio Playlist

7. MES/N2809: Coordinate Production Activities

8. MES/N2810: Oversee the Post Production Process

9. MES/N2811: Produce Promotional Materials

10. MES/N2812: Manage Content Archival

11. MES/N0104: Maintain Workplace Health & Safety

Qualification Pack (QP) Parameters

Qualification Pack

Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
Country	India
NSQF Level	6
Credits	NA
Aligned to NCO/ISCO/ISIC Code	NCO 2015- 2654.0700
Minimum Educational Qualification & Experience	Graduate with 3 Years of experience OR 12th Class with 7 Years of experience OR MBA with 1 Year of experience
Minimum Level of Education for Training in School	12th Class
Pre-Requisite License or Training	NA
Minimum Job Entry Age	22 Years
Last Reviewed On	NA
Next Review Date	27/01/2027
NSQC Approval Date	27/01/2022
Version	4.0
Reference code on NQR	2022/ME/MESC/05206
NQR Version	4.0

Remarks:

MES/N2801: Contribute Creative Ideas for Production

Description

This OS unit is about undertaking research, interpreting the script and contributing creative ideas for production

Elements and Performance Criteria

Understand and research creative and production requirements

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

PC1. interpret a script/ story/ idea/ concept for a particular medium and determine its suitability for the intended audience

PC2. understand various production styles and methods and corresponding implications on budget, time schedule, and where applicable the cast andcrew requirements

PC3. undertake research to support the production process. (the type of research would vary based on the medium e.g. feature films, animated content, livetelevision, radio programming etc.)

Develop content

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

PC4. work with writers/directors to develop material into production ready scripts

PC5. produce a range of pre-production concepts for media such as film, animation, television, vfx sequences that incorporate production knowledgeand research, based on agreed upon formats

PC6. for continuous programming genres (e.g. tv or radio), monitor and develop content, show themes and ensure freshness of content, in conjunction with senior creative resources (rjs, directors, editors)

Contribute towards project proposals and pitches

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

PC7. develop or support project proposals and presentations for potential investors/financiers/ partners

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director,production designer among others)

KU2. the target audience for the content and/or the organization/ individual that is commissioning the content

KU3. production limitations including details of shooting locations and any key constraints on budget, resources and time availability

KU4. how to undertake research and collect relevant information to support production concepts, ideas and scripts

KU5. available production techniques and implications for selecting a particular technique on resources, time and budget

KU6. conceptual aspects like character design, set design and concept creation

KU7. available sources of talent (cast and crews), their suitability for the production and implications on time and budget

KU8. available suppliers and service providers, their suitability for the production and implications on time and budget

KU9. how to prepare synopses, plot summaries, proposals, programme outlines and other written material for different audiences (e.g. financers,distributors, platforms etc.)

KU10. how to prepare project proposals and presentations for potential investors/financiers/ partners

KU11. current issues, events, media coverage and any other factual information relating to the production. (this is especially relevant for news, current affairs and other live programming e.g. radio)

KU12. how various types of content can be monetized across platforms (e.g. satellite rights, syndication to other companies, digital media etc.) and the applicability of these platforms to the production

KU13. how to check material (concepts, proposals, scripts etc.) for veracity, ethical concerns, copyright, legal issues and any other potential conflicts

KU14. how to evaluate a production concept for risks including those to the individuals own health and safety and of the production cast and crew

Generic Skills (GS)

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

GS1. prepare synopses, plot summaries, proposals, programme outlines and other written material for different audiences

GS2. document the impact of selecting production techniques, cast, crew, vendors and suppliers on the time, location and budget of the production

GS3. interpret the script and creative brief

GS4. undertake background research, gather references and collect information

GS5. understand the creative vision of the director/ script writer and producer

GS6. understand the brief from the financer and any constraints/ limitations that affect the production (e.g. time, people, materials, location, budget)

GS7. communicate effectively with the entire production unit, propose alternatives and agree on key decisions

GS8. make relevant decisions related to the area of work e.g. choice of cast and crew, production techniques, vendor selection etc.

GS9. plan own work and work for the production unit according to the requirements and agreed timelines

GS10. manage within the agreed budget and minimize overruns

GS11. the consumption patterns and preferences of the target audience (end user/viewer/ listener)

GS12. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

GS13. how to assess the impact of selecting production techniques, cast, crew, vendors and suppliers on the time, location and budget of the production

GS14. how to evaluate the revenue potential of a production across platforms

GS15. how to assess the suitability of production concepts/ scripts for the intended target audience

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Understand and research creative and production requirements	**25**	**15**	**-**	**-**
PC1. interpret a script/ story/ idea/ concept for a particular medium and determine its suitability for the intended audience	10	5	-	-
PC2. understand various production styles and methods and corresponding implications on budget, time schedule, and where applicable the cast andcrew requirements	10	5	-	-
PC3. undertake research to support the production process. (the type of research would vary based on the medium e.g. feature films, animated content, livetelevision, radio programming etc.)	5	5	-	-
Develop content	**25**	**15**	**-**	**-**
PC4. work with writers/directors to develop material into production ready scripts	5	5	-	-
PC5. produce a range of pre-production concepts for media such as film, animation, television, vfx sequences that incorporate production knowledgeand research, based on agreed upon formats	10	5	-	-
PC6. for continuous programming genres (e.g. tv or radio), monitor and develop content, show themes and ensure freshness of content, in conjunction with senior creative resources (rjs, directors, editors)	10	5	-	-
Contribute towards project proposals and pitches	**10**	**10**	**-**	**-**
PC7. develop or support project proposals and presentations for potential investors/financiers/ partners	10	10	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2801
NOS Name	Contribute Creative Ideas for Production
Sector	Media & Entertainment
Sub-Sector	Film
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2802: Develop the Production Schedule

Description

This OS unit is about breaking down the production concept into a sequence of activities and compiling them into a time-bound production schedule

Elements and Performance Criteria

Understand, research and break down production requirements

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

PC1. interpret a script/ story/ idea/ concept for a particular medium and determine the associated production activities, across productions such as feature films, television series, documentaries, advertisements, animated films, short films, live events, field reporting, interviews and other non-scripted programming (on television or radio), and any other forms of audio-visual production

PC2. understand and research various production styles, technologies and methods, and their corresponding implications on budget, time schedule, cast and crew requirements

PC3. break down the script and be able to describe and establish the scene to scene, and shot to shot requirements

Develop production schedules

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

PC4. prepare a production schedule (either using scheduling software, spreadsheets, other word processing/ tabulation software or by hand) with sequence of tasks, resources required, time taken and contingency plans

PC5. for continuous programming genres (e.g. tv or radio), contribute to creating the events plan for the month and quarter

PC6. for continuous programming genres (e.g. tv or radio), check weekly reports and schedules for senior creative resources (rjs, anchors

PC7. solicit feedback on the production schedule from key departments, incorporate their views, finalize the schedule and circulate it to the entire cast and crew

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director, production designer among others

KU2. the target audience for the content and/or the organization/ individual that is commissioning the content

KU3. production limitations including details of shooting locations and any key constraints on budget, resources and time availability

KU4. how to interpret a script and determine the associated production effort

KU5. available production techniques and implications for selecting a particular technique on resources, time and budget

KU6. how to break down a production concept into a clear sequence of activities and tasks by department/ responsibility centre

KU7. how to estimate the time taken by/ duration of each activity

KU8. the resources that will be required to successfully complete each activity (including location, cast, crew, equipment, materials and any other resources

KU9. how to operate scheduling software (specialized production scheduling software, where available, or software like MS Excel or MS Project) to capture all required aspects of the production schedule. In the radio sector knowledge of scheduling software could include RCS, VEGAS and the TELOS machine. Scheduling in television is usually undertaken by a separate channel operations team, and not by individual producers

KU10. the types of approvals and permissions (from local, state or central authorities) that would be required to successfully undertake the activities in the schedule, and how to correctly account for the time taken to secure these approvals

KU11. the typical areas of delays/ overruns and production risks, and how to build in adequate contingency into the production schedule

KU12. how to present the production schedule to key departments, understand their concerns and modify the schedule accordingly

KU13. how to check material (concepts, proposals, scripts etc.) for veracity, ethical concerns, copyright, legal issues and any other potential conflicts

KU14. how to evaluate a production schedule for risks and minimize these risks, including those to the individuals own health and safety and of the production cast and crew

Generic Skills (GS)

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

GS1. take notes and mark-up scripts/ production concepts/ pitches to identify the associated production activities

GS2. prepare a production schedule with tasks/ activities and associated timelines, locations, resources and budgetary requirements (on paper or using a computer

GS3. interpret the script/ creative brief/ production concept/ pitch or any other type of written material

GS4. undertake background research and collect information required to develop the production schedule

GS5. understand the creative vision of the director/ script writer and producer

GS6. understand the brief from the financer and any constraints/ limitations that affect the production (e.g. time, people, materials, location, budget

GS7. communicate effectively with the entire production unit, propose alternatives and agree on key decisions

GS8. make relevant decisions related to the area of work e.g. sequencing of activities, choice of cast and crew, production techniques, choice of location, vendor selection etc.

GS9. how to prepare a work schedule/ sequence of activities to help the entire production unit plan their work and corresponding deadlines

GS10. how to build a contingency plan based on knowledge of typical areas of delays/ overruns and production risks

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Understand, research and break down production requirements	**25**	**20**	**-**	**-**
PC1. interpret a script/ story/ idea/ concept for a particular medium and determine the associated production activities, across productions such as feature films, television series, documentaries, advertisements, animated films, short films, live events, field reporting, interviews and other non-scripted programming (on television or radio), and any other forms of audio-visual production	10	5	-	-
PC2. understand and research various production styles, technologies and methods, and their corresponding implications on budget, time schedule, cast and crew requirements	5	10	-	-
PC3. break down the script and be able to describe and establish the scene to scene, and shot to shot requirements	10	5	-	-
Develop production schedules	**25**	**30**	**-**	**-**
PC4. prepare a production schedule (either using scheduling software, spreadsheets, other word processing/ tabulation software or by hand) with sequence of tasks, resources required, time taken and contingency plans	10	5	-	-
PC5. for continuous programming genres (e.g. tv or radio), contribute to creating the events plan for the month and quarter	5	10	-	-
PC6. for continuous programming genres (e.g. tv or radio), check weekly reports and schedules for senior creative resources (rjs, anchors	5	10	-	-
PC7. solicit feedback on the production schedule from key departments, incorporate their views, finalize the schedule and circulate it to the entire cast and crew	5	5	-	-
NOS Total	**50**	**50**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2802
NOS Name	Develop the Production Schedule
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	20/03/2018
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2805: Procure Equipment and Material for Production

Description

This OS unit is about estimating the equipment and material requirements and procuring these items in line with the production schedule

Elements and Performance Criteria

Determine procurement requirements

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

PC1. discuss and agree on the list of resources to be procured and the allocated budget with the creative and finance teams, which could include production equipment (cameras, lights, editing machines, software), production material tapes, film, batteries, cartridges; studio location and rental), set construction and furnishings, props, wardrobe, make-up and other styling items, animals, transport and accommodation, food, water and other supplies required for the cast and crew

Undertake procurement for production

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

PC2. determine the most appropriate method of procurement (hire, purchase or fabricate) based on the item required and its significance to the production

PC3. negotiate commercial terms effectively with suppliers and vendors, andprocure items within schedules and budgets

PC4. ensure that appropriate documentation, insurance, etc is kept, in line with relevant laws and regulations

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the creative brief and any key limitations on budget, resources and time availability

KU2. any preferred suppliers or vendors for the organization

KU3. key budgetary approval processes e.g. submission of bills for items procured to the finance department

KU4. how to translate the production schedule into a requirement for equipment and materials, along with timelines (bill of quantities)

KU5. the availability of appropriate substitutes/ alternatives in cases where the preferred item is not available

KU6. how to evaluate what method of procurement is best suited for the identified items hire, purchase or made to order (fabrication)

KU7. available suppliers for hire and purchase of equipment and material

KU8. available fabricators for made to order equipment and material

KU9. identify and discuss cost-effective approaches to meeting the equipment and material requirement

KU10. how to negotiate effectively with suppliers, vendors and fabricators

KU11. typical commercial terms that form part of hire/ purchase contracts

KU12. applicable equipment hire agreements and other types of contractual documentation that are used in the media & entertainment industry

KU13. available insurance providers and policies to manage risk (fire insurance,theft insurance and insurance for unintentional damage to equipment)

KU14. applicable copyright laws in order to ensure that any permissions required for use of branded items on screen are taken

KU15. applicable health and safety guidelines, and ensuring that the items procured minimize any risks to the individuals own health and safety as well as those of the production cast and crew

Generic Skills (GS)

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

GS1. prepare lists, rough estimates and budgets

GS2. prepare cover sheets while submitting bills for approval

GS3. correctly read the bill of quantities and delivery dates, in order to ensure that all items are available on time

GS4. read supplier/ fabricator bills and ensure that the information captured is correct

GS5. understand the creative brief

GS6. understand any constraints/ limitations that could affect the procurement of set furnishings and props (e.g. time, people, materials, budget)

GS7. communicate effectively with the heads of department, propose alternatives and agree on key decisions

GS8. make relevant decisions related to the area of work e.g. choice of supplier, appropriate substitutes/ alternatives etc.

GS9. plan his/her work according to the requirements and agreed timelines

GS10. manage within the agreed budget and minimize overruns

GS11. identify any problems with successful execution of the task

GS12. communicate these to the creative team, financer and heads of department in order to identify solutions

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Determine procurement requirements	**10**	**10**	**-**	**-**
PC1. discuss and agree on the list of resources to be procured and the allocated budget with the creative and finance teams, which could include production equipment (cameras, lights, editing machines, software), production material tapes, film, batteries, cartridges; studio location and rental), set construction and furnishings, props, wardrobe, make-up and other styling items, animals, transport and accommodation, food, water and other supplies required for the cast and crew	10	10	-	-
Undertake procurement for production	**50**	**30**	**-**	**-**
PC2. determine the most appropriate method of procurement (hire, purchase or fabricate) based on the item required and its significance to the production	10	10	-	-
PC3. negotiate commercial terms effectively with suppliers and vendors, andprocure items within schedules and budgets	30	10	-	-
PC4. ensure that appropriate documentation, insurance, etc is kept, in line with relevant laws and regulations	10	10	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2805
NOS Name	Procure Equipment and Material for Production
Sector	Media & Entertainment
Sub-Sector	Film
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2806: Assess Suitability of a Filming Location

Description

This OS unit is about identifying possible locations for filming, conducting location surveys (recces) and assessing suitability

Elements and Performance Criteria

Assess suitability of filming location

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

PC1. determine the total space/ floor area requirements based on the script and creative brief and identify appropriate location options, across studios/sound stages, buildings, parking lots and other covered spaces, and outdoor locations

PC2. conduct a location survey (recce) and evaluate suitability on various factors (typically using a pre-agreed checklist)

PC3. prioritize locations with regard to their suitability for filming, and support decision-making/ selection of an appropriate location

PC4. contact film commissions/ other bodies to obtain necessary permissions

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director, production designer among others)

KU2. production limitations such as constraints on budget, resources and time availability and any specific limits on shooting locations

KU3. the role and contribution of key departments during filming, interdependencies and reporting structures

KU4. how to interpret the script and identify location requirements (based on the space required, mood, historical context, natural backdrop etc.)

KU5. how to identify 4-5 options for each type of location (based on available databases, prior experience and independent research)

KU6. how to conduct a location survey (recce) typically using a pre-agreed checklist of factors that need to be assessed

KU7. how to assess the accessibility of a location including availability of public/ private transport and parking space

KU8. how to check for adequate power supply (either through the grid or generators), and corresponding requirements for wires and cables

KU9. how to check the location for facilities including availability of food and water, rest areas, garbage disposal etc.

KU10. how to check the location for lighting, direction of sunlight, appropriate times of day to shoot and requirements for artificial lighting

KU11. how to identify relevant frames and backdrops at the location (based on the script and requirements for specific shots/ scenes

KU12. how to check the location for ambient sound (recordings may be made to assess sound level in a studio)

KU13. how to check the suitability of the location for transporting heavy equipment (e.g. lights, grips and cameras) e.g. the height, dimensions and any obstacles that need removal

KU14. how to assess the location for weather patterns and any potential disruption to filming due to rain, snow, extreme heat or other conditions

KU15. how to check the location for adequate storage space for safe and secure storage of equipment and materials required for filming

KU16. how to identify relevant approvals and permissions (from local, state or central authorities) required for filming at that location

KU17. how to maintain a record of all production-related documents including non disclosure agreements (nda), legal permissions, proposals, insurance contracts, team lists etc.

Generic Skills (GS)

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

GS1. take notes and mark-up the script for location requirements

GS2. prepare a checklist to undertake the location survey (recce), take notes and mark-up the checklist with findings from the recce

GS3. use hand drawing and computer design techniques to create floor plans (i.e. parking, sound stage, storage space, facilities etc.)

GS4. interpret the script/ creative brief/ production concept/ schedule/ budget or any other type of written material

GS5. correctly read background information on the location, floor plans, documentation regarding approvals and permissions etc.

GS6. understand the creative vision of the director/ script writer and producer

GS7. understand the brief from the financer and any constraints/ limitations that affect the location selection (e.g. time, people, materials, budget)

GS8. communicate effectively with the key heads of department, propose alternatives and agree on key decisions

GS9. make relevant decisions related to the area of work e.g. choice of location based on suitability across a range of factors

GS10. how to prepare a work schedule/ sequence of activities to help plan the location survey (recce) effectively

GS11. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

GS12. how to assess the impact of selecting a particular location on the time and budget of the production

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Assess suitability of filming location	**60**	**40**	-	-
PC1. determine the total space/ floor area requirements based on the script and creative brief and identify appropriate location options, across studios/sound stages, buildings, parking lots and other covered spaces, and outdoor locations	20	10	-	-
PC2. conduct a location survey (recce) and evaluate suitability on various factors (typically using a pre-agreed checklist)	20	10	-	-
PC3. prioritize locations with regard to their suitability for filming, and support decision-making/ selection of an appropriate location	10	10	-	-
PC4. contact film commissions/ other bodies to obtain necessary permissions	10	10	-	-
NOS Total	**60**	**40**	-	-

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2806
NOS Name	Assess Suitability of a Filming Location
Sector	Media & Entertainment
Sub-Sector	Film, Television, Radio, Advertising
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2807: Manage Live Program Production

Description

This OS unit is about coordinating activities and resources during the production of live events and during live studio programming

Elements and Performance Criteria

Manage live production

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

PC1. understand, discuss and agree upon the objectives of a live programme, in conjunction with with key technical and creative personnel

PC2. correctly estimate production requirements (software, equipment, crew) that meet said objectives across: live events (sporting events, cultural events, political events, business events, conferences and seminars and other events of local, regional, national or international importance) live studio programming (news bulletins, sports commentary and studio interviews)

PC3. conduct checks prior to the event to ensure that production can take place smoothly and any needed adjustments are made

PC4. co-ordinate among multiple teams and individuals, sometimes in a high pressure environment and successfully maintain continuity through the event

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director, production designer among others

KU2. production limitations including details of the location where the event will take place and any constraints on budget, resources and time availability

KU3. the role and contribution of key departments involved in production, interdependencies and reporting structures

KU4. how to assess live production requirements and create a list of equipment, materials and other resources required

KU5. how to estimate the human resource requirements for live programme production

KU6. how to assess the suitability of equipment for live production and the required technical specifications (e.g. high speed cameras for production of sporting events

KU7. how to assess ambient sound at the location and make appropriate arrangements for sound recording

KU8. how to operate (or instruct someone to operate) a video mixer to switchbetween different visual streams

KU9. how to operate (or instruct someone to operate) an audio mixer to switch between different audio streams

KU10. how to operate (or instruct someone to operate) graphics software and machines that allow for on screen graphics, live updates etc.

KU11. available file formats for music/ content, specific requirements for hd production or other specialized programmes and what file formats are acceptable for the current event

KU12. available connectivity options (e.g. satellite, leased lines etc.) to receive audio-visual feeds from various sources

KU13. available play-out equipment and software for broadcasting live events

KU14. how to ensure that all production activities minimize risks, including those to the individuals own health and safety and of the production cast and crew

Generic Skills (GS)

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

GS1. take notes and mark-up scripts/ concepts to identify equipment, material and people requirements for live programme production

GS2. prepare call sheets, task lists and other types of check lists

GS3. interpret the script/ creative brief/ production concept/ schedule/ budget or any other type of written material

GS4. correctly read user manuals for software and specialized equipment required for live programme production (e.g. mixers, on screen graphics, playout etc.)

GS5. understand the creative vision and objective behind capturing the live event

GS6. identify any constraints/ limitations that affect the production (e.g. time, people, materials, location, budget)

GS7. communicate effectively with the entire production unit, propose alternatives and agree on key decisions

GS8. make relevant decisions related to the area of work e.g. sequencing of activities, choice of equipment, production techniques, choice of location, vendor selection etc.

GS9. how to prepare a work schedule/ sequence of activities to help the entire production unit plan their work during the event

GS10. how to build a contingency plan based on knowledge of similar live events and production risks

GS11. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Manage live production	**50**	**50**	-	-
PC1. understand, discuss and agree upon the objectives of a live programme, in conjunction with with key technical and creative personnel	10	10	-	-
PC2. correctly estimate production requirements (software, equipment, crew) that meet said objectives across: live events (sporting events, cultural events, political events, business events, conferences and seminars and other events of local, regional, national or international importance) live studio programming (news bulletins, sports commentary and studio interviews)	20	20	-	-
PC3. conduct checks prior to the event to ensure that production can take place smoothly and any needed adjustments are made	10	10	-	-
PC4. co-ordinate among multiple teams and individuals, sometimes in a high pressure environment and successfully maintain continuity through the event	10	10	-	-
NOS Total	**50**	**50**	-	-

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2807
NOS Name	Manage Live Program Production
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	20/03/2018
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2808: Produce a Radio Playlist

Description

This OS unit is about planning radio programming, identifying relevant content and assembling a radio playlist using scheduling software

Elements and Performance Criteria

Producing a radio playlist

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

PC1. understand the target audience for the station and programme, and the type of music that is most relevant for them

PC2. identify and procure content appropriate for the target audience

PC3. procure content in line with the stations policies, and ensure compliance with copyright laws

PC4. operate radio scheduling software (e.g. rcs) and correctly line up songs, commercials, phone-ins, studio guests, commentary and other elements

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the overall content strategy of the radio station, and any specific focus of the programme being scheduled

KU2. content procurement policy of the station, applicable copyright guidelines and payment mechanisms

KU3. code of ethics and/or code of conduct for the station (and radio in general), and any restrictions on content

KU4. different music styles and genres, and how to identify those that are most suited given the content strategy of the station and programme

KU5. how to identify content i.e. specific songs for a programme, using available databases and independent research

KU6. how to use scheduling software (e.g. rcs) to create a playlist, including % of fresh content, repeats, rotation etc.

KU7. how to schedule commercials breaks and sponsored links based on inputs from the sales team and station guidelines

KU8. how to integrate other aspects of radio programming into the playlist e.g. phone-ins, studio guests, commentary etc.

KU9. how to procure content from studios, record labels, independent musicians, central archives and other sources

KU10. applicable copyright guidelines for using different types of content

KU11. the cost implications of different types of content, available payment mechanisms (e.g. revenue sharing, fixed royalty fee) and how to ensure that the overall programme budget is maintained

KU12. available file formats for music/ content, and what formats are acceptable to the station for play out and archival

KU13. how to organize, store and manage work-products using standard/ organization level file naming conventions

KU14. segmentation of the radio listening audience (e.g. by age, gender, socio economic classification/ sec etc.) and how to analyze audience measurement/ radio listenership metrics

KU15. how to ensure that scheduling and production activities minimize risks, including those to the individuals own health and safety and other membersof the organization

Generic Skills (GS)

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

GS1. prepare programme concepts based on target audience, content focus, applicable genres of music, potential advertisers etc.

GS2. take notes and mark-up programme scripts/ concepts for content requirements (genre, specific songs, file formats, deadline etc.)

GS3. interpret the script/ creative brief/ production concept/ schedule/ budget or any other type of written material

GS4. correctly understand commercial terms and payment mechanisms to ensure that content expenses are aligned to the production budget

GS5. understand the target audience and content strategy of the station, and for the specific programme being scheduled (usually from the station head andprogramming head)

GS6. communicate effectively with members of various departments, propose alternatives and agree on key decisions

GS7. make relevant decisions related to the area of work e.g. applicable styles and genres of music, sequencing of songs, vendor selection etc.

GS8. how to prepare a work schedule/ to do list to ensure work is completed in a timely manner and delays are minimized

GS9. identify any problems with successful execution of the task and resolve them in consultation with the relevant departments

GS10. how to assess the impact of selecting different types of content on the target audience and listenership of the programme/ station

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Producing a radio playlist	**60**	**40**	**-**	**-**
PC1. understand the target audience for the station and programme, and the type of music that is most relevant for them	20	15	-	-
PC2. identify and procure content appropriate for the target audience	20	15	-	-
PC3. procure content in line with the stations policies, and ensure compliance with copyright laws	10	10	-	-
PC4. operate radio scheduling software (e.g. rcs) and correctly line up songs, commercials, phone-ins, studio guests, commentary and other elements	10	-	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2808
NOS Name	Produce a Radio Playlist
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2809: Coordinate Production Activities

Description

This OS unit is about coordinating production activities and resources for filming, monitoring progress and highlighting variances to the schedule and budget

Elements and Performance Criteria

Coordinating production activities

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

PC1. break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming

PC2. lead, or support, the production unit toward successful completion of their tasks

PC3. track progress of filming against the production schedule and budget, in line with ones role

PC4. anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director, production designer among others)

KU2. production limitations including details of shooting locations and any key constraints on budget, resources and time availability

KU3. the role and contribution of key departments during filming, interdependencies and reporting structures

KU4. how to break down the production schedule into a daily task list with details of personnel, equipment and materials required on set, as necessary in the context of the role

KU5. available options for transporting equipment and material securely to the location and ensuring safe storage

KU6. how to coordinate, or support in coordinating, logistics for the cast and crew including travel, ground transport, accommodation, facilities on set including rest areas and catering

KU7. how to coordinate, or support in coordinating, logistics for child artistes and their accompanying adults including travel, ground transport, accommodation, facilities on set including rest areas and catering

KU8. how to coordinate, or support in coordinating, logistics for any animals being used for filming including the number of wranglers/ handlers required, their travel, ground transport, accommodation, facilities on set including rest areas and catering and any permissions required from local, state or central authorities for principal photography

KU9. how to confirm if all approvals and permissions (from local, state or central authorities) required for filming have been taken, and the points of contact in case of any last minute issues

KU10. how to confirm, or support in confirming, if duties and any other applicable charges on equipment and material have been paid to the revenue authorities

KU11. how to confirm, or support in confirming, if all required insurance policies have been purchased (e.g. fire insurance, theft insurance and insurance for unintentional damage to equipment)

KU12. how to liaise with the location manager/ floor manager/ unit production manager to ensure that all elements required for filming are in place, as necessary in the context of the role

KU13. in case of damage to or non availability of resources, identify alternatives/ substitutes that can be used without compromising on the production objectives

KU14. prepare a daily progress report at the end of each day and track completion against the production schedule and budget, as necessary in the context of the role

KU15. anticipate potential delays/ overruns and highlight them to the respective departments

KU16. check against the production schedule that all tasks have been delivered, , as necessary in the context of the role

KU17. observe inventory vs. delivery trends (in fields such as animation and gaming), or planned vs. actual and make required changes to make the process of scheduling and delivery more effective

KU18. act as a central point of contact for all teams and resolve any interdependency issues that could affect smooth functioning of the unit

KU19. how to ensure that all production activities minimize risks, including those to the individuals own health and safety and of the production cast and crew

Generic Skills (GS)

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

GS1. take notes and mark-up production schedules and budgets to identify potential areas of concern

GS2. prepare daily call sheets, task lists and other types of check lists, in line with ones role

GS3. prepare a daily progress report (on paper or using a computer) and highlight variance against the production schedule and budget, in line with ones role

GS4. interpret the script/ creative brief/ production concept/ schedule/ budget or any other type of written material, in line with ones role

GS5. correctly read vendor and supplier bills to ensure that expenses are aligned to the production budget

GS6. understand the creative vision of the director/ script writer and producer, as appropriate

GS7. understand the brief from the financer and any constraints/ limitations that affect the production (e.g. time, people, materials, location, budget), as appropriate

GS8. communicate effectively with some/entire production unit, propose alternatives and agree on key decisions

GS9. make relevant decisions related to the area of work e.g. sequencing of activities, choice of cast and crew, production techniques, choice of location, vendor selection etc.

GS10. how to prepare a work schedule/ sequence of activities to help the entire production unit plan their work on a daily basis, if appropriate

GS11. how to build a contingency plan based on knowledge of typical areas of delays/ overruns and production risks

GS12. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

GS13. how to assess the impact of selecting production techniques, cast, crew, vendors and suppliers on the time, location and budget of the production, if appropriate

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Coordinating production activities	**50**	**50**	**-**	**-**
PC1. break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming	15	15	-	-
PC2. lead, or support, the production unit toward successful completion of their tasks	15	15	-	-
PC3. track progress of filming against the production schedule and budget, in line with ones role	10	10	-	-
PC4. anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them	10	10	-	-
NOS Total	**50**	**50**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2809
NOS Name	Coordinate Production Activities
Sector	Media & Entertainment
Sub-Sector	Film, Television, Radio, Advertising
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2810: Oversee the Post Production Process

Description

This OS unit is about overseeing the key activities of the post-production process.

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. oversee and provide guidance on different aspects of the post-production process, which may include: editing, special effects (VFX, Animation and/ or CGI elements), colour grading, rendering, rotoscopy, compositing, dubbing, foley, sound effects, music recording, song recording, track laying and mixing

PC2. work closely with the post production supervisor (where such a supervisor is part of the unit) on technical aspects

PC3. co-ordinate the post production process within the agreed upon timeline and budget

PC4. perform quality checks on final outputs, where appropriate

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team

KU2. the target audience for the content and/or the organization/ individual that is commissioning the content

KU3. the post production budget and timelines

KU4. roles and responsibilities of various departments and members within the post production team

KU5. the technical aspects of post-production

KU6. the most appropriate post production processes, techniques, machines and software for the identified production

KU7. the principles of continuity

KU8. the implications of each post production activity on the budget, time schedule and resource requirements

KU9. how to communicate the creative brief and any production limitations to the post production department in order to ensure that the end product is as per requirements

KU10. how to monitor post production activities against the production schedule, highlight potential delays and resolve them in a timely manner

KU11. relevant copyright norms and permissions required for the use of branded items on screen

KU12. how to ensure the post production process minimizes risks to the individuals own health and safety and of the production cast and crew

Generic Skills (GS)

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

GS1. take notes and provide any written instructions to the post production team

GS2. document any delays to the schedule or budgetary variances

GS3. undertake background research, gather references and collect information required to guide the post production process

GS4. check progress of post production activities against the production schedule and budget

GS5. communicate the creative vision, requirements, budget and timelines to the post production team

GS6. communicate preferred takes, shots and scenes to the editor(s) to help guide the editing process

GS7. manage work according to the requirements and agreed timelines

GS8. manage within the agreed budget and minimize overruns

GS9. highlight potential delays to the post production team, identify reasons for the same and resolve these issues in a timely manner

GS10. how to resolve any technical problems during post-production

GS11. appraise the quality of the final product to ensure it is in line with the expected quality standards and suggest areas of improvement

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Managing and guiding the post production process	**60**	**40**	-	-
PC1. oversee and provide guidance on different aspects of the post-production process, which may include: editing, special effects (VFX, Animation and/ or CGI elements), colour grading, rendering, rotoscopy, compositing, dubbing, foley, sound effects, music recording, song recording, track laying and mixing	20	20	-	-
PC2. work closely with the post production supervisor (where such a supervisor ispart of the unit) on technical aspects	20	20	-	-
PC3. co-ordinate the post production process within the agreed upon timeline andbudget	10	-	-	-
PC4. perform quality checks on final outputs, where appropriate	10	-	-	-
NOS Total	**60**	**40**	-	-

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2810
NOS Name	Oversee the Post Production Process
Sector	Media & Entertainment
Sub-Sector	Film
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2811: Produce Promotional Materials

Description

This OS unit is about preparing promotional materials for the production, for revenuegeneration (sales) and increasing awareness/ recall (marketing)

Elements and Performance Criteria

Understand and research promotional requirements

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

PC1. interpret the script/ story/ idea/ concept to identify the key messages that need to be conveyed to promote the content

PC2. undertake background research on promotional styles, techniques etc. (thetype of research would vary based on the content and the medium e.g.feature films, animated content, live television, radio programming etc.)

Produce promotional materials

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

PC3. produce a range of promotional materials based on agreed upon formats to convey these messages, which may include programme synopsis marketing plans proposals/ pitch presentations brochures and leaflets press releases scripts for on air promos product placement (in programme/ on air)

PC4. coordinate with copy writers, promo producers etc to create promotionalmaterial for the production

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the vision and motivations of the creative team (scriptwriter, director, production designer among others)

KU2. the target audience for the content and/or the organization/ individual that is commissioning the content

KU3. how various types of content can be monetized across platforms (e.g.satellite rights, syndication to other companies, digital media etc.). this knowledge is from the perspective of identifying what types of promotion are most appropriate. in the indian context, many of the decisions related to platform monetization are taken by the producer (financier)

KU4. the different types of promotional materials, and their suitability for various platforms and mediums

KU5. how to undertake research and collect relevant information to support production concepts, ideas and scripts

KU6. current issues, events, media coverage and any other factual information relating to the production. (this is especially relevant for news, current affairs and other live programming e.g. radio)

KU7. how to prepare synopses, plot summaries, proposals, programme outlines and other written material for different audiences (e.g. advertisers, distributors, platforms, media vehicles etc.)

KU8. how to check material (copy, proposals, scripts etc.) for veracity, ethical concerns, copyright, legal issues and any other potential conflicts

KU9. applicable health and safety guidelines

Generic Skills (GS)

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

GS1. prepare synopses, proposals, programme outlines, pitches and other written material for different audiences

GS2. interpret the script and creative brief

GS3. undertake background research, gather references and collect information

GS4. understand the creative vision of the director/ script writer and producer

GS5. understand the brief from the financer and any constraints/ limitations that affect the promotion process (e.g. time, people, materials, location, budget)

GS6. communicate effectively with relevant heads of department, propose alternatives and agree on key decisions

GS7. make relevant decisions related to the area of work e.g. choice of promotional

GS8. plan own work and work for the production unit according to the requirements and agreed timelines

GS9. manage within the agreed budget and minimize overruns

GS10. the consumption patterns and preferences of the target audience (end user/viewer/ listener)

GS11. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

GS12. how to evaluate the revenue potential of a production across platforms

GS13. how to assess which types of promotional materials will be most impactful, keeping in mind the audience and platform

GS14. how to assess the suitability of production concepts/ scripts for the intendedtarget audience

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Understand and research promotional requirements	**40**	**20**	**-**	**-**
PC1. interpret the script/ story/ idea/ concept to identify the key messages that need to be conveyed to promote the content	20	10	-	-
PC2. undertake background research on promotional styles, techniques etc. (thetype of research would vary based on the content and the medium e.g.feature films, animated content, live television, radio programming etc.)	20	10	-	-
Produce promotional materials	**20**	**20**	**-**	**-**
PC3. produce a range of promotional materials based on agreed upon formats to convey these messages, which may include programme synopsis marketing plans proposals/ pitch presentations brochures and leaflets press releases scripts for on air promos product placement (in programme/ on air)	10	10	-	-
PC4. coordinate with copy writers, promo producers etc to create promotionalmaterial for the production	10	10	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2811
NOS Name	Produce Promotional Materials
Sector	Media & Entertainment
Sub-Sector	Film
Occupation	Production
NSQF Level	6
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

MES/N2812: Manage Content Archival

Description

This OS unit is about ensuring that content is stored safely after production and that it is archived in a manner that allows for easy retrieval.

Elements and Performance Criteria

Archiving raw footage and final products

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

PC1. identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions

PC2. convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions

PC3. ensure interim and final outputs meet quality standards

PC4. tag and store archived content in a manner that allows for easy access and retrieval

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. organizational processes for archival and record management, including any interaction with the post production supervisor and other members of the post production department

KU2. any constraints on archival including the budget, resources and time availability

KU3. the types of content (finished product, older versions, raw footage) that need to be archived

KU4. how to estimate the time, budget and resource requirements for archival

KU5. how to convert analog/ tape based content to digital file formats

KU6. how to select the appropriate resolution, aspect ratio and pixel ratio based on the archiving requirements

KU7. how to save interim and final deliverables in the required format using appropriate file naming conventions

KU8. how to test archived footage to ensure quality standards are met

KU9. how to label and mark archived content to ensure easy access and retrieval

KU10. appropriate storage methods (including fireproof storage) to ensure that content is stored securely

KU11. applicable health and safety guidelines

Generic Skills (GS)

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

GS1. label and mark archived content

GS2. prepare schedules and effort estimates for archival

GS3. correctly identify footage/ content based on information provided

GS4. understand the archival requirements from the relevant heads of department

GS5. communicate effectively with production unit, propose alternatives and agree on key decisions

GS6. make relevant decisions related to the area of work e.g. choice of archival technique, file formats, storage methods etc.

GS7. plan own work according to the requirements and agreed timelines

GS8. manage within the agreed budget and minimize overruns

GS9. identify any problems with successful execution of the task and resolve them in consultation with the relevant members of the production unit

GS10. identify any technical constraints to successful archival and resolve them in consultation with the relevant members of the production unit

GS11. have an appreciation for accuracy and pay close attention to details while choosing file formats and different storage methods.

GS12. envision the impact of the storing the contents in a particular manner

GS13. check that assets stored meets basic technical and creative requirements of a project.

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Archiving raw footage and final products	**60**	**40**	**-**	**-**
PC1. identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions	25	15	-	-
PC2. convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions	15	15	-	-
PC3. ensure interim and final outputs meet quality standards	10	10	-	-
PC4. tag and store archived content in a manner that allows for easy access and retrieval	10	-	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2812
NOS Name	Manage Content Archival
Sector	Media & Entertainment
Sub-Sector	Film, Television, Radio, Advertising
Occupation	Production
NSQF Level	4
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

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 though 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:

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 activites

GS21. Understand hazards that fall within the scope of individual authority and report all hazards that may supersede ones authority

GS22. Apply balanced judgments in different situations

Assessment Criteria

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

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
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	5	5	-	-
Complying with procedures in the event of an emergency	**7**	**8**	**-**	**-**
PC11. follow organizations emergency procedures for accidents, fires or any other natural calamity in case of a hazard	5	5	-	-
PC12. identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individuals authority	2	3	-	-
NOS Total	**50**	**50**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N0104
NOS Name	Maintain Workplace Health & Safety
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Gaming, Radio, Advertising
Occupation	Ad sales/Account Management/Scheduling/Traffic
NSQF Level	5
Credits	TBD
Version	1.0
Last Reviewed Date	30/12/2021
Next Review Date	27/01/2027
NSQC Clearance Date	27/01/2022

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.

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/N2801.Contribute Creative Ideas for Production	60	40	-	-	100	5
MES/N2802.Develop the Production Schedule	50	50	-	-	100	10
MES/N2805.Procure Equipment and Material for Production	60	40	-	-	100	10
MES/N2806.Assess Suitability of a Filming Location	60	40	-	-	100	10
MES/N2807.Manage Live Program Production	50	50	-	-	100	10
MES/N2808.Produce a Radio Playlist	60	40	-	-	100	10
MES/N2809.Coordinate Production Activities	50	50	-	-	100	10
MES/N2810.Oversee the Post Production Process	60	40	-	-	100	10
MES/N2811.Produce Promotional Materials	60	40	-	-	100	10
MES/N2812.Manage Content Archival	60	40	-	-	100	10
MES/N0104.Maintain Workplace Health & Safety	50	50	-	-	100	5
Total	**620**	**480**	**-**	**-**	**1100**	**100**

Acronyms

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

Glossary

Sector	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.
Sub-sector	Sub-sector is derived from a further breakdown based on the characteristics and interests of its components.
Occupation	Occupation is a set of job roles, which perform similar/ related set of functions in an industry.
Job role	Job role defines a unique set of functions that together form a unique employment opportunity in an organisation.
Occupational Standards (OS)	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.
Performance Criteria (PC)	Performance Criteria (PC) are statements that together specify the standard of performance required when carrying out a task.
National Occupational Standards (NOS)	NOS are occupational standards which apply uniquely in the Indian context.
Qualifications Pack (QP)	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.
Unit Code	Unit code is a unique identifier for an Occupational Standard, which is denoted by an 'N'
Unit Title	Unit title gives a clear overall statement about what the incumbent should be able to do.
Description	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.
Scope	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.
Knowledge and Understanding (KU)	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.

Organisational Context	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.
Technical Knowledge	Technical knowledge is the specific knowledge needed to accomplish specific designated responsibilities.
Core Skills/ Generic Skills (GS)	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.
Electives	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.
Options	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.
Budget	Budget is an estimate of the total cost of production that may include a break-up of cost components
Continuity	Continuity represents the seemless transition from one shot to another
Copyright Laws	A legal framework linked to intellectual property and the rights given to creators of original products/ concepts
Financer	An entity (individual or organization) that provides financing for a project
Labour Laws	Legal norms governing the relationship between workers, employers, trade unions and the government
Post-production	Post-production is the final finishing phase of the production, where the raw footage is edited, special effects are added, music and sound are integrated, colour correction is done etc.
Props	A property, commonly shortened to prop (plural
Screenplay	Screenplay is the script coupled with key characteristics of the scene and directions for acting
Script	Script is a structured narrative of a story
Set	The background/ scenery visible through the camera (for video production) or directly to the spectator (for theatrical production)

Set Etiquette	A set of guidelines that dictate how cast and crew should behave on set and interact with each other
Target Audience	Group of people at whom content/ adverting is aimed. A target audience is typically defined by age, gender, economic classification, geography and any other relevant parameters (e.g. Femals, aged 25-40, average monthly household income INR 25,000-50,000, from Hindi speaking states in North India)
Timelines	Timelines is a listing of dates by which the production milestones/stages need to be completed
Sector	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.
Sub-sector	Sub-sector is derived from a further breakdown based on the characteristics and interests of its components.
Vertical	Vertical may exist within a sub-sector representing different domain areas or the client industries served by the industry.
Occupation	Occupation is a set of job roles, which perform similar/related set of functions in an industry
Function	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.
Sub-functions	Sub-functions are sub-activities essential to fulfill the achieving the objectives of the function.
Job role	Job role defines a unique set of functions that together form a unique employment opportunity in an organization.
Occupational Standards (OS)	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.
Performance Criteria	Performance Criteria are statements that together specify the standard of performance required when carrying out a task
National Occupational Standards (NOS)	NOS are Occupational Standards which apply uniquely in the Indian context.
Qualifications Pack Code	Qualifications Pack Code is a unique reference code that identifies a qualifications pack.

Qualifications Pack(QP)	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.
Unit Code	Unit Code is a unique identifier for an Occupational Standard , which isdenoted by an â€˜Nâ€™.
Unit Title	Unit Title gives a clear overall statement about what the incumbent should be able to do.
Description	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.
Scope	Scope is the 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 the quality of performance required.
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