Media & Entertainment Skills Council

सत्यमेव जयते
GOVERNMENT OF INDIA
MINISTRY OF SKILL DEVELOPMENT
& ENTREPRENEURSHIP

NCVET
कौशल गुणवत्ता प्रगति

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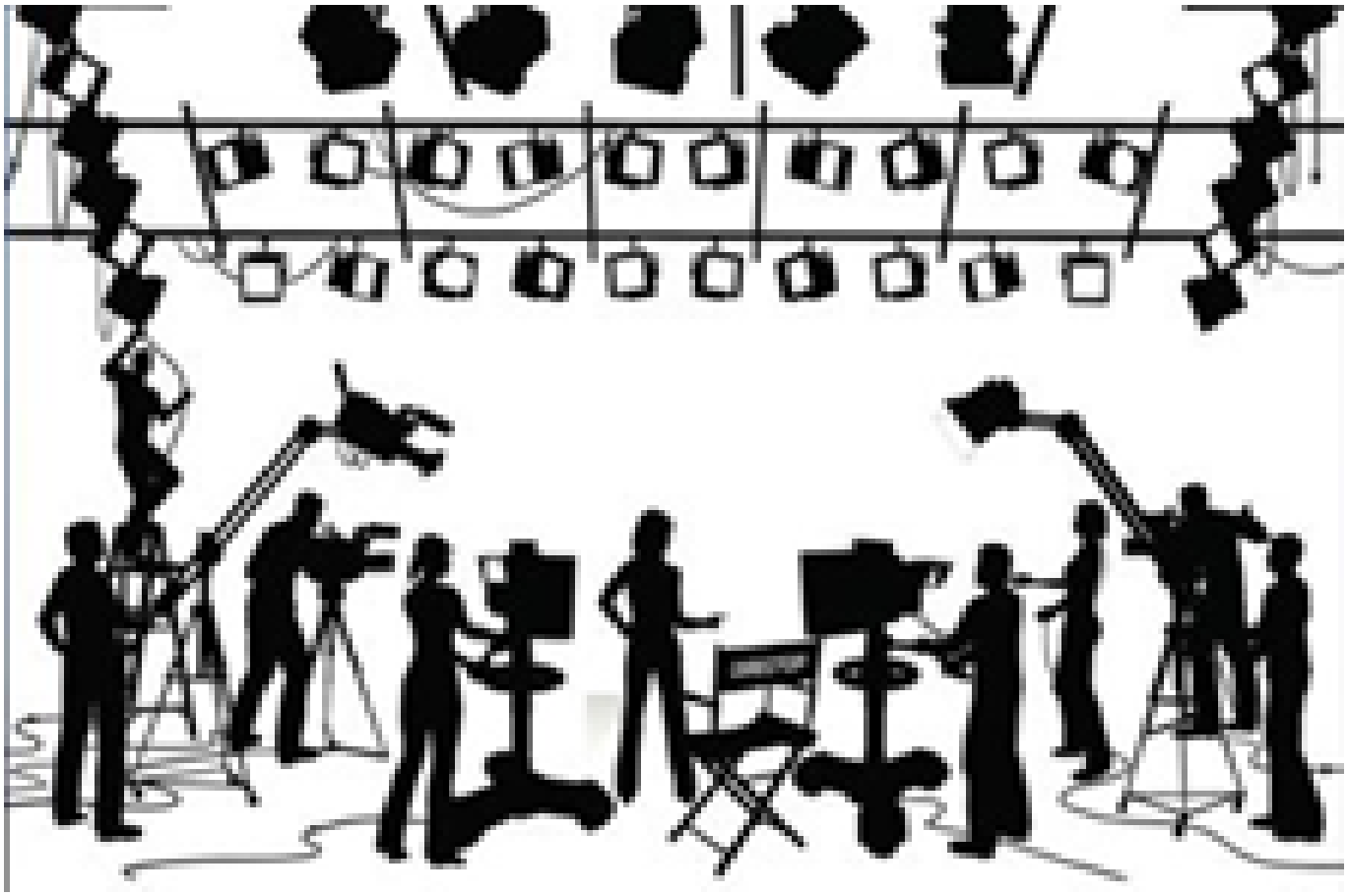
Qualification Pack



Executive Producer

QP Code: MES/Q2801

Version: 3.0

NSQF Level: 7

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MES/Q2801: Executive Producer

Brief Job Description

Individuals in this job need to ensure the successful creation of content, and manage the twin goals of achieving the creative vision and meeting cost objectives. (Note: international terminology for this role is Producer, however in the Indian context the Producer is typically the financier.)

Personal Attributes

This job requires the individual to manage the production process and make decisions at different stages of production. A background in management studies/ business administration and/ or content production is preferred. The individual must know how to prepare a production budget. The individual must have good presentation skills to pitch concepts and secure funding from financers. The individual must be a strong leader and guide/ groomto different heads of department and team members to help them successfully deliver their product within their budget and timeline.

Applicable National Occupational Standards (NOS)

Compulsory NOS:

1. MES/N2801: Contribute Creative Ideas for Production
2. MES/N2802: Develop the Production Schedule
3. MES/N2803: Create and monitor the production budget
4. MES/N2804: Recruit Cast and Crew
5. MES/N2805: Procure Equipment and Material for Production
6. MES/N2809: Coordinate Production Activities
7. MES/N2810: Oversee the Post Production Process
8. MES/N2811: Produce Promotional Materials
9. MES/N2813: Purchase and Negotiate for Content
10. MES/N2814: Source Finance for a Production
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	7
Credits	NA
Aligned to NCO/ISCO/ISIC Code	NCO 2015- 2654.0700
Minimum Educational Qualification & Experience	Post Graduate OR Graduate (Film Production) with 2 Years of experience OR Certificate-NSQF (Line Producer / Live Action Director at NSQF Level-6) with 3 Years of experience OR Graduate with 4 Years of experience OR Diploma (Three years diploma (after Class 12th)) with 5 Years 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	23/02/2027
NSQC Approval Date	24/02/2022
Version	3.0
Reference code on NQR	2022/ME/MESC/05434
NQR Version	1.0

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/N2803: Create and monitor the production budget

Description

This OS unit is about estimating the cost of activities in the production schedule, developing a formal budget and monitoring it once production commences

Elements and Performance Criteria

Preparing the budget

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

PC1. interpret the production schedule and sequence of activities in terms of their cost implications and expenses for each item

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

PC3. prepare a production budget (either using budgeting/ tabulation software or by hand) with details on required expenses for each activity

PC4. ensure that budget reflects realistic achievement of creative and technical production requirements, resource availability and personel requirements

Monitoring the budget

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

PC5. manage the cash flow, track the outflow of funds against the budget, highlight variances and escalate issues to key departments (especially the financer) in a coordinated and timely manner

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/ production concept/ production schedule and determine the associated costs

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

KU6. any limitations on the total budget of the production and/ or the budget for specific cost centers

KU7. how to break down each task/ activity in the production schedule into cost heads (e.g. salaries, contractual staff, equipment hire, location costs, perishables and materials, cost of licenses/ approvals etc.)

KU8. the expected, realistic outflow against each activity cost head (using a combination of prior experience, discussions with potential suppliers/ vendors and any specificities of the location where the expenses will be incurred)

KU9. how to compile each activity cost head into a consolidated budget, with summary sheets by type of cost, type of activity, stage of production and any other key summaries that are required

KU10. the typical areas of delays/ overruns and production risks, and how to build in adequate contingency into the production budget

KU11. the need for purchasing insurance to manage risk (fire insurance, theft insurance and insurance for unintentional damage to equipment

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

KU13. if required assess and comment on the overall viability of the project (revenue, costs, returns)

KU14. if required prepare pitch presentations to help secure finances

KU15. how to assess potential for cost saving through bulk buying or better negotiation with vendors, in order to develop a cost-effective budget

KU16. applicable procurement methods and vendor/ supplier contracts that would need to be used for various cost heads

KU17. how to track the production budget once filming commences, and anticipate if any activities are likely to exceed their budget. this needs to be highlighted to the relevant departments to limit overruns

KU18. how to document any variances to the budget that do occur (either on the expense incurred or the timing of the expense). this needs to be escalated to the financer and resolved in consultation with other departments

KU19. how to evaluate if items provided for in the production budgeted pose a risk to the individuals own health and safety and/ or of the production cast and crew, and how to minimize these risks

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 costs

GS2. prepare a production budget for each task/ activity in the production schedule (on paper or using a computer

GS3. interpret the script and creative brief

GS4. undertake background research and collect information on expense items

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. vendor selection , procurement methods, choice of location etc.

GS9. how to plan expenses and outflow of finances in a manner that is cost effective

GS10. how to track the production budget, ensure activities stay within the agreed budget and minimize overruns

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 production techniques, cast, crew, vendors and suppliers on the time, location and budget of the production

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Preparing the budget	**40**	**40**	**-**	**-**
PC1. interpret the production schedule and sequence of activities in terms of their cost implications and expenses for each item	10	10	-	-
PC2. understand various production styles and methods and corresponding implications on budget, time schedule, cast and crew requirements	10	10	-	-
PC3. prepare a production budget (either using budgeting/ tabulation software or by hand) with details on required expenses for each activity	10	10	-	-
PC4. ensure that budget reflects realistic achievement of creative and technical production requirements, resource availability and personel requirements	10	10	-	-
Monitoring the budget	**10**	**10**	**-**	**-**
PC5. manage the cash flow, track the outflow of funds against the budget, highlight variances and escalate issues to key departments (especially the financer) in a coordinated and timely manner	10	10	-	-
NOS Total	**50**	**50**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2803
NOS Name	Create and monitor the production budget
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	23/02/2027
NSQC Clearance Date	24/02/2022

MES/N2804: Recruit Cast and Crew

Description

This OS unit is about auditioning for, selecting and hiring the production unit (maincast, supporting cast, heads of department and crew members)

Elements and Performance Criteria

Defining cast and crew requirements

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

PC1. ascertaining the number of people required, duration of involvement and job specifications of each role (based on the production schedule)

Identifying talent

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

PC2. industry/professional network shortlist profiles and conduct auditions, interviews and/or practical tests to establish a fit for each role

PC3. negotiate and finalise candidate salaries within the hiring budget allocated for the cast and crew

PC4. finalise relevant contractual documentation to complete the hiring process

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, interdependencies and the nature of skill sets required to achieve production objectives

KU4. how to identify the skills, competencies and outcomes required for each role, based on the creative and technical requirements of production

KU5. how to evaluate and select the most suitable source(s) for talent. (note: recruitment for heads of department e.g. dop, editor, production designer are typically undertaken by the production team. recruitment for other members of that department are typically undertaken by the head of department in consultation with the production team.)

KU6. how to judge the strengths, weaknesses and suitability of candidates against the job specifications of each role

KU7. how to conduct auditions and practical tests to gauge the suitability of candidates for various job roles

KU8. the current salary range applicable to each role in the market

KU9. how to negotiate on salaries and benefits, in order to ensure the hiring is completed within the allocated budget

KU10. various types of contractual agreements and legal documents that are applicable in the media & entertainment industries

KU11. ensuring that the roles for which cast and crew are recruited and the individuals selected for these roles pose no risk to the individuals own health and safety and/ or to the health and safety of the rest of the cast and crew

Generic Skills (GS)

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

GS1. document job specifications including the skills, competencies and outcomes of each role

GS2. document records of the hiring process e.g. profiles screened, profiles interviewed, assessments conducted, reasons for selection/rejection

GS3. complete relevant contractual documentation for hiring

GS4. read and understand the script and production requirements thoroughly

GS5. screen profiles on the basis of the job specifications established for each role

GS6. discuss and finalise the hiring budget in collaboration with the director, financer and other heads of department

GS7. discuss shortlisted profiles with the relevant heads of department to establish a match with requirements

GS8. maintain a good relationship with various recruitment sources and a strong network within the industry

GS9. make decisions on the number of resources required for a certain task

GS10. select people who meet the required skills and competencies expected of each role

GS11. complete hiring according to the requirements and within agreed timelines

GS12. manage within the agreed budget and minimize overruns

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Defining cast and crew requirements	**15**	**15**	**-**	**-**
PC1. ascertaining the number of people required, duration of involvement and job specifications of each role (based on the production schedule)	15	15	-	-
Identifying talent	**45**	**25**	**-**	**-**
PC2. industry/professional network shortlist profiles and conduct auditions, interviews and/or practical tests to establish a fit for each role	15	15	-	-
PC3. negotiate and finalise candidate salaries within the hiring budget allocated for the cast and crew	10	10	-	-
PC4. finalise relevant contractual documentation to complete the hiring process	20	-	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2804
NOS Name	Recruit Cast and Crew
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	7
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	23/02/2027
NSQC Clearance Date	24/02/2022

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/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 centralauthorities) 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 ispart of the unit) on technical aspects

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

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 thepost 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/N2813: Purchase and Negotiate for Content

Description

This OS unit is about identifying appropriate content for purchase and managing thepurchase and negotiation process effectively.

Elements and Performance Criteria

Purchase and negotiate for content

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

PC1. identify the right type of content that needs to be sourced, and the appropriate content format (video, audio, images etc)

PC2. verify the ownership of the content and assess legal/ contractual aspects

PC3. negotiate successfully for the content to meet the requirements

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. the target audience for the content and/or the organization/ individual that is commissioning the content

KU2. the content ecosystem and content owners who can meet the requirements

KU3. the available budget to source the content, timelines and other constraints

KU4. how to identify appropriate content to help meet the commissioning/ purchase requirements

KU5. the available content ecosystem, including building strong professional relationships with content owners

KU6. the technical aspects of production, in order to conduct a technical evaluation of the content being purchased

KU7. the various types of intellectual property rights (ipr) that can be purchased, and what rights need to be secured to meet the requirements

KU8. the legal and contractual aspects of purchasing content

KU9. how to review legal contracts

KU10. how to work with lawyers and intellectual property rights (ipr) experts

KU11. how to structure content purchase as per any pre-define d procurementprocesses within the organization

KU12. how to negotiate with content owners, to ensure the purchase is cost effective

KU13. how to minimize legal and other forms of risk when purchasing content

Generic Skills (GS)

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

GS1. document the purchase process and any critical decisions

GS2. take notes and provide written instructions to lawyers/ legal team

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

GS4. review legal contracts to ensure purchase needs are effectively met and risks are minimized

GS5. communicate with content owners

GS6. communicate with lawyers/ legal experts to guide the purchase process

GS7. take decisions regarding what type of content is most appropriate

GS8. withdraw from the purchase process in case requirements, budgets or timelines are not being met

GS9. manage work according to the requirements and agreed timelines

GS10. manage within the agreed budget and minimize overruns

GS11. align the content purchase process to the production/ channel/ audience requirements

GS12. manage the content owners expectations and any potential hurdles that could affect the purchase (especially legal/ contractual aspects)

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Purchase and negotiate for content	**60**	**40**	**-**	**-**
PC1. identify the right type of content that needs to be sourced, and the appropriate content format (video, audio, images etc)	25	15	-	-
PC2. verify the ownership of the content and assess legal/ contractual aspects	25	15	-	-
PC3. negotiate successfully for the content to meet the requirements	10	10	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2813
NOS Name	Purchase and Negotiate for Content
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	7
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	23/02/2027
NSQC Clearance Date	24/02/2022

MES/N2814: Source Finance for a Production

Description

This OS unit is about determining the financial resources that would be required forproduction and pitching the project to potential financiers

Elements and Performance Criteria

Preparing budget for a 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, including including cost of actors/artists, production and post- production resources, location cost, sets, make-up, costume and props, travel and stay, logistics, equipment, craft services

PC2. source potential financiers whose investment philosophy/ objectives match the production

Pitching to financiers

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

PC3. 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

PC4. prepare a docket highlighting the key choices made for production

PC5. 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 i.e. commercial success, public service, information dissemination, audience engagement etc.

KU2. the production genre, locations, language, culture, region etc.

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 skills and techniques (including software) and knowledge of the possibilities that they provide in value-addition to any production a general knowledge of these aspects is required, and not proficiency.

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 software 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 theirinvestment 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 andnegotiate 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, sets etc.

GS13. foresee and account for contingencies in the production budget

GS14. evaluate the scale of the production in relation to the budget

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Preparing budget for a production	**15**	**15**	**-**	**-**
PC1. prepare and finalise the production budget accounting for all cost components, including including cost of actors/artists, production and post- production resources, location cost, sets, make-up, costume and props, travel and stay, logistics, equipment, craft services	10	10	-	-
PC2. source potential financiers whose investment philosophy/ objectives match the production	5	5	-	-
Pitching to financiers	**45**	**25**	**-**	**-**
PC3. 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	25	5	-	-
PC4. prepare a docket highlighting the key choices made for production	5	5	-	-
PC5. finalise contracts with financiers	15	15	-	-
NOS Total	**60**	**40**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N2814
NOS Name	Source Finance for a Production
Sector	Media & Entertainment
Sub-Sector	Film, Television, Animation, Radio, Gaming, Advertising
Occupation	Production
NSQF Level	7
Credits	TBD
Version	1.0
Last Reviewed Date	26/11/2014
Next Review Date	23/02/2027
NSQC Clearance Date	24/02/2022

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	10
MES/N2802.Develop the Production Schedule	50	50	-	-	100	10
MES/N2803.Create and monitor the production budget	50	50	-	-	100	10
MES/N2804.Recruit Cast and Crew	60	40	-	-	100	10
MES/N2805.Procure Equipment and Material for Production	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/N2813.Purchase and Negotiate for Content	60	40	-	-	100	10
MES/N2814.Source Finance for a Production	60	40	-	-	100	5
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 seamless 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. Females, 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.

Qualification 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 Is denoted 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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