Media & Entertainment Skills Council

सत्यमेव जयते
GOVERNMENT OF INDIA
MINISTRY OF SKILL DEVELOPMENT
& ENTREPRENEURSHIP

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Qualification Pack

Music Programmer

QP Code: MES/Q1503

Version: 2.0

NSQF Level: 5

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Contents

MES/Q1503: Music Programmer

Brief Job Description

The role of the Music programmer is to operate Digital Audio Workstations (DAW), music synthesizers, samplers and sound modules to program and sequence music according to the creative and musical requirements set by the music producer.

Personal Attributes

A Music Programmer must be able to work independently with very little supervision, and must have the ability to plan and execute his/her work efficiently. The person must be reliable and must demonstrate commitment to improve work output based on feedback from various sources. The role requires excellent collaborative abilities, and also some supervisory skills to guide and mentor assistant programmers while working on large music projects. The individual should also have the drive to constantly improve his/her domain expertise to stay relevant to the rapidly changing trends in the music industry.

Applicable National Occupational Standards (NOS)

Compulsory NOS:

1. MES/N1508: Operate Digital Audio Workstations
2. MES/N1509: Sample and synthesise sounds
3. MES/N1510: Program, sequence and edit music
4. MES/N0104: Maintain Workplace Health & Safety

Qualification Pack (QP) Parameters

Sector	Media & Entertainment
Sub-Sector	Film, Television, Music, Radio, Animation, Gaming, Advertising
Occupation	Music Production
Country	India
NSQF Level	5
Credits	NA

Qualification Pack

Aligned to NCO/ISCO/ISIC Code	NCO-2015/2652.9900
Minimum Educational Qualification & Experience	Graduate with 1 Year of experience OR Diploma (Three years diploma (after 12th)) with 1 Year of experience OR 12th Class (pass) with 4 Years of experience OR I.T.I (Two years ITI (after Class 10th)) with 3 Years of experience OR Certificate-NSQF (Sound Editor/Engineer at NSQF Level-4) with 3 Years of experience
Minimum Level of Education for Training in School	12th Class
Pre-Requisite License or Training	1) Performance skills on any musical instrument.2) Familiarity with western and Indian music theory.
Minimum Job Entry Age	20 Years
Last Reviewed On	NA
Next Review Date	23/02/2027
NSQC Approval Date	24/02/2022
Version	2.0
Reference code on NQR	2022/ME/MESC/05447
NQR Version	1.0

Remarks:

MES/N1508: Operate Digital Audio Workstations

Description

This OS unit covers the skills required to setup and operate Digital Audio Workstations (DAW) to program music.

Scope

The scope covers the following :

- Prepare the Digital Audio Workstation (DAW) for music programming
- Recording sounds in a DAW
- Use software and external devices with a DAW to program music

Elements and Performance Criteria

Prepare the Digital Audio Workstation (DAW) for music programming

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

PC1. interpret music and stylistic requirements of the production from the music brief.

PC2. prepare music programming templates and supervise the setup of sessions in the DAW according to music programming requirements.

PC3. supervise the setup and configuration of audio interfaces, Musical Instrument Digital Interface (MIDI) controllers, sound modules and processors to program music.

PC4. use correct technical, musical and production terminologies (e.g. samples rate, buffer size, I/O devices, form, etc.) to communicate music programming requirements to the team.

Recording sounds in a DAW

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

PC5. supervise the recording of instruments and vocals while monitoring input and output levels within the DAW.

PC6. demonstrate familiarity with the basic principles of acoustics, and competency in microphone placement to record sounds.

Use software and external devices with a DAW to program music

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

PC7. load, configure and use suitable virtual instruments in a DAW in accordance to the music programming requirements.

PC8. use external sound libraries and plug-ins while working within a DAW to program music.

PC9. supervise the linking of external MIDI controllers to the DAW and to specific virtual instrument controls for programming music.

PC10. work using MIDI protocol (MIDI channels, velocity, programming tools) within a DAW to program music.

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. how to prepare for and contribute to pre-production processes and meetings with music producers and composers.

KU2. the DAW resources available, and how these may be used to meet the expectations laid out in the production brief.

KU3. the role and function of each member of the music programming team.

KU4. how to prepare reasonably accurate man-hour estimates based on music programming tasks planned for each job.

KU5. the technical parameters and settings of the DAW required for various music programming scenarios and templates.

KU6. digital audio and MIDI signal flow between DAW, computer and external devices.

KU7. how to set-up and connect all the devices needed for programming music (different types of cables, external MIDI controllers, phantom power, input/output circuit, etc.)

KU8. the operational and technical limitations of music programming systems being used (e.g. latency, Digital Signal Processing (DSP) resources, Random Access Memory (RAM)/Central Processing Unit (CPU) usage, buffer size)

KU9. how to work with the different formats of virtual instruments and software plugins

KU10. the various DAW and music notation file formats and their compatibility structure.

KU11. the physical properties of sound and the digital tools and parameters used to manipulate the behaviour of sound.

Generic Skills (GS)

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

GS1. take notes (including basic music notation) during discussions with the music producer to aid the preparation and setup of the DAW.

GS2. label DAW sessions, tracks, busses, takes, and bounces accurately.

GS3. read and translate music programming requirements and guidelines to practical work setup within the DAW.

GS4. read basic music notation and input that information into a music sequencer.

GS5. read and interpret user guides and manuals of DAW, software instruments, MIDI equipment, etc.

GS6. communicate ideas, suggestions and issues clearly using appropriate terminologies within a collaborative environment.

GS7. present/solicit feedback on work and identify modifications required.

GS8. plan music programming templates, file organisation structure, and work timelines in order to meet agreed deliverables.

GS9. break down complex music programming tasks into manageable components within the DAW workflow.

GS10. guide the team using methodical approaches to identify and resolve technical and creative challenges in programming music.

GS11. evaluate the quality of programmed music material using established criteria and make improvements where required.

GS12. make appropriate choices of DAW workflow, virtual instruments, sounds, etc. to meet music programming requirements.

GS13. review work of self and team at every stage to ensure that they fully meet the requirements laid out by the music producer.

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Prepare the Digital Audio Workstation (DAW) for music programming	**16**	**24**	**-**	**-**
PC1. interpret music and stylistic requirements of the production from the music brief.	4	6	-	-
PC2. prepare music programming templates and supervise the setup of sessions in the DAW according to music programming requirements.	4	6	-	-
PC3. supervise the setup and configuration of audio interfaces, Musical Instrument Digital Interface (MIDI) controllers, sound modules and processors to program music.	4	6	-	-
PC4. use correct technical, musical and production terminologies (e.g. samples rate, buffer size, I/O devices, form, etc.) to communicate music programming requirements to the team.	4	6	-	-
Recording sounds in a DAW	**8**	**12**	**-**	**-**
PC5. supervise the recording of instruments and vocals while monitoring input and output levels within the DAW.	4	6	-	-
PC6. demonstrate familiarity with the basic principles of acoustics, and competency in microphone placement to record sounds.	4	6	-	-
Use software and external devices with a DAW to program music	**16**	**24**	**-**	**-**
PC7. load, configure and use suitable virtual instruments in a DAW in accordance to the music programming requirements.	4	6	-	-
PC8. use external sound libraries and plug-ins while working within a DAW to program music.	4	6	-	-
PC9. supervise the linking of external MIDI controllers to the DAW and to specific virtual instrument controls for programming music.	4	6	-	-

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
PC10. work using MIDI protocol (MIDI channels, velocity, programming tools) within a DAW to program music.	4	6	-	-
NOS Total	**40**	**60**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N1508
NOS Name	Operate Digital Audio Workstations
Sector	Media & Entertainment
Sub-Sector	Film, Television, Music, Radio, Animation, Gaming, Advertising
Occupation	Music Production
NSQF Level	5
Credits	TBD
Version	1.0
Last Reviewed Date	11/03/2019
Next Review Date	23/02/2027
NSQC Clearance Date	24/02/2022

MES/N1509: Sample and synthesise sounds

Description

This unit covers the skills required to program music using music samplers and sampling techniques, and manipulate different parameters of synthesisers to create and/or recreate original sounds.

Elements and Performance Criteria

Use of music samplers and sampling techniques

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

PC1. operate music samplers to program music.

PC2. create original music samples (recording sounds or re-sampling existing audio material) according to music programming requirements.

PC3. control and manipulate envelope parameters (Attack, Decay, Sustain, Release) and filters to shape sounds creatively.

PC4. execute pitch and time stretching of sampled sounds to meet music programming requirements.

Use of music synthesisers and application of synthesis techniques

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

PC5. operate synthesizers efficiently to create different types of musical sounds (pads, lead, bass, pluck, etc.) to program music.

PC6. supervise the shaping of original sounds using various synthesis techniques.

Application of sound design techniques in a DAW

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

PC7. use techniques such as automation, panning, glitching, reversal, etc. to design sounds using a DAW.

PC8. apply equalization, reverb, delay and compression techniques to shape sounds according to music programming requirements.

PC9. supervise the manipulation of MIDI and audio files within samplers and synthesisers.

PC10. supervise the layering of different types of sounds to create new textures and timbres.

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. timelines and budgets available for sampling and synthesising original sounds for music programming.

KU2. Intellectual Property Rights, copyright, and fair use policies applicable to the organisations business.

KU3. how to organize, label, structure and save music material (samples, recordings, synthesized sounds), original sound pre-sets and sound libraries in an easily retrievable manner according to standard operating procedures.

KU4. principles of musical instrument acoustics to aid efficient sampling and creation/recreation of instrument sounds.

KU5. the technical parameters and operational settings of digital music samplers and their functions in sampling original sounds.

KU6. the technical parameters and operational settings of synthesisers (oscillators, envelope and filters) and their functions in the creation of original sounds.

KU7. the technical parameters and settings of basic sound processors (Reverb, delay, compression and EQ).

KU8. terminologies associated with digital sampling and synthesis (threshold, ADSR, high/low pass filter, transients, etc.).

KU9. the principles of time and pitch stretching of sound.

KU10. the operational and technical limitations of sampling and music synthesis systems being used (e.g. latency, DSP resources, RAM/CPU usage, buffer size).

Generic Skills (GS)

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

GS1. make accurate notes during discussions with the music producer to aid efficient sampling and synthesis of music.

GS2. label and catalogue samples, pre-sets and sound libraries accurately and in an easily retrievable (standardized) manner.

GS3. log sampling and synthesis sessions accurately for billing.

GS4. read and translate music briefs and guidelines to practical work setup for sampling and synthesis of music.

GS5. interpret user guides and manuals of samplers and synthesisers.

GS6. identify sampling and synthesis requirements in music programming during discussions with the music producer.

GS7. communicate ideas, suggestions and issues clearly using correct terminologies associated with sampling and synthesis of music.

GS8. present/solicit feedback on work and identify modifications required.

GS9. plan sampling and synthesis timelines to meet agreed work deliverables.

GS10. plan file organisation structure to manage sounds created through sampling and synthesis efficiently.

GS11. segregate the sampling and synthesis tasks required for the project into a manageable work breakdown structure for the team.

GS12. guide the team with methodical approaches to identify and resolve any technical issues that arise during sampling and synthesis.

GS13. evaluate the quality of sampled and synthesised sounds using established criteria to ensure that they meet expectations.

GS14. provide constructive feedback to the team for improvement when necessary.

GS15. make well informed and appropriate choices of sampling and synthesis techniques based on available resources.

GS16. switch and assign different MIDI channels for different notes in the same music track.

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Use of music samplers and sampling techniques	**16**	**24**	**-**	**-**
PC1. operate music samplers to program music.	4	6	-	-
PC2. create original music samples (recording sounds or re-sampling existing audio material) according to music programming requirements.	4	6	-	-
PC3. control and manipulate envelope parameters (Attack, Decay, Sustain, Release) and filters to shape sounds creatively.	4	6	-	-
PC4. execute pitch and time stretching of sampled sounds to meet music programming requirements.	4	6	-	-
Use of music synthesisers and application of synthesis techniques	**8**	**12**	**-**	**-**
PC5. operate synthesizers efficiently to create different types of musical sounds (pads, lead, bass, pluck, etc.) to program music.	4	6	-	-
PC6. supervise the shaping of original sounds using various synthesis techniques.	4	6	-	-
Application of sound design techniques in a DAW	**16**	**24**	**-**	**-**
PC7. use techniques such as automation, panning, glitching, reversal, etc. to design sounds using a DAW.	4	6	-	-
PC8. apply equalization, reverb, delay and compression techniques to shape sounds according to music programming requirements.	4	6	-	-
PC9. supervise the manipulation of MIDI and audio files within samplers and synthesisers.	4	6	-	-
PC10. supervise the layering of different types of sounds to create new textures and timbres.	4	6	-	-
NOS Total	**40**	**60**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N1509
NOS Name	Sample and synthesise sounds
Sector	Media & Entertainment
Sub-Sector	Film, Television, Music, Radio, Animation, Gaming, Advertising
Occupation	Music Production
NSQF Level	5
Credits	TBD
Version	1.0
Last Reviewed Date	11/03/2019
Next Review Date	23/02/2027
NSQC Clearance Date	24/02/2022

MES/N1510: Program, sequence and edit music

Description

This OS unit covers the skills required to program and sequence music in various styles in a Digital Audio Workstation (DAW), and edit them to suit the production requirements.

Scope

The scope covers the following :

- Inputting music information into the DAW
- Programming music
- Sequencing and editing music

Elements and Performance Criteria

Inputting music information into the DAW

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

PC1. input music material (melodies, chord progressions and rhythms) accurately into the DAW by inserting notes and events using the piano roll or by playing on a midi controller.

PC2. transpose, move, quantize, transform, control the speed and humanize MIDI events.

PC3. assign proper virtual instruments for specific music material to be performed according to production requirements.

PC4. switch and assign different MIDI channels for different notes in the same music track.

Programming music

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

PC5. use sounds, textures and timbre that emulate the stylistic characteristics of the music being programmed.

PC6. program appropriate playing/performance techniques for the required instruments and music genre.

PC7. adjust humanization, velocity, modulation, expression and tempo mapping of music in order to achieve realism.

PC8. use key switches or different MIDI channels to program different articulations for the same instrument within the same track

Sequencing and editing music

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

PC9. automate sequencer, sampler and synthesizer parameters for efficient sequencing of music material.

PC10. edit audio and/or MIDI tracks according to the specified cuts or lengths of music material.

PC11. control and manage Central Processing Unit (CPU), Random Access Memory (RAM) and storage use of computers to avoid crashes or delays during programming.

Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

KU1. how to prepare for and contribute to the production processes and meetings with the music producer.
KU2. the roles and responsibilities of the music programming team.
KU3. the processes to plan and manage music programming tasks and quality checks to ensure that agreed deliverables met.
KU4. the technical parameters and operational settings of the music sequencer and MIDI programming interface.
KU5. the role and function of each MIDI parameter.
KU6. the basic principles of instrumentation and the role of each instrument to be programmed.
KU7. the range, playing techniques and sound specifications of the instruments to be programmed.
KU8. the stylistic characteristics of the music genre being programmed.
KU9. the technical specifications and operational limitations of computing systems used for music programming.

Generic Skills (GS)

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

GS1. make detailed notes during discussions with the music producer. regarding music programming and editing requirements.
GS2. prepare written music scores of programmed music using professional music notation conventions.
GS3. label MIDI and audio tracks, signal routing, final bounces, etc. neatly and accurately for future reference.
GS4. log music programming sessions accurately for billing.
GS5. read music scores fluently (traditional notation, bass and treble clefs) to program music correctly according to the material provided by the music producer or arranger.
GS6. gather relevant technical, stylistic and genre specific details required to program music according to the creative needs.
GS7. interpret feedback received through email, text messages, etc. from the music producer.
GS8. identify specific requirements for music programming during discussions with the music producer.
GS9. give clear instructions and feedback using correct terminologies to the music programming team while jointly reviewing the work.
GS10. present/solicit feedback on work and identify modifications required where applicable.
GS11. plan music programming work timelines in order to meet agreed deliverables.
GS12. organise the work of self and of the programming team according to the agreed schedule.
GS13. analyse the stylistic characteristics of the music to choose the most appropriate programming and sequencing techniques.
GS14. guide the team to resolve any technical or creative challenges associated with programming and sequencing music.

GS15. address any potential delays or schedule conflicts adequately to minimize its impact on agreed deliverables.

GS16. assess the quality of programmed music material using established criteria to ensure that they meet agreed quality standards.

GS17. suggest corrective actions where necessary to enhance the quality of music programming.

GS18. determine the stylistic elements, instrument sounds and performance techniques for programming based on creative needs.

GS19. review the work output at every stage to ensure that it fully meets the requirements laid out by the music producer.

Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
Inputting music information into the DAW	**14**	**21**	**-**	**-**
PC1. input music material (melodies, chord progressions and rhythms) accurately into the DAW by inserting notes and events using the piano roll or by playing on a midi controller.	2	3	-	-
PC2. transpose, move, quantize, transform, control the speed and humanize MIDI events.	4	6	-	-
PC3. assign proper virtual instruments for specific music material to be performed according to production requirements.	4	6	-	-
PC4. switch and assign different MIDI channels for different notes in the same music track.	4	6	-	-
Programming music	**16**	**24**	**-**	**-**
PC5. use sounds, textures and timbre that emulate the stylistic characteristics of the music being programmed.	4	6	-	-
PC6. program appropriate playing/performance techniques for the required instruments and music genre.	4	6	-	-
PC7. adjust humanization, velocity, modulation, expression and tempo mapping of music in order to achieve realism.	4	6	-	-
PC8. use key switches or different MIDI channels to program different articulations for the same instrument within the same track	4	6	-	-
Sequencing and editing music	**10**	**15**	**-**	**-**
PC9. automate sequencer, sampler and synthesizer parameters for efficient sequencing of music material.	4	6	-	-
PC10. edit audio and/or MIDI tracks according to the specified cuts or lengths of music material.	4	6	-	-

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
PC11. control and manage Central Processing Unit (CPU), Random Access Memory (RAM) and storage use of computers to avoid crashes or delays during programming.	2	3	-	-
NOS Total	**40**	**60**	**-**	**-**

National Occupational Standards (NOS) Parameters

NOS Code	MES/N1510
NOS Name	Program, sequence and edit music
Sector	Media & Entertainment
Sub-Sector	Film, Television, Music, Radio, Animation, Gaming, Advertising
Occupation	Music Production
NSQF Level	5
Credits	TBD
Version	1.0
Last Reviewed Date	11/03/2019
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/N1508.Operate Digital Audio Workstations	40	60	0	0	100	30
MES/N1509.Sample and synthesise sounds	40	60	-	-	100	30
MES/N1510.Program, sequence and edit music	40	60	0	0	100	30
MES/N0104.Maintain Workplace Health & Safety	50	50	-	-	100	10
Total	**170**	**230**	**-**	**-**	**400**	**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.
VISUAL STYLE	Visual style comprises the look or appearance of the production including the lighting, colours, shadows, sets, costumes, locations and the way they will be captured on screen.
CREATIVE BRIEF	Creative brief is a document that captures the key questions that serve as a guide for the production including the vision, objective of the project, target audience, timelines, budgets, milestones, stakeholders etc.
SHOOT SCHEDULE	Shoot schedule is a listing of the sequences/shots that need to be captured on each shoot day
MULTI CAMERA	Multi-camera is a method of shooting where multiple cameras are used to simultaneously capture different views/images
BUDGET	Budget is an estimate of the total cost of production that may include a break-up of cost components
TIMELINES	Timelines is a listing of dates by which the production milestones/stages need to be completed
CONTINUITY	Continuity represents the seemless transition from one shot to another
SCRIEPT	Script is a structured narrative of a story

SCREENPLAY	Screenplay is the script coupled with key characteristics of the scene and directions for acting
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.
COLOUR GRADING	Colour grading is the process of enhancing and correcting the colours of the final production
DIGITAL INTERMEDIATE	Digital intermediate is the process where a film is digitised and the colour and image characteristics are modified
RECCE	Recce is a detailed visual and technical assessment of the attributes and suitability of a particular location for the shoot, usually through a personal visit
GRIPS	Grips is the department that specialises in mounting the camera on to tripods, dollies, cranes and other platforms for shoots
JIB	Jib is a device used for the movement of camera and operates like a see-saw, with the camera at one end and the camera controls at the other
LENSES	Lenses are used to capture images and are attached on to the body of the camera
FILTERS	Filters are used to alter the properties of light entering the camera lens. They are also used to create a number of special effects
DOLLY	Dolly is a platform with wheels on which the camera can be mounted and moved around during the shoots
MAGAZINES	Magazines are compartments within a camera that are used to hold the film tape
CLAPPER BOARDS	Clapper board is a slate that has information pertaining to each shot, used as a guide to mark shots and aid matching image with sounds
FOCUS LENGTH	Focus length is the angle of view from the lens
FRAMING	Framing is how the artists, objects, sets, locations etc. are positioned within the camera view for a single shot
MASTER SHOT	Also known as a cover shot, this shot is a long sequence that establishes an overview and aids assembly of smaller, closer shots with details