

Model Curriculum

Line Producer

SECTOR: MEDIA AND ENTERTAINMENT
SUB-SECTOR: Television, Film, Radio
OCCUPATION: Production
REF ID: MES/Q2802
NSQF LEVEL: 6



Certificate

CURRICULUM COMPLIANCE TO QUALIFICATION PACK – NATIONAL OCCUPATIONAL STANDARDS

is hereby issued by the

Media and Entertainment Skill Council

for

MODEL CURRICULUM

Complying to National Occupational Standards of
Job Role/ Qualification Pack: **'Line Producer'** QP Ref. No. **'MES/Q2802, NSQF Level 6'**

Date of Issuance: 27th January 2022

Valid up to: 25th January 2027

* Valid up to the next review date of the Qualification Pack

Authorized Signatory
Media and Entertainment Skill Council

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Line Producer

CURRICULUM / SYLLABUS

This program is aimed at training candidates for the job of a “Line Producer”, in the “Media and Entertainment” Sector/Industry and aims at building the following key competencies amongst the learner

Program Name	<i>Line Producer</i>		
Qualification Pack Name & Reference ID. ID	MES/ Q2802		
Version No.	3.0	Version Update Date	27-Jan-22
Pre-requisites to Training	Graduate with three years of relevant experience OR Class XII with seven years of relevant experience OR Management Degree with one year of relevant experience Min Age: 22 Year		
Training Outcomes	<p>After completing this programme, participants will be able to:</p> <ul style="list-style-type: none"> Analyse the story, script , Approving the design/assets , Guiding and managing the animation process Testing and approving the character rig, Managing and guiding the post production process, including: Prepare the final version including correction of the screenplay (if required), Demonstrate the health, safety and security risks prevalent in the workplace, Knowing the people responsible for health and safety and the resources available, Identifying and reporting risks, Complying with procedures in the event of an emergency. 		

This course encompasses 4 out of 4 National Occupational Standards (NOS) of “Line Producer” Qualification Pack issued by “Media & Entertainment Skill Council”.

Sr. No.	Module	Key Learning Outcomes	Equipment Required
1	<p>Contribute Creative Ideas for Production</p> <p>Theory Duration (hh:mm) 30:00</p> <p>Practical Duration (hh:mm) 30:00</p> <p>Corresponding NOS Code MES /N 2801</p>	<ul style="list-style-type: none"> Communicate the creative vision, project outcomes, functional roles, responsibilities, expectations, requirements, budget and timelines to functional heads prior to the production Receive periodic updates and ensure that any major changes agreed upon are recorded and communicated to the appropriate people. Develop a function-wise action plan to help execute the vision, as appropriate. Ensure that the teams are aware of their role towards realizing the creative vision of the project Articulate and encourage the need for team work and work standards that are expected to match the production’s requirements. 	Laptop, white board, marker, projector,
2	<p>Develop the Production Schedule</p> <p>Theory Duration (hh:mm) 30:00</p> <p>Practical Duration (hh:mm) 30:00</p> <p>Corresponding NOS Code MES /N 2802</p>	<ul style="list-style-type: none"> Work with storyboard and pre visualization artist to establish the mood, feel and style of cinematography. Plan the descriptions and timing of actions for every scene. Provide inputs on action timing, expressions, dialogue as per the storyboard and director’s vision. Identify where camera technique, lighting and design relate to the theme of the production. Provide specifics and approve all design/ animation/ assets during the making of the film (characters, backgrounds, models, layouts, animated shots & sequences). Provide design and creative inputs to help guide the production process. Work with the animators to ensure the animation meets the brief. 	Laptop, white board, marker, projector,



Sr. No.	Module	Key Learning Outcomes	Equipment Required
		<ul style="list-style-type: none"> Ensure through your direction, that appropriate use is being made of camera and lighting techniques during pre-production and production. PC8.Liase with the producer at key points during production. PC9.Test and approve the character rig. 	
3	<p>Procure Equipment and Material for Production</p> <p>Theory Duration (hh:mm) 10:00</p> <p>Practical Duration (hh:mm) 20:00</p> <p>Corresponding NOS Code MES /N 2805</p>	<ul style="list-style-type: none"> Ascertain the number of people required and duration of involvement for each role. Shortlist profiles and conduct interviews and practical tests to establish a fit for each role. Negotiate and finalize candidate salaries within the hiring budget allocated for the camera team. Finalize relevant contractual documentation to complete the hiring process. 	Laptop, white board, marker, projector,
4	<p>Assess Suitability of a Filming Location</p> <p>Theory Duration (hh:mm) 10:00</p> <p>Practical Duration (hh:mm) 20:00</p> <p>Corresponding NOS Code MES /N 2806</p>	<ul style="list-style-type: none"> Determine the total space/ floor area requirements based on the script and creative brief and identify appropriate location options, across studios/sound stages, buildings, parking lots and other covered spaces, and outdoor locations Conduct a location survey (recce) and evaluate suitability on various factors (typically using a pre-agreed checklist) Prioritize locations with regard to their suitability for filming, and support decision-making/ selection of an appropriate location Contact film commissions/ other bodies to obtain necessary permissions 	Laptop, white board, marker, projector,
5	<p>Manage Live Programme Production</p> <p>Theory Duration (hh:mm)</p>	<ul style="list-style-type: none"> Analyse, discuss and agree upon the objectives of a live programme, in conjunction with key technical and creative personnel. 	Laptop, white board, marker, projector,



Sr. No.	Module	Key Learning Outcomes	Equipment Required
	<p>20:00 Practical Duration</p> <p>(hh:mm) 40:00</p> <p>Corresponding NOS Code MES /N 2807</p>	<ul style="list-style-type: none"> estimate production requirements (software, equipment, crew) that meet said objectives across: Live Events (sporting events, cultural events, political events, business events, conferences and seminars and other events of local, regional, national or international importance) Live Studio Programming (news bulletins, sports commentary and studio interviews) Conduct checks prior to the event to ensure that production can take place smoothly and any needed adjustments are made Co-ordinate among multiple teams and individuals, sometimes in a high pressure environment and successfully maintain continuity through the event 	
6	<p>Produce a Radio Playlist</p> <p>Theory Duration (hh:mm) 20.00</p> <p>Practical Duration (hh:mm) 40:00</p> <p>Corresponding NOS Code MES /N 2808</p>	<ul style="list-style-type: none"> Explain the target audience for the station and programme, and the type of music that is most relevant for them Identify and procure content appropriate for the target audience Procure content in line with the station's policies, and ensure compliance with copyright laws Operate radio scheduling software (e.g. RCS) and correctly line up songs, commercials, phone-ins, studio guests, commentary and other elements 	
7	<p>Coordinate Production Activities</p> <p>Theory Duration (hh:mm) 20:00</p> <p>Practical Duration (hh:mm) 10:00</p> <p>Corresponding NOS Code MES /N 2809</p>	<ul style="list-style-type: none"> Break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming Lead, or support, the production unit toward successful completion of their tasks Track progress of filming against the production schedule and budget, in line with one's role Anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them 	
8	<p>Oversee the Postproduction Process</p>	<ul style="list-style-type: none"> Oversee and provide guidance on different aspects of the post-production process, which may include: editing, special effects (VFX, Animation and/ or CGI elements), 	

Sr. No.	Module	Key Learning Outcomes	Equipment Required
	<p>Theory Duration (hh:mm) 20:00</p> <p>Practical Duration (hh:mm) 40:00</p> <p>Corresponding NOS Code MES /N 2810</p>	<p>colour grading, rendering, rotoscopy, compositing, dubbing, foley, sound effects, music recording, song recording, track laying and mixing</p> <ul style="list-style-type: none"> • Work closely with the post production supervisor (where such a supervisor is part of the unit) on technical aspects • Co-ordinate the post production process within the agreed upon timeline and budget • Perform quality checks on final outputs, where appropriate 	
9	<p>Produce Promotional Materials</p> <p>Theory Duration (hh:mm) 10:00</p> <p>Practical Duration (hh:mm) 20:00</p> <p>Corresponding NOS Code MES /N 2811</p>	<ul style="list-style-type: none"> • Interpret the script/ story/ idea/ concept to identify the key messages that need to be conveyed to promote the content • Undertake background research on promotional styles, techniques etc. (The type 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 • Produce a range of promotional materials based on agreed upon formats to convey these messages, which may include <ul style="list-style-type: none"> ○ Programme synopsis ○ Marketing plans ○ Proposals/ pitch presentations ○ Brochures and leaflets ○ Press releases ○ Scripts for on air promos ○ Product placement (in programme/ on air) • Coordinate with copy writers, promo producers etc to create promotional material for the production 	
10	<p>Manage Content Archival</p> <p>Theory Duration (hh:mm) 30:00</p> <p>Practical Duration (hh:mm) 30:00</p> <p>Corresponding NOS Code MES /N 2812</p>	<ul style="list-style-type: none"> • Identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions) • Convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions • Ensure interim and final outputs meet quality standards • Tag and store archived content in a manner that allows for easy access and retrieval. 	

Sr. No.	Module	Key Learning Outcomes	Equipment Required
11	<p>Maintain Workplace, Health & Safety</p> <p>Theory Duration (hh:mm) 30:00</p> <p>Practical Duration (hh:mm) 30:00</p> <p>Corresponding NOS Code MES/N 0104</p>	<ul style="list-style-type: none"> Understand and comply with the organisation's current health, safety and security policies and procedures Understand the safe working practices pertaining to own occupation 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 Participate in organization health and safety knowledge sessions and drills Identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency Identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms Identify aspects of your workplace that could cause potential risk to own and others health and safety Ensure own personal health and safety, and that of others in the workplace through precautionary measures Identify and recommend opportunities for improving health, safety, and security to the designated person Report any hazards outside the individual's authority to the relevant person in line with organisational procedures and warn other people who may be affected Follow organisation's emergency procedures for accidents, fires or any other natural calamity in case of a hazard Identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individual's authority 	<p>Handbook, White board, marker, computer system, projector, PPTs</p>
	<p>Total Duration 540:00</p> <p>Theory Duration 230:00</p> <p>Practical Duration 310:00</p>	<p>Unique Equipment Required: Laptop, PowerPoint & white board, marker, projector, Laptop, Sample pictures and videos, Cleaning tools, electricity tester, safety and ergonomics chart, Fire Extinguisher, First-Aid Kit</p>	

Grand Total Course Duration: **540 Hours, 0 Minutes**

(This syllabus/ curriculum has been approved by [Media and Entertainment Skill Council](#))

Trainer Prerequisites for Job role: “Line Producer” mapped to Qualification Pack: “MES/ Q2802, v3.0”

Sr. No.	Area	Details
1	Description	Individuals at this job need to determine the visual style of the production. They finalize locations and equipment that will be used. During shoots, they guide efforts of the camera crew and collaborate with lighting and grips to capture the desired look for the end-product.
2	Personal Attributes	This job requires the individual to understand production techniques and the implications of various tasks on time, resources and budget. The individual must have a background in film making or content production. The individual must understand logistics and facilities required during filming. The individual must be an effective leader and be able to resolve any conflicts between departments in order to help them successfully deliver their product
3	Minimum Educational Qualifications	Preferable Class Graduate
4a	Domain Certification	Certified for Job Role: “ <u>Line Producer</u> ” mapped to QP: “MES/ Q 1302, v1.0”. Minimum accepted score is 70%
4b	Platform Certification	Recommended that the Trainer is certified for the Job Role: “Trainer”, mapped to the Qualification Pack: “MES/Q1302”. Minimum accepted % as per respective SSC guidelines is 60%.
5	Experience	Minimum 4 years of experience as <u>Line Producer</u> .

Annexure: Assessment Criteria

Assessment Criteria	
Job Role	<u>Line Producer</u>
Qualification Pack	<u>MES/ Q 1302, v3.0</u>
Sector Skill Council	<u>Media & Entertainment</u>

Sr. No.	Guidelines for Assessment
1	Criteria for assessment for each Qualification Pack will be created by the Media and Entertainment Skill Council. Each Performance Criteria (PC) will be assigned marks proportional to its importance in NOS. SSC will also lay down proportion of marks for each PC.
2	Each NOS will be assessed both for theoretical knowledge and practical
3	The assessment will be based on knowledge bank of questions created by the SSC.
4	Individual assessment agencies will create unique question papers for theory and skill practical part for each candidate at each examination/training centre
5	To pass the Qualification Pack, every trainee should score a minimum of 60% in every NOS
6	In case of successfully passing only certain number of NOS's, the trainee is eligible to take subsequent assessment on the balance NOS's to pass the Qualification Pack

	NOS	NOS NAME	Weightage
1	MES/ N 2801	Contribute Creative Ideas for Production	15%
2	MES/ N 2802	Develop the Production Schedule	10%
3	MES/ N 2805	Procure Equipment and Material for Production	10%
4	MES/ N 2806	Assess Suitability of a Filming Location	10%
5	MES/ N 2807	Manage Live Programme Production	10%
6	MES/ N 2808	Produce a Radio Playlist	10%
7	MES/ N 2809	Coordinate Production Activities	5%
8	MES/ N 2810	Oversee the Postproduction Process	10%
9	MES/ N 2811	Produce Promotional Materials	10%
10	MES/ N 2812	Manage Content Archival	5%
11	MES/ N 0104	Maintain workplace health and safety	5%
			100%

Assessment outcomes	Assessment criteria for outcomes	Total Mark	Out Of	Theory	Skills Practical
MES/N 2801	PC1. Communicate the creative vision, project outcomes, functional roles, responsibilities, expectations, requirements, budget and timelines to functional heads prior to the production	100			
Contribute Creative Ideas for Production	PC2. Receive periodic updates and ensure that any major changes agreed upon are recorded and communicated to the appropriate people		20	7	13
	PC3. Develop a function-wise action plan to help execute the vision, as appropriate.		20	7	13
	PC4. Ensure that the teams are aware of their role towards realizing the creative vision of the project		20	7	13
	PC5. Articulate and encourage the need for teamwork and work standards that are expected to match the production's requirements.		20	7	13
	Total		100	35	65
MES/N 2802	PC1. Work with storyboard and previsualization artist to establish the mood, feel and style of cinematography.	100	10	3	7
Develop the Production Schedule	PC2. Plan the descriptions and timing of actions for every scene. Provide inputs on action timing, expressions, dialogue as per the storyboard and director's vision.		15	5	10
	PC3. Identify where camera technique, lighting and design relate to the theme of the production.		15	5	10
	PC4. Provide specifics and approve all design/ animation/ assets during the making of the film (characters, backgrounds, models, layouts, animated shots & sequences).		10	3	7
	PC5. Provide design and creative inputs to help guide the production process.		10	3	7
	PC6. Work with the animators to ensure the animation meets the brief.		10	3	7
	PC7. Ensure through your direction, that appropriate use is being made of camera and lighting techniques during pre-production and production.		10	3	7
	PC8. Liase with the producer at key points during production.		10	3	7
	PC9. Test and approve the character rig.		10	3	7
	Total		100	31	69
MES/N 2805	PC1. Ascertain the number of people required and duration of involvement for each role.	100	25	10	15

Procure Equipment and Material for Production					
	PC2. Shortlist profiles and conduct interviews and practical tests to establish a fit for each role.		25	10	15
	PC3. Negotiate and finalize candidate salaries within the hiring budget allocated for the camera team.		25	10	15
	PC4. Finalize relevant contractual documentation to complete the hiring process.		25	10	15
		Total	100	40	60
MES /N 2806 Assess Suitability of a Filming Location	PC1. Determine the total space/ floor area requirements based on the script and creative brief and identify appropriate location options, across studios/sound stages, buildings, parking lots and other covered spaces, and outdoor locations	100	20	7	13
	PC2. Conduct a location survey (recce) and evaluate suitability on various factors (typically using a pre-agreed checklist)		20	7	13
	PC3. Prioritize locations with regard to their suitability for filming, and support		20	7	13
	PC4. decision-making/ selection of an appropriate location		20	7	13
	PC5. Contact film commissions/ other bodies to obtain necessary permissions		20	7	13
		Total	100	35	65
MES /N 2807 Manage Live Programme Production	PC1. Analyse, discuss and agree upon the objectives of a live programme, in conjunction with key technical and creative personnel	100	25	10	15
	PC2. estimate production requirements (software, equipment, crew) that meet said objectives across: Live Events (sporting events, cultural events, political events, business events, conferences and seminars and other events of local, regional, national or international importance) Live Studio Programming (news bulletins, sports commentary and studio interviews)		25	10	15
	PC3. Conduct checks prior to the event to ensure that production can take place smoothly and any needed adjustments are made		25	10	15

	PC4. Co-ordinate among multiple teams and individuals, sometimes in a high pressure environment and successfully maintain continuity through the event		25	10	15
		Total	100	40	60
MES /N 2808 Produce a Radio Playlist	PC1. Explain the target audience for the station and programme, and the type of music that is most relevant for them	100	25	10	15
	PC2. Identify and procure content appropriate for the target audience		25	10	15
	PC3. Procure content in line with the station's policies, and ensure compliance with copyright laws		25	10	15
	PC4. Operate radio scheduling software (e.g. RCS) and correctly line up songs, commercials, phone-ins, studio guests, commentary and other elements		25	10	15
		Total	100	40	60
MES /N 2809 Coordinate Production Activities	PC1. Break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming	100	25	10	15
	PC2. Lead, or support, the production unit toward successful completion of their tasks		25	10	15
	PC3. Track progress of filming against the production schedule and budget, in line with one's role		25	10	15
	PC4. Anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them		25	10	15
		Total	100	40	60
MES /N 2810 Oversee the Postproduction Process	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, rotoscoping, compositing, dubbing, foley, sound effects, music recording, song recording, track laying and mixing	100	25	10	15

	PC2. Work closely with the post production supervisor (where such a supervisor is part of the unit) on technical aspects		25	10	15
	PC3. Co-ordinate the post production process within the agreed upon timeline and budget		25	10	15
	PC4. Perform quality checks on final outputs, where appropriate		25	10	15
		Total	100	40	60
MES /N 2811 Produce Promotional Materials	PC1. Interpret the script/ story/ idea/ concept to identify the key messages that need to be conveyed to promote the content	100	25	10	15
	PC2. Undertake background research on promotional styles, techniques etc. (The type 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		25	10	15
	PC3. Produce a range of promotional materials based on agreed upon formats to convey these messages, which may include <ul style="list-style-type: none"> ○ Programme synopsis ○ Marketing plans ○ Proposals/ pitch presentations ○ Brochures and leaflets ○ Press releases ○ Scripts for on air promos ○ Product placement (in programme/ on air) 		25	10	15
	PC4. Coordinate with copy writers, promo producers etc. to create promotional material for the production		25	10	15
		Total	100	40	60
MES /N 2812 Manage Content Archival	PC1. Identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions)	100	25	10	15
	PC2. Convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions		25	10	15
	PC3. Ensure interim and final outputs meet quality standards		25	10	15
	PC4. Tag and store archived content in a manner that allows for easy access and retrieval.		25	10	15
		Total	100	40	60

MES/N0104 (Maintain workplace health and safety)	PC1. maintain one's posture and position to minimize fatigue and the risk of injury	100	10	5	5
	PC2. maintain first aid kit and keep oneself updated on the first aid procedures		10	5	5
	PC3. identify and document potential risks like sitting postures while using computer, eye fatigue and other hazards in the workplace		5	2	3
	PC4. accurately maintain accident reports		5	2	3
	PC5. report health and safety risks/ hazards to concerned personnel		10	5	5
	PC6. participate in organization health and safety knowledge sessions and drills		10	5	5
	PC7. identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency		10	5	5
	PC8. identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms		10	5	5
	PC9. identify aspects of workplace that could cause potential risk to own and others health and safety		5	2	3
	PC10. ensure own personal health and safety, and that of others in the workplace through precautionary measures		5	2	3
	PC11. identify and recommend opportunities for improving health, safety, and security to the designated person		5	2	3
	PC12. report any hazards outside the individual's authority to the relevant person in line with organisational procedures and warn other people who may be affected		5	2	3
	PC13. follow organisation's emergency procedures for accidents, fires or any other natural calamity in case of a hazard		5	2	3
	PC14. identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individual's authority		5	2	3
	Total	100	46	54	