

# Participant Handbook

Sector  
**MEDIA AND ENTERTAINMENT**

Sub-Sector  
**Film, Television, Radio,**

Occupation  
**Production Assistant**

Reference ID:  
**MES/ Q 2805, Version 3.0**



## Production Assistant





**Shri Narendra Modi**  
Prime Minister of India

“

Skilling is building a better India.  
If we have to move India towards  
development then Skill Development  
should be our mission.

”



## Certificate

### COMPLIANCE TO QUALIFICATION PACK – NATIONAL OCCUPATIONAL STANDARDS

is hereby issued by the

**MEDIA AND ENTERTAINMENT SKILLS COUNCIL**

for the

### SKILLING CONTENT: PARTICIPANT HANDBOOK

Complying to National Occupational Standards of  
Job Role/Qualification Pack: 'Production Assistant' QP No. 'MES/Q2805 NSQF Level 4'

Date of Issuance:

Valid up to: **January 25, 2027**

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

\* Valid up to date mentioned above (whichever is earlier)

Authorised Signatory  
(Media and entertainment skills council)



## Acknowledgements

Media & Entertainment Skills Council (MESCC) would like to express its gratitude to all the individuals and institutions who contributed in different ways towards the preparation of this “Participant Manual”. Without their contribution, it could not have been completed. Special thanks are extended to those who collaborated in the preparation of its different modules. Sincere appreciation is also extended to all who provided peer review for these modules.

The preparation of this manual would not have been possible without the Media and Entertainment Industry’s support. Industry feedback has been extremely encouraging from inception to conclusion and it is with their input that we have tried to bridge the skill gaps existing today in the Industry.

This participant manual is dedicated to the aspiring youth who desire to achieve special skills which will be a lifelong asset for their future endeavors.

## About this Book

This Participant Handbook is designed to enable training for the Production Assistant Qualification Pack (QP) with Ref. ID MES/ Q 2805. There are 4 National Occupational Standards (NOS) under this qualification pack. Each National Occupational (NOS) is covered across 7 Units in this book.

Key Learning Objectives for every NOS mark the beginning of the Unit for that NOS. In Table of Contents, you will find the module names with their corresponding NOS code. The symbols used in this book are described below.

## Symbols Used



Key Learning  
Outcomes



Steps



Time



Tips



Notes



Unit  
Objectives



Exercise

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# 1. Introduction

Unit 1.1 - Introduction to the Media and Entertainment

Unit 1.2 –Duties and Responsibilities of a Production Assistant





## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Explain the key features of the Media and Entertainment sector.
2. Discuss various processes and products of Media & Entertainment sector.
3. Learn about the role of Production Assistant in industry.
4. Identify the minimum requirement to become a certified Production Assistant.
5. Describe the work area of Production Assistant.
6. Identify the opportunities available for Production Assistant.

## UNIT 1.1: Introduction to Media & Entertainment

### Unit Objectives

At the end of this unit, you will be able to:

1. Describe the media and entertainment industry in India
2. Describe the growth expected in the media & entertainment industry
3. Explain the various products and processes of the industry
4. Identify some keywords used in the industry

### 1.1.1 Media and Entertainment Sector in India

The Indian media and entertainment (M&E) sector is one of the biggest in the world. It is placed as 14th largest in the world. This sector is 1.7% of Indian GDP and expected to be 2.2% of GDP with INR 4.5 lakh crores in 2022. The sector employs 9.3% of the workforce of our country and we are expecting it to be 17% till the end of 2017

From 2014 to 2018 Media and Entertainment sector has grown by approximately 11 percent CAGR which makes Media and Entertainment sector INR 1.43 trillion industry. It is estimated that Indian Media and Entertainment market will flourish to CAGR of 13.1% in FY 18-23 reaching at INR 2.66 trillion. The industrial performance of M&E sector is given in next figure.

Overall industry size (INR billion)	FY14	FY15	FY16	FY17	FY18	Growth in FY18 over FY17
TV	433.7	489.9	551.7	595.3	651.9	9.5%
Print	248.2	268.4	288.4	308.4	318.9	3.4%
Films	126.4	126.9	137.1	145.0	158.9	9.6%
Digital advertising	32.5	47.0	64.9	86.2	116.3	35.0%
Animation and VFX	41.0	46.5	53.2	62.3	73.9	18.6%
Gaming	20.3	24.3	27.6	32.4	43.8	35.1%
OOH	19.9	22.3	25.5	28.6	32.0	11.9%
Radio	17.2	19.8	22.7	24.0	25.9	7.9%
Music	8.5	10.2	11.2	12.6	14.4	14.7%
<b>Total</b>	<b>947.6</b>	<b>1,066.1</b>	<b>1,182.3</b>	<b>1,294.7</b>	<b>1,436.0</b>	<b>10.9%</b>

Source: KPMG in India analysis, 2018 based on primary and secondary research

Figure 1.1. 1 Revenue of M&E Industry

In 2018, digital advertising business grew 35% as compared to 2017. Another high growth sub-sector is Gaming which grew by 35.1% in FY 2018 as compared to FY 2017. The projected growth of industry for FY 2018 to 2023 is given in next figure.

Overall industry size (INR billion)	FY19	FY20	FY21	FY22	FY23	FY18-23 CAGR%
TV	746.4	855.3	959.1	1,066.6	1,179.6	12.6%
Print	338.5	357.8	378.6	400.8	424.9	5.9%
Films	171.7	185.4	199.3	213.9	228.8	7.6%
Digital advertising	154.7	202.6	263.4	339.8	435.0	30.2%
Animation and VFX	86.7	100.9	116.8	133.5	151.8	15.5%
Gaming	55.4	70.9	84.7	103.3	118.8	22.1%
OOH	35.7	38.6	42.0	45.7	49.7	9.2%
Radio	28.3	31.8	34.8	38.8	42.1	10.2%
Music	16.6	19.1	22.1	25.6	29.6	15.5%
<b>Total</b>	<b>1,633.9</b>	<b>1,862.5</b>	<b>2,100.7</b>	<b>2,368.0</b>	<b>2,660.2</b>	<b>13.1%</b>

Figure 1.1. 2 Projected growth of M&E Sector

India is one of the largest broadcasters in the world with approximately 800 TV channels, 242 FM channels and more than 100 community radio networks working at present. Bollywood, the Indian film industry is the largest producer of films around the globe with 400 production and corporate houses involved.

The Government of India keeps on pushing the Media and Entertainment industry by launching various schemes such as digitizing the cable TV to fill greater institutional funding, raising the Foreign investment from 74 per cent to 100 per cent in cable and DTH satellite platforms.

Government has also allotted industry status to the film industry for easy finance.

### 1.1.2 Employability in Media and Entertainment Sector

The Media & Entertainment sector employs 11-12 lakh people directly (as per 2017 reports) and if we consider indirect employments as well then count goes to 35-40 lakh people. The Media sector is highly dependent on advertising revenues and performance of Industry for economy outlook. This sector was having 4 lakhs workforce in 2013 and we expect it to reach 13 lakhs by 2022 which means employing 9 lakhs of additional employment in the period of 2013-22.

- 1/4th of the people employed in Media and Entertainment sector are from film industry.
- The Media & Entertainment sector has about 4.60 lakhs people employed, and is projected to grow at the rate of 13 % to reach 7.5 lakhs by 2017.
- The Media and Entertainment sector which is expected to grow at rate of 13.1 % by 2023 which means to reach 2.7 lakh crore of business for skilled professionals.
- Film & Television sector has a major portion of the workforce employed in media and entertainment. Digitization activities being done in both films and television arena are the key player for this demand.

### Workforce in the sector

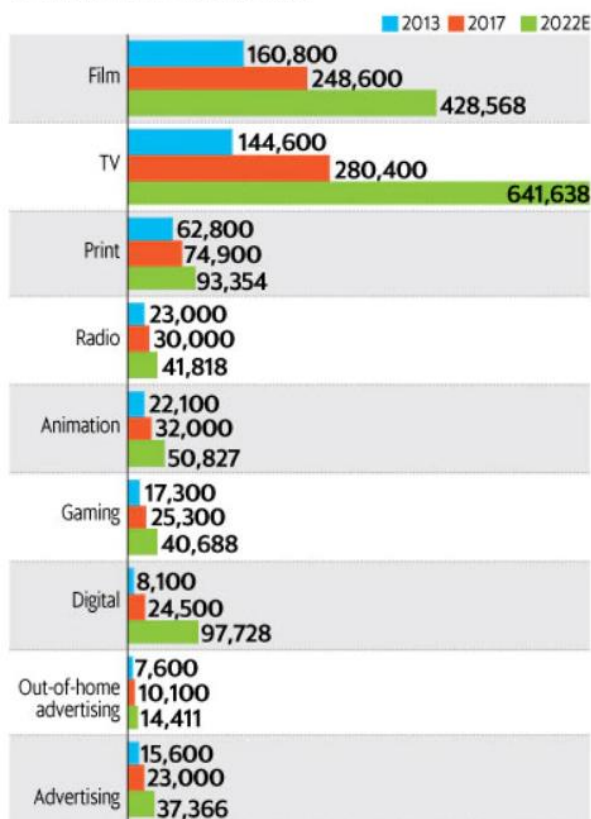


Figure 1.1. 3 Employments in Different Sectors of Media and Entertainment

### 1.1.3 Evolution of Media and Entertainment Sector

- Radio broadcasting came by Radio Club of Bombay in 1923 in India under the British rule.
- All India Radio (AIR), one of the largest radio networks in the world, started working in 1936.
- Doordarshan (DD) started the era of TV on Sept 15, 1959 in India.
- The Indian economy was closed until 1990, and no private player was allowed to enter the space. In the 1990s, the Indian film industry was completely fragmented.
- BBC launched its national service in 1995.
- In 1999, the government allowed private Indian Firms to set up their FM stations on a license fee basis.
- In May 2000, as part of Phase I of radio broadcast licensing, the auction was conducted and 37 licenses were issued, out of which 21 are operational in 14 cities.
- Approximately 1000 TV channels and 1052 radio stations are expected to be working by 2022.

### 1.1.4 Major Subsector and Segments

- The Indian M&E industry comprises several sub-sectors, such as television, radio, print media (including newspapers and magazines), films, animation and visual effects (VFX), Sound & Music, Amusement & Theme Parks, Art & Culture, and Event Management/Live Performances.
- Advertising industry is the major revenues generating part of the industry and the growth of the sector decides the overall growth of the industry.
- Although there is not much to export from this industry but imports have a considerable share in the economy like imports of newsprints, set-top boxes and antennae.

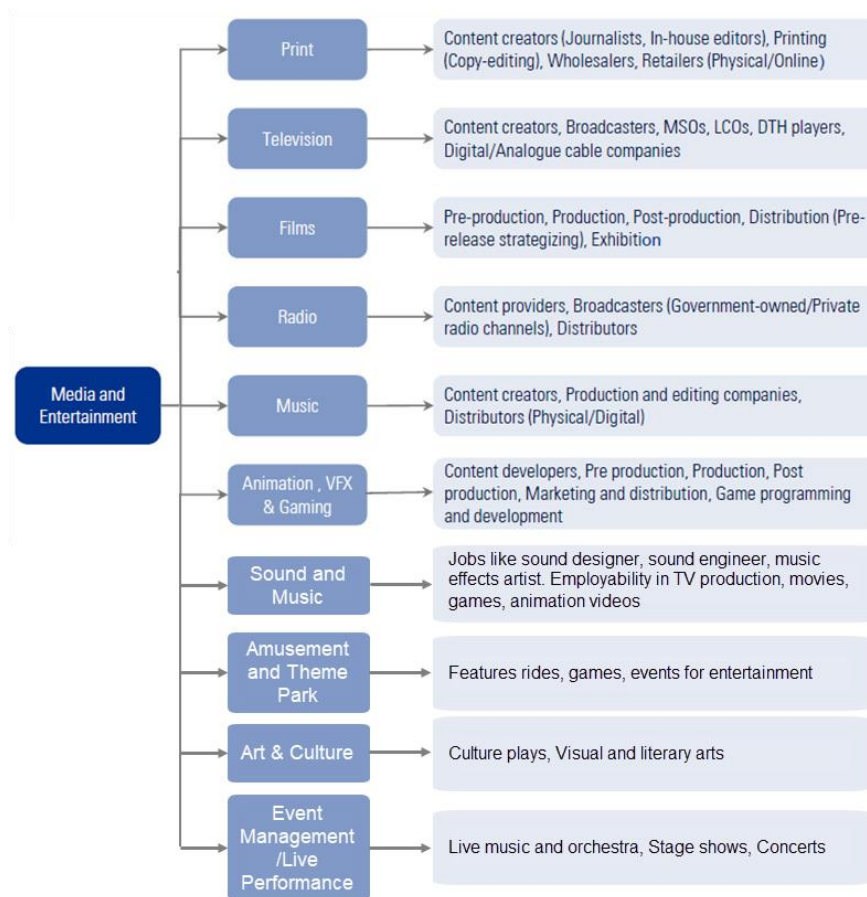


Figure 1.1. 4 Media and Entertainment Sector

- The industry is specific to cultural and ethnic backgrounds, and is organized around specific hubs that specialize in output for a given population segment. For example, the Mumbai film industry (Bollywood) is a key film hub in the country. A similar hub also exists in South India.



### Growth rate by sub-sector

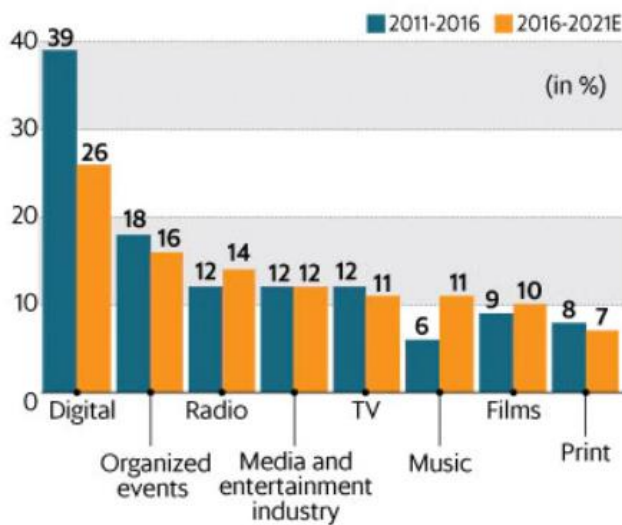


Figure 1.1. 5 Media and Entertainment Sector Growth Rates expected in 2016-2021

## 1.1.5 General Key Words used in this Book

**Animatic:** A series of images edited together with dialogues and sound is called animatic.

**Compositing:** Combining layers of images/elements into a single frame is called compositing.

**Composition:** Positioning character with respect to the background and camera is called composition.

**Creative Brief:** A document that captures the key questions for the production including the vision, objective of the target audience, budgets, project, milestones, timelines and stakeholders is called creative brief.

**Key Frame:** Key poses that start and end poses for a particular animation sequence are called key frames.

**Modeling:** Creation of three-dimensional models for animation using a specialized software is called modelling.

**Rendering:** Conversion of three-dimensional models into two-dimensional images with 3D effects is called rendering.

**Rigging:** Process of adding joints to a static three-dimensional model to aid movement during posing is called rigging.

**2D animation:** Moving pictures in a two-dimensional environment is called 2D animation like in computerized animation software.

**3D animation:** 2D animation with depth is called 3D animation. Examples include video games such as Halo and Madden Football.

**Animation:** Sequential play of various inter-related frames is called animation.

**Anticipation:** Anticipation are created through the preparation of an action.

**Aspect Ratio:** The width to height ratio of a tv picture is called aspect ratio.

**Background Painting:** An artwork done in the background of an animation is called background painting.

**CGI (Computer Generated Imagery):** Creation of Figures, settings, or other material in the frame using computer software is called CGI.

**Clean-Up:** The process of refining the rough artwork of 2D animation is called Clean-up.

**Computer Animation:** Any kind of animation created in computer is called computer animation.

**Frame:** one of a series of still transparent photographs on a strip of film used in making movies or animations.

**Frame Rate:** The rate of change of frames in an animation is called frame rate. It is measured in frames per second (fps).

**Graphics Tablet:** This is a device used to draw sketches.

**Pixel:** The smallest undivisible portion of an image is called pixel.

**Raster:** Rastering is the projections of various pixels on CRT screen to form an image.

**Rotoscoping:** Creation and manipulation of background images of an animation is called rotoscoping. This can be done manually as well as using computer software.

**Title Cards:** Title cards are also called FIR of an animation. Title cards give brief information about the animation.

**Tween:** The transition of one frame to another in animation is called tween.

**Vector:** Some of the artwork is created by vectors rather than pixels. This allows cleaner and smoother animation because images are displayed by mathematical equation solutions.

**CEL:** It is a cellulose sheet used to paint characters. In practice, it is now a day. plastic sheet in combination with the outline and coloring of a character, object, and/or special effect.

## Exercise-1



**Discuss the role of Media & Entertainment sector in India economy.**

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## Exercise-2

Discuss the employability of various sub-sectors in Media & Entertainment Sector.

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## UNIT 1.2: Duties and Responsibilities of Production Assistant

### Unit Objectives

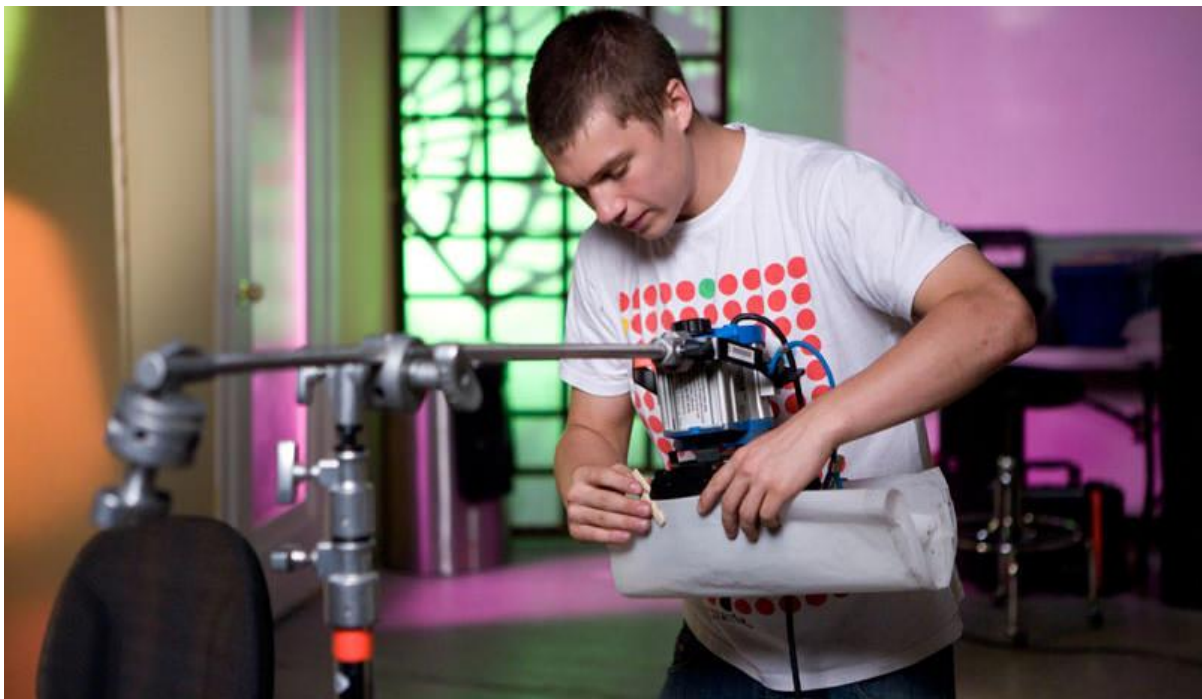


**At the end of this unit, you will be able to:**

1. Learn about the role of Production Assistant in industry.
2. Identify the minimum requirement to become a certified Production Assistant.
3. Describe the work area of Production Assistant.
4. Identify the opportunities available for Production Assistant.

### 1.2.1 Introduction to Production Assistant Job Role

Production Assistant in the Media & Entertainment Industry is an entry level position in the Production department and the person is responsible for providing support on all production activities.



*Figure 1.2.1 Production Assistant*

Individuals play an assistive/ supportive role across the production department and undertake with wide a range of activities. This may include logistics, co-ordination, preparing documents and checking that equipment and materials are in place. All the activities outlined below must be read in context of an “assistive” rather than “leading” role.

This job requires the individual to understand production techniques and the implications of various tasks on time, resources and budget. The individual must have some background in film making or content production. The individual must understand logistics and facilities required during filming. The individual must be able and willing to help on any task that facilitates production/ filming. The person should have good communication skills, be capable of understanding instructions and be able to work well as part of a team.

### 1.2.2 Job Profile of Production Assistant

A Production Assistant performs following tasks in the industry:

- Break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming.
- 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.
- 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.
- Set up, or assist in setting up, background action as directed by assistant directors and relevant departments.
- Liaise with assistant directors to ensure that there is adequate transport as required at key points during the filming day.
- Understand and comply with the organization's current health, safety and security policies and procedures.

### 1.2.3 Opportunities for Production Assistant

A Production Assistant or PA is an entry level position on a film or television set. A Production Assistant is responsible for various aspects of production. The Production Assistant has to do anything from getting coffee to making script copies as necessary. The Production Assistant involves a lot of work but this position takes benefit of a great learning experience.

- Medium range of salary with low educational investment.
- Opportunities in Movie production houses, news networks, and animation industry.
- Lots of opportunities to grow in the industry.



### 1.2.4 Key Professional Skills

A Production Assistant should be a good listener because no one likes to repeat themselves. Nowadays, Production Assistants are easily available in an Indian Film Industry, so be responsible for your work. You will not go longer in your job if you are late or lazy. You have to always be ready to learn each and every work on the set. A PA should be patient while doing work. You will be noticed and praised by someone if you are doing your work properly.

### Exercise



1. Who is a Production Assistant?

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2. What are the common industries where Production Assistant finds job?

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3. Discuss the job responsibilities of Production Assistant.

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4. What is the job of a Production Assistant and what are the opportunities?

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## 2. Production Activities and Coordination



Unit 2.1 – Production Activities and  
Coordination



MES/N 2809

## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming.
2. Lead, or support, the production unit toward successful completion of their tasks.
3. Track progress of filming against the production schedule and budget, in line with one's role.
4. Anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them.



## UNIT 2.1: Production Activities and Coordination

### Unit Objectives

At the end of this unit, you will be able to:

1. Break-down the production schedule into a daily task list and manage, or support in managing, these day to day activities during filming.
2. Lead, or support, the production unit toward successful completion of their tasks.
3. Track progress of filming against the production schedule and budget, in line with one's role.
4. Anticipate potential delays/ budget overruns, escalate these to relevant departments/superiors and identify ways to minimize them.

### 2.1.1 Production Activities

Film Production is the process of making a film including storyboarding, screenwriting, casting, location hunting, shooting, sound recording, editing and screening the final product before releasing a film for an audience. A Film is made in a range of various social, political and economic contexts using various cinematic techniques. Generally, a film making process involves a large number of people and many stages which we will discuss about them further.

Film production consists of five major stages:

#### Development:

Development of a Film starts with the Project Producer who selects a story from a popular book, an interesting play, a real life story, a renowned book or novel, etc. After selecting a good message giving story, the screenwriter writes a proper screenplay for the film for several months. The screenwriter and producer prepare a film pitch in order to attach actors and directors to the project for financial support. In the development of animation movies, a story develops and pitches by the director to an executive producer on the foundation of roughly created storyboards.



Figure 2.1 1 Development of a Film

**Pre-Production:**

Pre-Production is a process of filmmaking in which screenplay is finalized and it converts into a shooting script which is read by the actors, directors and all the crew members. Storyboard Artist prepare visual explanation of screenplay for cinematographers and directors. A proper budget is also made according to the location chosen for shooting the movie.



Figure 2.1 2 Pre-Production of a Film

**Production:**

Production phase involves the hiring of most common crew in filmmaking such as assistant directors, photographers, video and sound editors, etc. After that, lighting and dressing of the setup takes place. Actors wear the costumes and visit the makeup department. Finally, actors, directors and all the crews rehearse together and after taking many shots, complete film is recorded.



Figure 2.1 3 Production of a Film



### Post-Production:

When primary filming has completed, the project goes into the post-production phase. In this phase, a film is completely edited by the film editor through video editing software. Sound tracks and visual effects are added. Music tracks and Songs are composed and recorded with special sound effects. Finally, all the elements are mixed and the film is ready to be release.



Figure 2.1 4 Post-Production of a Film

### Distribution:

Distribution is the phase, where the film releases on cinema and to be available for an audience. The task of marketing and exhibition of the film is done by the professional film distributor. The Film is exhibited to the public through movie theatre, television, DVDs and also available to download via digital platforms. Nowadays, most popular platform for advertising and promoting the film is social media.



Figure 2.1 5 Distribution of a Film

## 2.1.2 Production schedule and Daily tasks

The Production schedule is a process of the film project in which the budget to be spend on the production is estimated for each phase of that project. The process of production schedule starts with the script written by the screenwriter. The script is examined and broken down into scenes to make a complete video. Each scene requires the resources to execute.

These resources consist of:

- Production Notes
- Cast Actors
- Sound Effects/Music
- Special Effects
- Vehicles/Animals
- Wardrobe
- Atmosphere
- Special Equipment
- Stunts
- Makeup/Hair
- Others

The Production Manager organizes a Production Board for everyday shooting schedule on the basis of the number of scenes. Determining the budget and nature of the film, some common crew positions are hired to give the film story, a specific vision for an audience. Some most common crew positions in filmmaking includes:

### **Storyboard Artist:**

Storyboard Artist design visual images to help the director and production designer communicate their ideas to the production team.



Figure 2.1 6 Storyboard Artist



**Director:**

Basically, the Director is responsible for creative decisions, storytelling and acting of the film.



Figure 2.1 7 Director

**Assistant Director:**

Assistant Director manages the shooting schedule and logistics of the production, and other tasks.



Figure 2.1 8 Assistant Director

**Film Producer:**

Film Producer hires the crewmembers for the film.



Figure 2.1 9 Film Producer

**Unit Production Manager:**

Unit Production Manager manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.



Figure 2.1 10 Unit Production Manager



**Location Manager:**

Location managers find and manage the film locations. Nearly, all pictures feature segments that are shot in the controllable environment of a studio sound stage, while outdoor sequences call for filming on locations.



Figure 2.1 11 Location Manager

**Production Designers:**

Production designer creates the visual conception of the film, working with the art director, who manages the art department, which makes production sets.



Figure 2.1 12 Production Designer



**Costume Designer:**

Costume designer creates the clothing for the characters in the film working closely with the actors, as well as other departments. Makeup and Hair designer, work closely with the costume designer in order to create a certain look for a character.



Figure 2.1 13 Costume Designer

**Casting Director:**

Casting directors finds actors to fill the parts in the script. This normally requires that actor's audition.



Figure 2.1 14 Casting Director



**Choreographer:**

Choreographer creates and coordinates the movement and dance – typically for musicals. Some films also credit a fight choreographer.



Figure 2.1 15 Choreographer

**Director of Photography:**

The head of the photography of the entire film, supervises all cinematographers and camera operators.



Figure 2.1 16 Director of Photography

**Production Sound Mixer:**

The head of the sound department during the production stage of filmmaking. They record and mix the audio on set- dialogue, presence and sound effects in mono and ambience in stereo. They work with the boom operator, Director, DA, DP, and First AD.



Figure 2.1 17 Production Sound Mixer

**Sound Designer:**

Sound Designer creates the aural conception of the film, working with the supervising sound editor. On Bollywood-style Indian productions the sound designer plays the role of a director of audiography.



Figure 2.1 18 Sound Designer



**Composer:**

Composer creates new music for the film.



Figure 2.1 19 Composer

There is another field of filmmaking i.e., making of animation film. Animation is a method in which pictures are manipulated to appear as moving images. Today, most animations are made with computer-generated imagery (CGI). Computer animation can be very detailed 3D animation. Other common animation methods apply a stop motion technique to two and three-dimensional objects like paper cutouts, puppets or clay-figures.

Let us take a look at some of the roles comprises of an animation team:

**Animation Director:**

An Animation Director is not just responsible for the quality of an animation; they are responsible for keeping it on brief and delivering consistent performance by assigning, or casting, the appropriate Animators. They must supervise and review the work created by the animators and make sure the project is delivered on time and on budget. It is not surprising that an animation director has to be a brilliant communicator.



Figure 2.1 20 Animation Director

**Copywriter:**

We need to address a common misconception that a Copywriter has nothing to do with copyright. Instead of dealing with legal exclusivity, a copywriter is in charge of producing written content. This writing is primarily used for the purpose of advertising and marketing. A copywriter's work might consist of creating anything from an SEO-rich blog post to a commercial script.



Figure 2.1 21 Copywriter

**Illustrator:**

An illustrator is an artist who combines 2D art, design and digital dexterity to develop an idea and produce original content for an animation. An illustrator has to be flexible with their designs, and be able to adapt their work to the feedback a client gives them. Consequently, an illustrator needs to have good communication skills in order to get a feel for what a client wants during a particular job.

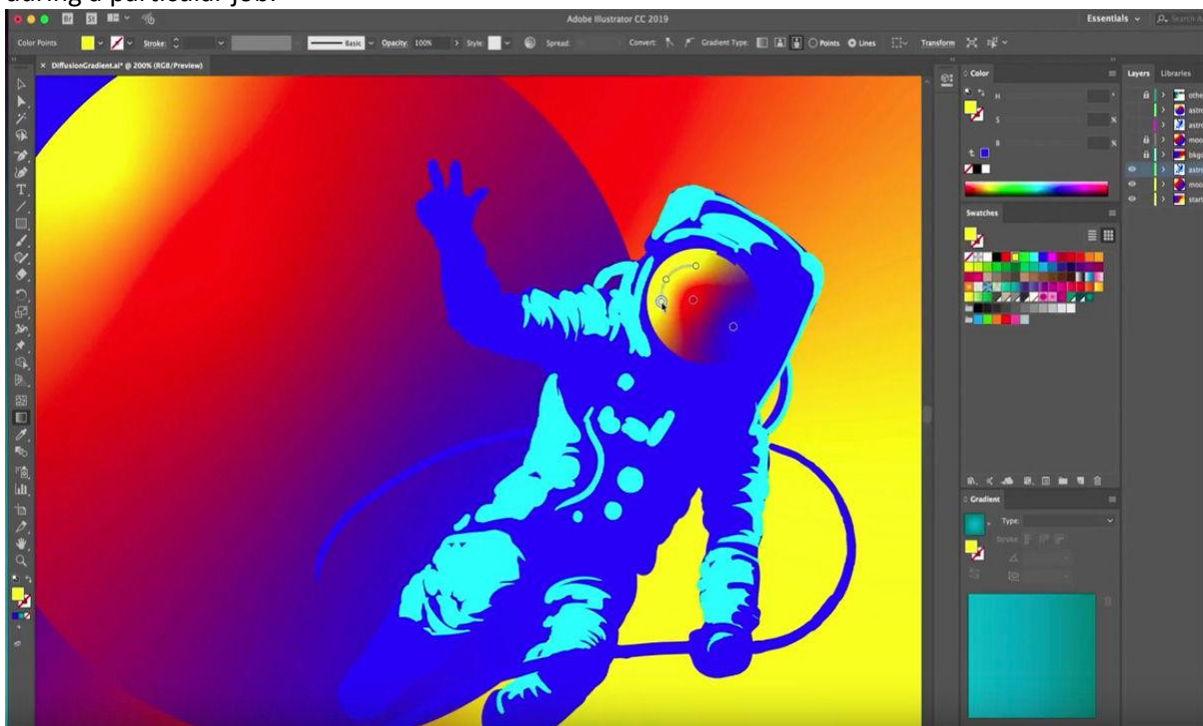


Figure 2.1 22 Illustrator



**Motion Graphics Designer:**

Motion Graphics Designers put content that contains graphic design, animations and visual effects. Logos, typography, illustration and shapes all are interact in a way that tells a compelling story. Graphic designer has also to do work on the font choices, positioning and iconography while making an animation.



Figure 2.1 23 Motion Graphics Designer

**Sound Designer:**

A sound designer provides the sound to accompany the screen action. Depending on your budget, the requirements of a sound designer may change. In a cheaper production, the sound designer typically will manipulate previously composed or recorded audio to create a desired mood or effect. In a more expensive project, a sound designer will actually source and record the audio/sound effects themselves.



Figure 2.1 24 Sound Designer

**Visual Effects Artists:**

The world of visual effects (VFX) is diverse. As a visual effects artist, you will be responsible for creating what is either impractical or impossible to film. One day, you might be creating an explosion through special effects; the next you might be doing visual clean up and removing a car number plate from a video.



Figure 2.1 25 Visual Effects Artist

**3D Character Designer:**

A 3D character designer needs to be proficient at both computer graphics and 3D modeling in order to bring their character to life. This is a job for someone with an eye for small detail, as this is what makes an animation come alive. The character designer plays a pivotal role in the creation of an animation because it is the characters that drive the story, no matter if it is corporate or creative.



Figure 2.1 26 3D Character Designer



### 2.1.3 Coordination with Artists & Support Staff

A Production Assistant is a member of the film crew engages in various aspects of filmmaking and television. Production Assistants on films are sometimes coordinates with individual actors or filmmakers. They have to do various tasks on the movie set of a filmmaking project while coordinating with Artists.



Figure 2.1 27 Production Assistant Coordinating with Staff

- Production Assistants may be asked to evaluate a movie's daily rushes for a film director and actors or help the film editor to alter a scene. They are also asked to setup props on set and negotiating with the directors and actors on how a scene should be shot.
- Most PAs work with many people since their job requires them to complete their specific commitments. Therefore, they must be proficient with their communication skills.
- PAs can be asked by any member of the film crew to complete a job talking to each other in person or across technological devices such as a cellphone.
- Aspiring PAs must also to be attentive on the set since they may be asked to complete any job for anyone at any time through any medium of communication.
- In addition to improving their communication skills and readiness, PAs must adapt to their film set environment.
- Normally, PAs have to work for the people who are usually superior to them within the film crew and their staff including production coordinator, screenwriter, producer, and especially the film's director.
- Office PAs usually spend most hours in the production office handling tasks such as phones, deliveries, script copies, lunch pick-ups, and related tasks in coordination with the production manager and production coordinator.
- Production Assistants have to assist Control Room staff with broadcast operations. They have to cooperate with Studio Operations Staff on daily schedule and provide support for all production processes.

## 2.1.4 Documentation

Production Assistants face various tasks on the movie set of a filmmaking project. Sometimes, they may be asked to do a few tasks related to documents such as to input data in a computer, sort letters in the mail room. They have to do tasks in production office such as handling calls, deliveries, script copies, facilitating communication between departments, distributing paperwork as mandated by the Assistant Directors.



Figure 2.1 28 Documentation work doing by Production Assistant



## Exercise



1. What are the activities processed in Film Production? Describe briefly.

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2. What are the resources required to execute the scenes?

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3. Who hires all the crew members for the Film Production? Write name of some crew Members?

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4. What is Animation? Name the person responsible for making the story alive through Animation?

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5. For whom, the Production Assistant have to work mostly?

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## 3. Managing Content



Unit 3.1 – Archiving raw footage & final records



MES/ N 2812

## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions).
2. Convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions.
3. Ensure interim and final outputs meet quality standards.
4. Tag and store archived content in a manner that allows for easy access and Retrieval.

## UNIT 3.1: Archiving Raw Footage & Final Records

### Unit Objectives

At the end of this unit, you will be able to:

1. Identify content that needs to be archived (this usually includes the finished product and in certain cases raw footage and older versions).
2. Convert content (or supervise conversion of content) into the required format and according to accepted file naming conventions.
3. Ensure interim and final outputs meet quality standards.
4. Tag and store archived content in a manner that allows for easy access and retrieval.

### 3.1.1 Archiving raw footage and final records

An Archive is a collection of ancient records of files. Archive contains raw or original documents that have collected by an individual or organization for lifetime. Generally, Archives consists of records that are selected for long-lasting conservation of their cultural and historical value.

Archiving raw or original footage becomes complicated due to the large size of files and the use of codecs. The need of specific codecs creates a possibility for footage becoming unreachable. It is recommended that original camera footage as well as digital files of the completed project should be archived after editing.



Figure 3.1 1 Archiving or backup of finished project

To archive raw footage & final records, some points should be noted:

- Maintain an identical copy of the file structure of the authentic media files when copying to a backup device. The additional data and folder format are needed to give assistance to the editing software in supporting and read the camera data properly.
- Files are not backed up, if there is only one copy of that file. Files should be stored in at least two locations and two formats of backup should be used. To archive the files, optical media such as Blu-Ray Discs or Tape-based archive should be used.

### 3.1.2 Types of Footages

Generally, there are three types of footages used in video production. All the footages have their different function. These footages are as follows:

#### **A-Roll Footage:**

A-Roll Footage is that part of media that express the article or a story such as a news article or an interview of a specific person. A-Roll is the basic audio and video footage that involves one or more people talking with each other about a specific matter. A-Roll is the dynamic way of communication in most news programs, documentary films, reality shows and live telecast.



Figure 3.1 2 A-Roll Footage



**B-Roll Footage:**

B-Roll Footage work as the visually supporting footage for A-Roll. Let's think of a video that tells the information about a living place in which if the A-Roll footage discuss about residence, then B-Roll shows a house. So, B-Roll footage used to make a video more interesting and attractive for an audience.



Figure 3.1 3 B-Roll Footage

**A+B Roll Footage:**

A+B Roll footage means the combination of footages. A-Roll and B-Roll footage can be combined by using editing software to talk about an information or a story in more attractive way. Let's assume a video, in which a news anchor in the studio conveying his news portion. Then, while the audio of that news continues, B-Roll footage helps the audience by showing the content of the news visually that what about the anchor is giving information.



Figure 3.1 4 A+B Roll Footage



### 3.1.3 Basic terms of Video and Audio records

In a Filmmaking process, various audio and video contents are used. Here is a list of some basic terms used in making video and audio record of a film.

#### **Amplifier:**

An Amplifier is a component that increases the gain or level of an audio signal.



Figure 3.1 5 Amplifier

#### **Bandwidth:**

Bandwidth is the range of frequencies within a device operates. Bandwidth can also refer to the transmission capacity of an electronic communications device or system.



Figure 3.1 6 Bandwidth

**Digital Audio Server:**

Essentially a hard drive, a digital audio server stores compressed audio files (like MP3 or WMA).

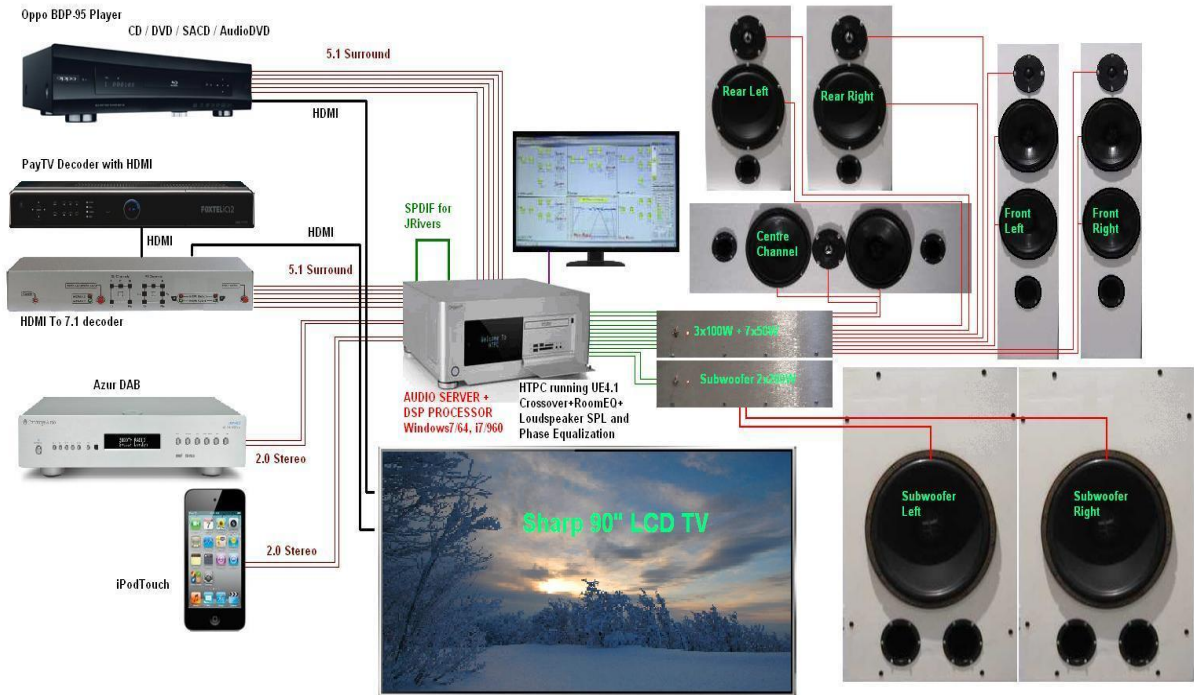


Figure 3.1 7 Digital Audio Server

**Direct Stream Digital:**

A format for encoding high-resolution audio signals. It uses a 1-bit encoder with a sampling rate of 2,822,400 samples per second (verses 44,100 for CD).

**Serenade DXD/DSD/High Resolution Music Workstation - Affordable and Portable**

Figure 3.1 8 Direct Stream Digital





**Frequency:**

The number of cycles (vibrations) per second. In audio, audible frequencies commonly range from 20 to 20,000 cycles per second (Hz).

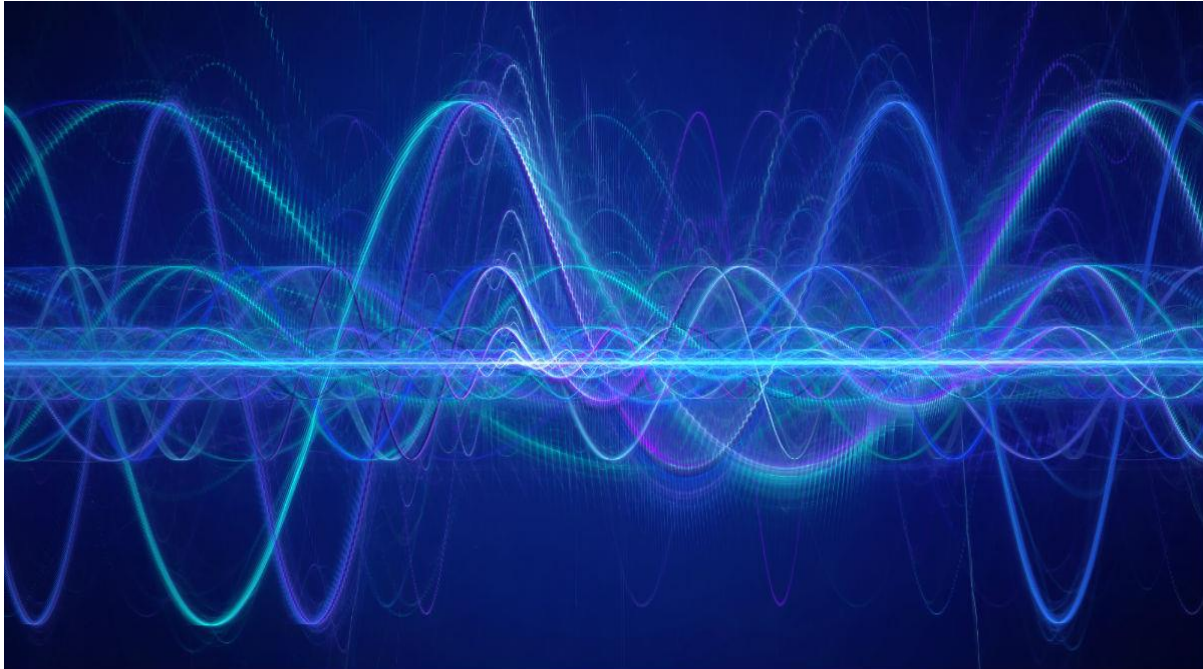


Figure 3.1 11 Frequency

**Graphic Equalizer:**

A type of equalizer with sliding controls that creates a pattern representing a graph of the frequency-response changes.

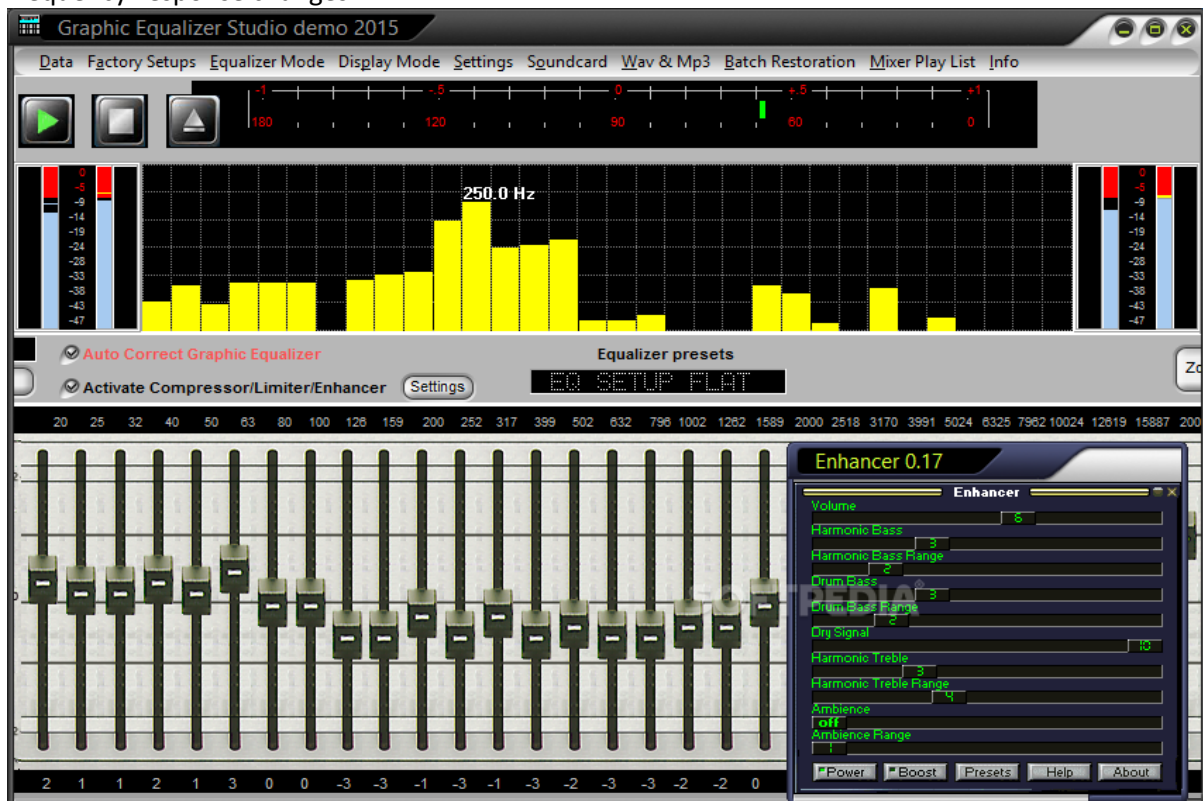


Figure 3.1 12 Graphic Equalizer

**HDR:**

Hard-Drive Recorder. Device that uses a computer hard drive to store compressed digital audio and video signals.



Figure 3.1 13 HDR Recorder

**Processors:**

Anything that processes an incoming signal in some way. Sound processors, for example, can decode a Dolby Digital signal to send to an amp so you can hear it.



Figure 3.1 14 Processors



**Aspect Ratio:**

The ratio of image width to image height. Common motion picture ratios are 1.85:1 and 2.35:1. Television screens are usually 1.33:1 (also known as 4:3).

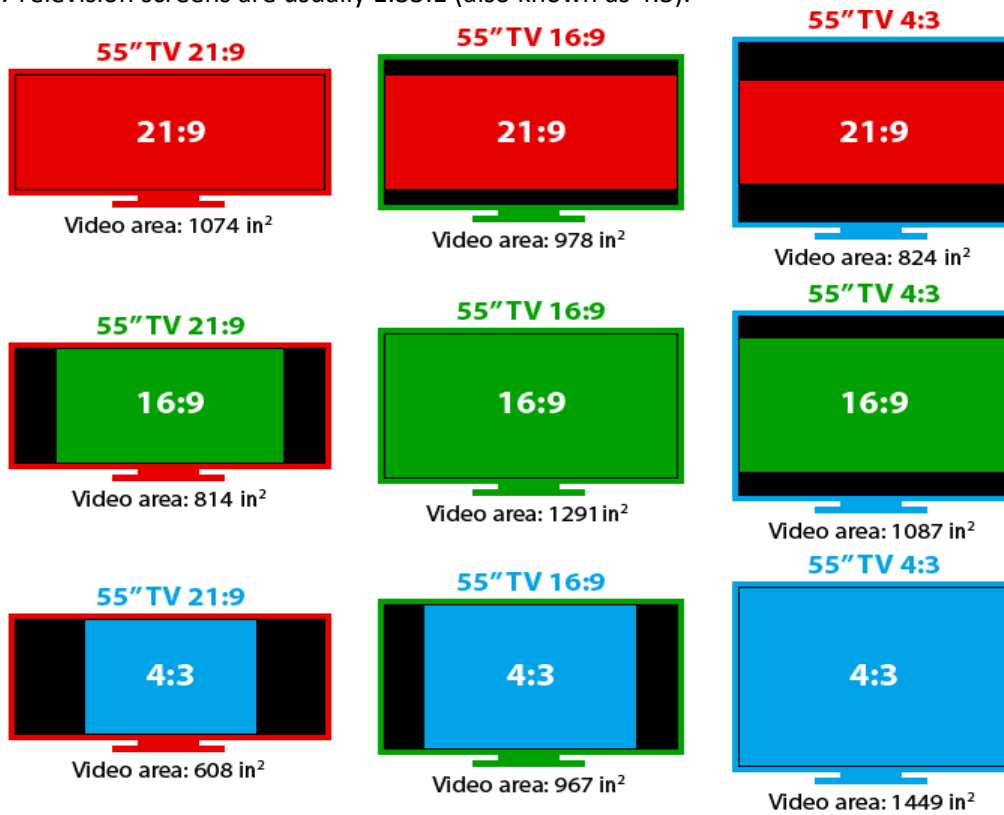


Figure 3.1 15 Aspect Ratio

**B-Roll:**

Supplementary video of scenes and interviews used to complement the primary video.



Figure 3.1 16 B-Roll Footage

**Cathode Ray Tube:**

(CRT) Analog display device that generates an image on a layer of phosphors that are driven by an electron gun.

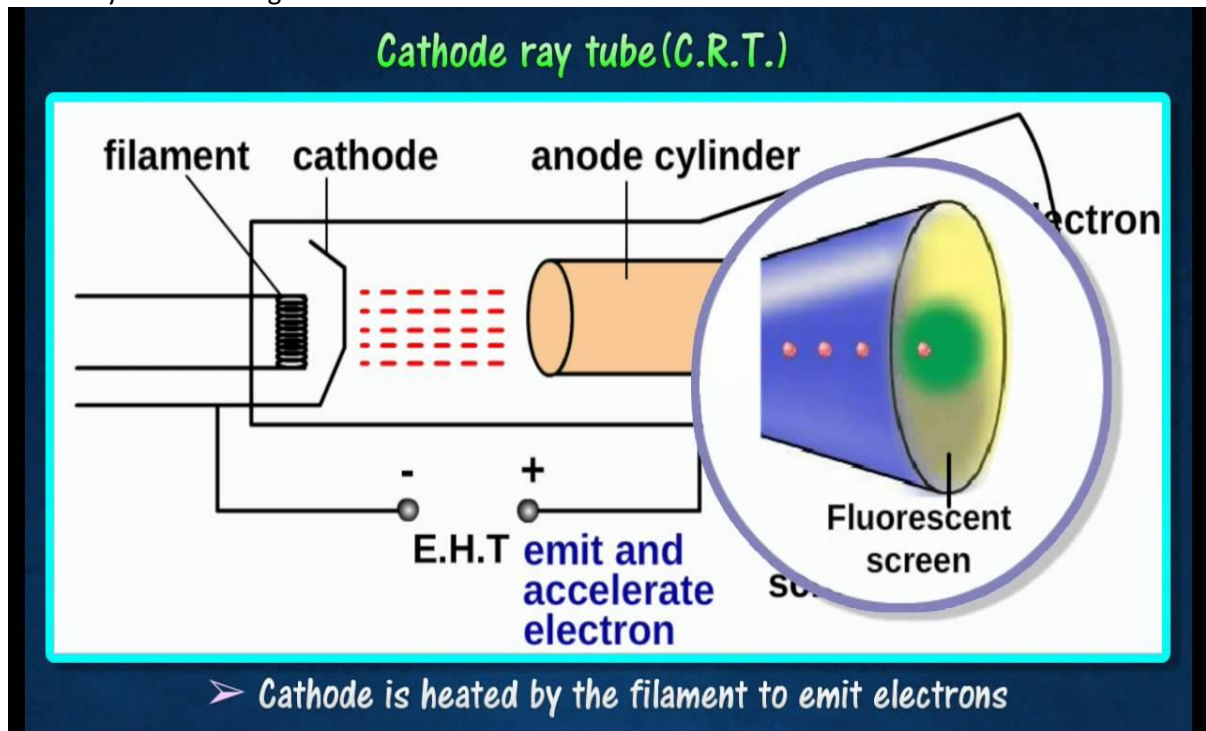


Figure 3.1 17 Cathode Ray Tube

**Codec:**

Mathematical algorithms used to compress large data signals into small spaces with minimal perceived loss of information.

**Continuously enhanced codecs**

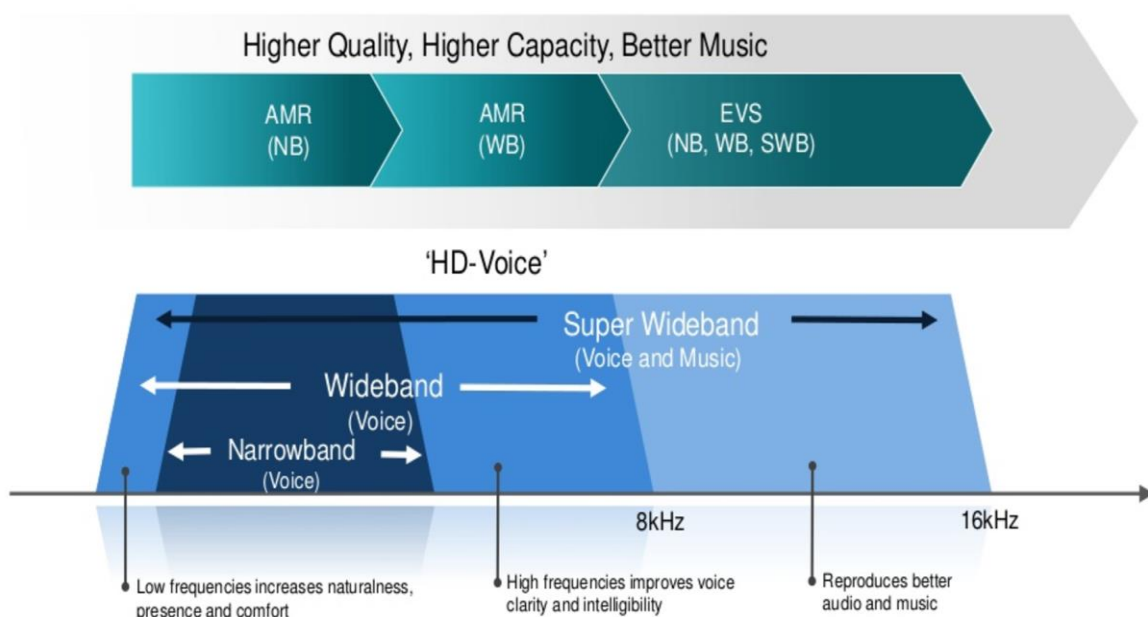


Figure 3.1 18 Codec

**Contrast:**

Relative difference between the brightest and darkest parts of an image. A contrast control adjusts the peak white level of a display device.



Figure 3.1 19 Contrast

**DVD:**

Officially known as the Digital Video Disc through marketers, unofficially refer to it as the Digital Versatile Disc. DVD uses a 5-inch disc with anywhere from 4.5 GB (single layer, single-sided) to 17 GB storage capacity (double-layer, double sided).



Figure 3.1 20 Digital Video Disc



**High-Definition:**

An image that has a higher resolution and is clearer than other formats. It is widely accepted that 720p is the “bottom-end” on HD.



Figure 3.1 21 High-Definition Image

**Laser Disc:**

Now-defunct 12-inch disc format with excellent analog, FM recorded video image, and either analog or CD-quality PCM-encoded audio.



Figure 3.1 22 Laser Disc

**LCD:**

Liquid Crystal Display. A display that consists of two polarizing transparent panels and a liquid crystal surface sandwiched in between. Voltage is applied to certain areas, causing the crystal to turn dark.



Figure 3.1 23 Liquid Crystal Display

**Video Mapping:**

A technology to “paint” multiple video sources onto a stage or building where the image can be tightly trimmed around stage or building elements without necessarily needing multiple video projectors.



Figure 3.1 24 Video Mapping

## Exercise



1. What is an Archive?

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2. Discuss the points to be consider when archiving raw footage and final records.

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3. How many types of Footages? Describe each of them briefly.

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4. What is the work of an Equalizer?

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5. What is the range for audible frequencies?

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## 4. Assisting Production Staff

Unit 4.1 – Liaising & Supporting Production Staff & Artist



MES/ N 2815

## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Liaise with assistant directors and support the production.
2. Support and liaise with artists.
3. Relay clear cues from assistant directors to artists.
4. Set up, or assist in setting up, background action as directed by assistant directors and relevant departments.

## UNIT 4.1: Liaising & Supporting Production Staff & Artist

### Unit Objectives

At the end of this unit, you will be able to:

1. Liaise with assistant directors and support the production.
2. Support and liaise with artists.
3. Relay clear cues from assistant directors to artists.
4. Set up, or assist in setting up, background action as directed by assistant directors and relevant departments.

### 4.1.1 Liaising & Supporting Production Staff & Artist

A Film Production Assistant job involves everything in film production, from dealing with the crew members to arranging producer's departmental work. This job requires good administrative, mutual and technical skills. The basic tasks of a film production assistant include:

1. Liaise with assistant directors to ensure that there is adequate transport as required at key points during the filming day.
2. Keep assistant directors informed of shot progress, and of potential delays and changes to the schedule.
3. Maintain accurate records of artists on set, and of lunch and wrap time.
4. Liaise sensitively with artists of differing temperaments.
5. Brief artists and contributors on studio or location codes of practice.
6. Liaise between relevant people to ensure the swift and effective movement of performers and contributors between the set and unit base.
7. Distribute call sheets and other paperwork promptly and efficiently.



Figure 3.1 25 Production Assistant liaising with Assistant Directors



During the film production, the production assistant needs to know and understand:

1. The basic vision of the creative team, as appropriate for the role. The basic specifications of the production brief (shooting locations, time, availability, size of crew) as appropriate for the role.
2. Needs of artists and crew during stand by, rehearsals and takes. The demands placed on a 1st assistant director.
3. The importance of promptly issuing paperwork and passing on information regarding artists' and contributors' release times.
4. The importance of monitoring the whereabouts of performers, contributors and crew when they are not on set.
5. Factors likely to cause delay to production activities, how to relay cues to artists and contributors. What is required in terms of background action.



*Figure 3.1 26 Production Assistant trying to understand*

During the film production, the production assistant needs to know and understand how to:

1. Maintain records of artists' call times, presence on sets, lunch and wrap times. Interpret the parts of the production brief provided (e.g.: details on background action, details on locations and transport needed etc.)
2. Understand the vision and instructions of assistant directors. Communicate effectively and sensitively with artists of differing temperaments.
3. How to prepare a work schedule/ sequence of activities, maintain a record of these activities, and inform relevant personnel regarding any delays or issues.
4. Communicate finalized action plans for all team/crew members. Identify issues that may arise during production/post production and explore options to resolve them proactively.
5. Manage decision on suitable course of action. Interpret managerial decisions and communicate them to the film crew. Communicate and assist properly about project requirements there by facilitating team development.
6. Help the team balance their creative desires with the requirements of the production. The team meets all the technical and creative project requirements.



*Figure 3.1 27 Production Assistant understanding the instructions*

## Exercise



1. What are the basic tasks of a Film Production Assistant?

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2. To whom the Production Assistant informs about the changes in Production schedule?

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3. Write some points on Do's and Don'ts of a Production Assistant work?

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# 5. Health & Safety

## Comply with Workplace



Unit 5.1 – Safety, Health, and Hygiene

Unit 5.2 – First Aid

## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Observing and understand the current health, safety, security policies and procedure of organization.
2. Understand the safe working practices pertaining to own occupation.
3. Understand the government rules and policies related to the health and safety including emergency procedures for accidents, illness, fires or others.
4. Identifying the person responsible for health and safety in the working area, including those persons whom to contact in emergency.
5. Identifying the security signals in the workplace fire alarms, staircases, fire warden stations, first aid and medical rooms.
6. Identifying the possible work hazards in the working area which can cause risk to others health and safety.
7. Ensuring own and others health and safety in the workplace through precautionary measures.
8. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.
9. Identify and correct the cause of accidents, illness, and fires in your working area and within the limits of individual's authority.

## UNIT 5.1: Maintain Workplace Health and Safety

### Unit Objectives

**At the end of this unit, you will be able to:**

1. Observing and understand the current health, safety, security policies and procedure of organization.
2. Ensuring own and others health and safety in the workplace through precautionary measures.
3. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.

### 5.1.1 Introduction:

Emergency evacuation is needed when staying within the building not safe anymore. Every organization has an evacuation procedure. Every organization has a safe place within the organization compound or outside the organization compound where all employees are expected to assemble in case of an emergency evacuation. The team leader guides the team and takes them to safe place. It is very important in these cases, to assemble at the safe area immediately.

If you do not reach the safe area on time, the team leader who is responsible for your safety will send someone to look for you. This will put the other person's life in danger.

#### Conditions for Evacuation

Emergencies which require immediate evacuation includes:

- Explosions
- Fires
- Earthquakes
- Hurricanes
- Floods
- Workplace violence
- Toxic material releases
- Tornadoes
- Civil disturbances

#### Every company has:

- **An evacuation policy.** All the TLs are responsible for informing their employees about it. When the TL is informing you about these details, pay attention. This negligence could cost lives.
- **A designated place for emergencies.** Ensure that you know where it is.
- **A “buddy system” for individuals with special needs or disabilities.** If you are a buddy to someone, ensure that your buddy is safely out of the premises with you.



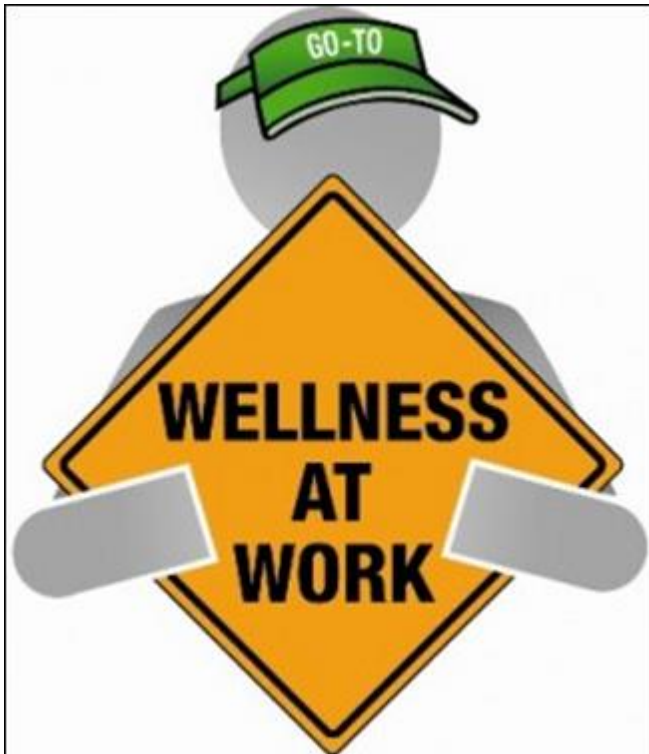


Figure 5.1.1 Conditions for evacuation

- **Floor plans with evacuation routes in work areas.** Ensure that you understand it so that you can use it in time of need.
- **Assembly areas.** These are the areas where you are required to assemble after evacuation.
- **Periodic evacuation drills.** Ensure that you pay attention during those drills. You need to save your life and you can be helpful in saving someone else's life too.

## 5.1.2 Mock Drills/ Evacuations

The responsibility of the safety of the workers in case of emergency is on the fire safety and evacuation workers. These workers need to go through the training to know the duties and responsibilities. In a workplace, the practice drill should be done in every 3 months under simulated fire conditions so that the workers know the techniques of saving their and other life. By practicing in the fire drills, all the worker's area able to know the lifesaving method required in case of emergency.

Fare the exercises designed check the staff response as per emergency. It is also a test of the emergency staff, working staff and other members of fire safety department. Sometime the drill is not successful but that's okay because human learn from previous mistakes. But it is important for all the members that they correct their mistake on time. Sometime all the mistakes were not done by the members of staff, the mistake is done the faulty equipment and safety plans. But, there is a need of staff training periodically.



Figure 5.1.2 Mock Drills

There are two vital components for preparing the fire safety plan which are written below:

1. An emergency action plan, which tells the procedure to be optimized in case of emergency.
2. A fire prevention plan, which tells the methods to be optimized to cool the fire as soon as possible.

You need to participate in arranged by organization for your personal safety and also for others safety. These drills help you in understanding the

Fire safety and evacuation plans sketch staff duties and accountabilities in time of emergency. Continuing training is required to help safeguard that the employees are conscious of those duties and responsibilities. Firefighting trainings serve as a prospect for staff members to validate, under replicated fire conditions, that they can perform those duties and responsibilities safely and efficiently. It's also a time for the workers or employee to demonstrate about the defend-in-place strategies and also the workers are able to take advantage of facility's fire protection features and exit facilities to protect the people in their care.

Fare excellent exercise designed to evaluate staff response to a replicated emergency. The fare is also a test of facility's fire safety/evacuation strategies and staff training programs. It is not essential that all run smoothly. That's okay, so long as staff and the organization understand from them and correct mistakes made. It's vital, therefore, that there be an analysis of each drill so that any problems met can be addressed. Perhaps the problems are due to unfinished or outdated fire safety/emigration plans. Perhaps there's a need for further training of staff.

The two essential components of a fire preparedness plan are the following:

1. An emergency action plan, which details what to do when a fire occurs.
2. A fire prevention plan, which describes what to do to prevent a fire from occurring.

### 5.1.3 Medical Emergencies

Everyone plans for emergencies. That is the reason why we keep a first aid kit with ourselves. At work, however one is exposed to a lot of stress and physical activity. This could lead to certain medical emergencies. It's better to be prepared with the first aid measures and knowledge of implementing them on ourselves and on others. This module equips you with that information. Pay attention to these medical emergency procedures to understand how to conduct you in these

crucial movements. Pay attention during these sessions. You might be able to save your own and your friend lives.

### 5.1.3.1 In case of Medical Emergency

A medical emergency is a situation in which a worker met in accident and needs medical help. The medical injury may be severe or life threatening. Some situation where:

- Person is not inhaling
- Heart attack or stock
- Heavy or severe bleeding
- Electric Shock
- In case of Poisoning
- Person get somebody Burns

In case of medical emergency, the person or victim requires the immediate help. Sometime the person need attention before the you call the emergency helpline.

It is important to know or remember the number of emergency helpline or Emergency Medical Service (EMS) for the safety of self and other workers.

#### **DON'T**

- Let the victim to eat or drink anything.
- Confine the victim
- splash any fluid on victim face or on injury.
- shift the victim to another area or place unless it is the only way to protect the victim.

#### **Bleeding**

- Apply any type of pressure on the wound of victim with the help of bandage or any other means.
- Elevate the wound to slow the bleeding.
- When necessary, apply the pressure on pressure points near wound to block excess bleeding.

#### **Fainting**

- Fainting is a loss of consciousness which is due to temporary reduction flow of blood in the victim's brain.
- The unconsciousness of the victim may lead to more injury in the workplace.
- Slow pulse of the victim.
- The pale, cold skin and sweating of the victim.

#### **Causes of fainting:**

- Eating or drinking lack of fluids which is also known as dehydration.
- The low blood pressure of victim.
- Due to lack of sleep.
- Over exhaustion of the worker

**First Aid for Fainting:**

- Lie down the victim on the back and raise the legs above his heart level.
- Ensure the clearance of victim's nose.
- Check for indication of coughing, or breathing problem.
- Loose the tight cloths like neck ties, collars, and belts.
- If the victim remains unconscious from the 1 minute, call the EMS as soon as possible.

**Shock**

The shock occurs in the human body on the failure of circulatory system. When insufficient amount of oxygen is reached in the body tissue, the shocks also occur. This condition is treated as soon as possible if not, it may lead to organ failure, and may cause death. Shock becomes worse by fear and pain of victim.

**First Aid for shock:**

- If possible, keep the victims in lying down position.
- Raise the legs 10-12 inches from the ground level unless you suspect an injury in back and bone.
- If the victim is feeling cold, then cover him. If the victim is feeling hot, then don't make suffocation by covering him.
- If the victim starts vomiting, then move the victim to the suitable place.
- Loosen the tight clothing.

**Muscle Cramps**

- Stretch out the affected muscle of the victim to counterbalance the cramp part of the body.
- Firmly massage the cramped muscle.
- Apply some kind of moist heat on the affected area.
- If the cramp remains in the muscle, get medical help as soon as possible.
- Rest- avoids movements and activities that cause pain.
- Apply the ice on the cramped muscle it may reduce the pain and swelling of the muscle.
- Applying the light compression like elastic bandage on the affected area may reduce the swelling.
- Raising the affected area above the heart level may reduce the swelling as well as pain.

**Fractures**

As we all know about the fracture that is the crack or break in the bone.

**Dislocation**

A dislocation occurs when the bone slips out from the specified location. It generally occurs in the shoulders, thumb, elbow, fingers, lower jaw and other movable joints.

**First Aid for Dislocations & Fractures:**

- Immobilize the effected part.
- Stabilize the effected part
- Use a cloth as a sling.
- Use board as a sling.



### 5.1.4 First Aid

First aid is the assistance given to any person suffering a sudden illness or injury with care provided to preserve life, prevent the condition from worsening, or promote recovery.

Kits vary in contents but most kits have the following items:

- Band-Aids / Adhesive bandages
- Gauze pads and tape
- Scissors, cold pack
- Wound bandage / compress
- Eye pads / eye wash solution
- First aid / burn cream
- Antibiotic ointment
- Face shield or barrier mask for providing CPR
- Forceps / tweezers
- Disposable thermometers
- First aid instruction booklet

### 5.1.5 Personal Protective Equipment's (PPE)

Personal protective equipment (PPE) refers to protective clothing, helmets, goggles, or other garments or equipment designed to protect the wearer's body from injury or infection. The safety by protective equipment includes electrical, heat, physical, biohazards, chemicals, and airborne particulate matter.



Figure 5.1.3 Personal Protective Equipment's

In the workplace, there are many situations which require immediate first aid to the victim and many countries have made some regulation, legislation, and guidance which specify the minimum level of first aid to be given to the victim. For this, the worker needs the special training and area for achieving the immediate first aid. To achieve this, the training should be given by specialist first aid officer and necessary training given by learning institute. The training of first aid does not need any type of specific tools and equipment but may involve the improvisation with material offered at the time of training.

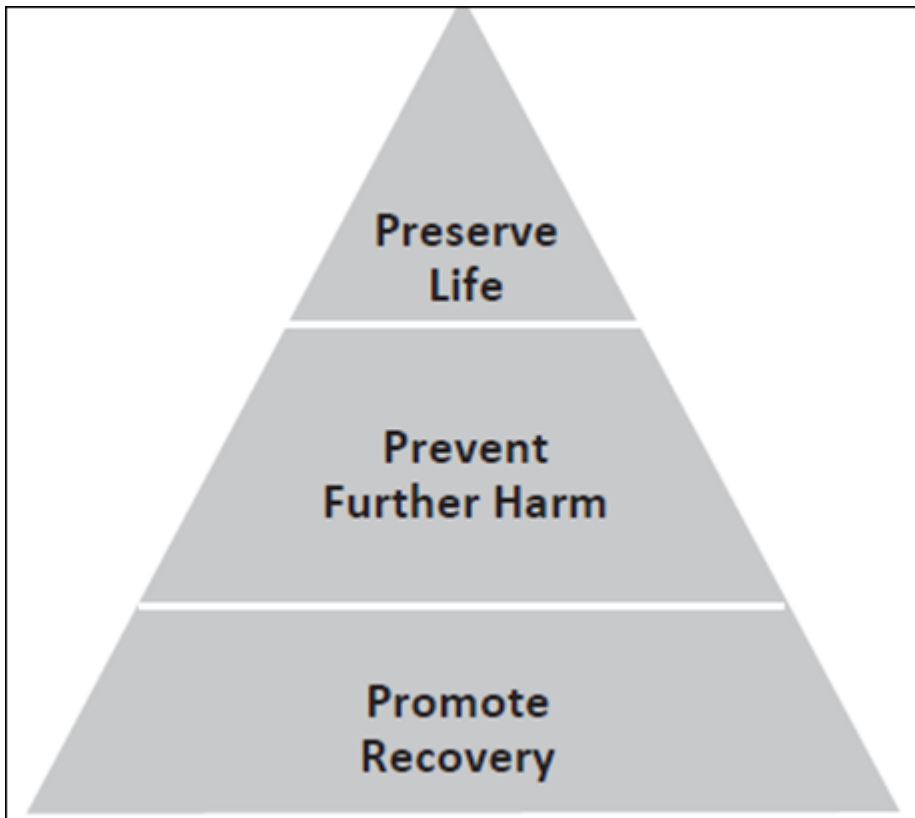


Figure 5.1.4 First Aid pyramid

While delivering First Aid always remember:

- To prevent from degradation.
- Act deliberately and confidently with the victim.
- The timings of Golden Hour should be first 60 minutes from an accident.
- The timings of Platinum Period should be first 15 minutes following an accident.
- Prevent the body shock and choking.
- Stop bleeding from the wound.
- Loosen the clothes of victim.
- Regulate the respiratory system of the victim.
- Avoid crowding near the victim.
- Take the victim to safe place or hospital near the workplace.
- Attend the emergencies situation with ease and without fear.
- Always remember to not overdo. Because the person giving the first aid is not doctor.



3. What is an accident and what are the types of accidents?

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4. Discuss the types of fire-extinguisher and their uses?

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5. Write a short note on health and hygiene?

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6. What are the common components of First-Aid kit?

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7. What are the symptoms of shock and what should be the first-aid?

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8. What are the symptoms of heat exhaustion and what should be the first-aid?

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