

AI Commercial Film and Ad Production

THIGAZH BY ZENTHAMIZH

Complete course syllabus and teaching handbook

16 weeks | 160 learning hours | 96 taught lessons

This handbook gives Thigazh a complete framework for launching and teaching a practical AI commercial film course. It connects advertising decisions, filmmaking craft, AI generation and postproduction to a finished client-style delivery.

The recommended starting format is a small, mentored cohort. Students build individual evidence every week and complete a commercial campaign package with a documented production process. The course develops entry-level production capability; proficiency grows through repeated projects beyond the course.

For the founder: use the programme specification, staffing, costing and launch pages to prepare the course.

For instructors: use the lesson notes, demonstrations, labs, answer guides and assessment criteria to plan classes.

For students: use the project briefs, templates, checklists and glossary to organise work and demonstrate skills.

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Curriculum design and classroom targets are recommendations for Thigazh. Vendor capabilities and policies should be rechecked before every cohort. The handbook contains original teaching material and a reference library; linked third-party lessons retain their own usage terms.

How to use this handbook

Course structure

Pages 3 to 6 explain entry requirements, outcomes, the weekly schedule, tools and classroom delivery.

Pages 7 to 38 contain 16 modules. Each module has a lesson page and a practical teaching page. A 40-minute lesson includes explanation, demonstration and a short learner activity; it is not a 40-minute uninterrupted lecture.

Pages 39 onward contain the worked commercial, prompt examples, troubleshooting, assessment system, reusable templates, founder operating plan, glossary and official references.

The four stages

Weeks 1 to 4 establish the production workflow, advertising intent, scripting and visual direction.

Weeks 5 to 8 develop references, preproduction, generation and continuity.

Weeks 9 to 12 combine real footage, performances, editing and sound.

Weeks 13 to 16 finish the work, create ad variations, handle client delivery and defend the capstone.

Recommended reading order

- Founder: read pages 3 to 6, then assessment, costing and launch operations.
- Lead instructor: read all modules, the worked example and rubrics before recording lessons.
- Teaching assistant: read setup, lab instructions, troubleshooting and submission rules.
- Learner: follow the current week, keep a production log and consult templates as needed.

Scope of the materials

Lesson notes explain what to teach and why. The handbook includes lab runbooks and model answers, but the instructor must prepare screen demonstrations and demonstration media for the chosen tools. No student footage, licensed media pack or recorded teaching videos are included.

Use the same rubric for all approved tool choices. Judge the finished work and the student's explanation of decisions, rather than the number of tools used.

Programme specification

Entry and readiness

Suitable for adult beginners with basic computer skills, creators, designers and junior editors. No coding is required. Students need a computer capable of the selected editor, reliable access to course files, headphones and time for practice. A phone is useful for the hybrid shoot.

Run an optional 8-hour bridge before week 1 for learners who cannot yet organise files, trim a clip, export a video or type comfortably. These 8 hours are additional to the 160-hour programme. Use a small sample project to verify equipment; a phone alone is not the default route for this full course.

Measurable exit outcomes

- Interpret a brief and identify one audience, message, supported promise and action.
- Present two concepts and justify the selected treatment with audience reasoning.
- Write a timed script, storyboard, shot list and costed production plan.
- Create consistent reference assets and direct short AI shots with a documented test process.
- Combine generated and real assets while preserving product identity and continuity.
- Edit, mix, colour-match and deliver a coherent commercial in multiple formats.
- Check claims, permissions, technical quality and disclosure requirements.
- Explain revisions, production costs, limitations and a creative test hypothesis.

Required portfolio evidence

One 15-second product film; one 20-to-30-second service film; one final campaign comprising a 30-second master, a 15-second cutdown, a 6-second cutdown and three alternate opening sequences. Include vertical and landscape versions of the 30-second master, subtitles, an asset ledger and a case study.

Boundaries

This course covers short commercial production and introductory compositing. Full feature-film production, advanced 3D simulation, model training, broadcast compliance engineering and media-buying certification require additional study. Advanced demonstrations are optional and do not expand the assessed workload.

Teach explanations in Tamil where helpful while keeping tool labels and technical vocabulary in English. Students may submit Tamil or English scripts, with a readable translation for any assessor who needs it.

Weekly schedule and milestones

Each week contains two 2-hour taught sessions, one 2-hour guided lab and 4 hours of independent work. Total: 64 taught hours, 32 guided lab hours and 64 independent hours. Assessments and capstone work are included in these hours.

Week	Main focus	Weekly evidence
1	Workflow and foundations	Setup check and asset ledger
2	Audience and advertising	One-page brief and claim map
3	Concepts and scripts	Two concepts and timed script
4	Cinematography and art direction	Visual treatment and six frames
5	Image generation and consistency	Approved reference pack
6	Storyboard and preproduction	Animatic and capstone plan
7	Image to video	Controlled motion tests
8	Continuity and advanced control	Project A product film
9	Hybrid production	Real footage and composite test
10	Performance and localisation	Dialogue and pronunciation test
11	Editing and narrative	Project B service film
12	Sound design and mixing	Capstone sound pass
13	Finishing and compositing	Capstone fine cut
14	Ad versions and delivery	Variant package and export QA
15	Client operations and revision	Capstone final review package
16	Capstone and portfolio	Delivery package and oral defence

Approval gates

Brief approval at week 3; visual direction at week 5; animatic and credit budget at week 6; capstone asset plan at week 9; rough cut at week 11; fine cut at week 13; final signoff at week 16.

An approval locks a decision for the exercise. Later changes are allowed when recorded with their effect on time and generation cost. This teaches change management without preventing useful iteration.

Tools equipment and access

Choose one dependable production stack

Use one writing assistant, one image generator, one primary video generator and one editor. Add specialist tools only when they solve an identified shot problem. Students can use approved equivalents.

Function	Example choices	What to verify before teaching
Planning	General purpose writing assistant	Export, privacy and access
Images	Firefly or Runway image tools	Reference editing and usage terms
Video	Google Flow with Veo or Runway	Current controls, credits and formats
Editing	DaVinci Resolve or Premiere Pro	Hardware and required feature tier
Voice	Own recording or licensed TTS	Language quality and permitted use
Audio	Editor audio tools and licensed library	Licence scope and export quality
Review	Shared folders and timecoded comments	Access, privacy and version history

These are examples, not a requirement to buy every service. Model versions and plan benefits change. Sources R1 to R9 provide official starting points. Review the exact model used inside a platform; a platform can host models with different capabilities and terms.

Classroom equipment target

A recent computer with 16 GB RAM and sufficient free SSD space is a practical starting target for 1080p classroom projects, not a vendor minimum or a performance guarantee. Verify GPU and operating-system requirements for the chosen editor. Use proxies and lower-resolution timelines when needed. Offer an institutional workstation route before asking students to purchase hardware.

Headphones, a quiet recording corner and a basic phone tripod are sufficient for initial capture exercises. An external microphone and simple LED light improve demonstrations but are optional for students.

Access and spending

Use individual accounts or properly licensed organisational seats. Do not share passwords. Disclose which subscriptions and generation credits are included in the course price. Keep a per-student credit ceiling, obtain instructor approval for additional paid tests and provide prepared fallback footage when a service is unavailable.

Collect reference permissions before uploads. Keep client data out of demonstrations unless its use and destination have been approved.

Teaching format and student support

A repeatable 40-minute lesson

Spend 5 minutes introducing the production problem, 10 explaining the principle, 15 demonstrating a decision and its result, 8 on a learner micro-task and 2 on an exit question. Show at least one failure and how to diagnose it.

A repeatable 2-hour lab

Use the module runbook. Learners work individually or in pairs for troubleshooting, but every learner submits their own decision log and assessed files. Reserve time for playback and feedback; generation waiting time is not a substitute for teaching.

Weekly submission packet

Submit the requested export, editable project where applicable, source references, generation log and a short reflection covering one failed attempt, one fix and one remaining limitation. Record model name and date rather than relying on a screenshot alone.

Feedback protocol

First ask the learner to explain the intent. Review whether the audience understands the message, then check craft, then technical issues. Give timecoded notes and identify the three highest-impact changes. Distinguish a brief violation from a subjective preference.

Attendance and recovery

Recommended completion rules are 80 percent attendance, all three projects submitted, a final score of at least 70 out of 100 and a capstone score of at least 70. Permit one targeted resubmission within 14 days. These are proposed Thigazh rules, to publish before enrolment.

Accessibility and learning support

Provide captions on lesson recordings, written steps, keyboard shortcuts and downloadable examples. Allow written or spoken reflections. Evaluate Tamil pronunciation with a fluent reviewer. Offer lower-resolution preview assets for limited bandwidth and an agreed alternative demonstration when a service fails.

Teaching resources to prepare

For every module, prepare six short lesson outlines, at least one annotated demonstration, one successful example, one failure example, a lab sheet and an answer guide. Use the notes here as the content foundation. Store tool demonstrations separately so an interface change does not require replacing the whole course.

Module 01 Production foundations and workflow

Week 1 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Explain the complete production pipeline, organise a project and identify where human decisions and AI generation belong.

1.1 What commercial production delivers

A commercial joins a message to a viewer action. Identify the advertiser, audience, promise and distribution context before choosing a visual style. Compare a product demonstration, a brand film and a direct-response ad using the same product.

1.2 The production pipeline

Map discovery, concept, script, preproduction, generation or shooting, editing, sound, finishing, approval and delivery. Each stage produces an artefact used by the next stage. Explain why regenerating shots after a late script change creates avoidable cost.

1.3 How generative media behaves

Describe models, prompts, references, sampling and variations at a practical level. An output is a candidate, not a verified record of reality. A repeated prompt can produce a different result; a seed, where offered, is not a universal identity lock.

1.4 Media fundamentals

Distinguish frame size, aspect ratio, frame rate, codec, container and bitrate. A 1080 by 1920 frame is vertical 9 by 16. Upscaling increases pixel dimensions but does not automatically recover missing detail or correct distorted anatomy.

1.5 Project organisation and editor setup

Create folders for brief, references, generations, audio, edit, review and delivery. Set a 1080p practice timeline and import sample footage. Teach autosave, backups, media relinking and version names before students accumulate generated assets.

1.6 Permissions and honest production

Record the origin and intended use of every asset. Explain model releases, voice permission, music licences, client confidentiality and claims evidence as production tasks. Separate the tool subscription from rights to third-party content appearing in an output. See R5 to R9.

Module 01 Practice and teaching notes

Guided lab in 120 minutes

0 to 15 minutes: inspect a completed example and identify its stages. 15 to 40: build the folder tree and import supplied media. 40 to 65: assemble three shots with a title and export a preview. 65 to 85: deliberately move a source file and practise relinking. 85 to 105: complete an asset ledger for five items. 105 to 120: playback and readiness check.

Independent assignment in 4 hours

Allocate 60 minutes to equipment and file setup, 60 to a three-shot assembly, 60 to the asset ledger and 60 to a one-page workflow explanation. Submit a short MP4, the editable project, a folder screenshot and five asset records. This is a readiness task, not a cinematic quality contest.

Evidence required for acceptance

- Export plays with picture and sound on another device.
- Files are named consistently and the project can find its media.
- The student identifies which material is generated, recorded or licensed.
- Any missing permissions are marked unresolved rather than assumed.

Knowledge check

1. Does a higher export resolution repair a malformed product?
2. Which approval should normally happen before expensive generation?
3. What is the difference between an MP4 container and H.264?

Instructor answer guide

1. No; fix the source or use an accurate asset. 2. Approve the script, visual direction and shot plan. 3. MP4 packages media streams; H.264 is a video compression format. Accept equivalent plain-language explanations.

Coaching and extension

Watch for students using messaging apps as their only archive. Demonstrate the effect of compression and missing project files. Support beginners with supplied clips. Extension: relink a complete project on a second workstation and document the transfer.

Module 02 Audience and advertising decisions

Week 2 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Turn a business objective into a specific audience message and a measurable creative hypothesis.

2.1 Business objective and communication objective

Separate an eventual business result, such as enquiries, from what the film must communicate. A film may demonstrate a product, resolve uncertainty or make a new service understandable. Define one primary communication job rather than requesting everything in thirty seconds.

2.2 Audience situations and barriers

Describe a real purchase situation, motivation, objection and level of awareness. Avoid reducing an audience to age and gender alone. A first-time buyer needs different evidence from a returning customer who already understands the product.

2.3 The promise and its evidence

Write the main promise in one sentence and list the evidence available. Distinguish factual claims from mood or metaphor. A beautiful generated image is not evidence of real product performance. Unverified claims remain out of the script.

2.4 Formats and viewing context

Compare demonstrations, explainers, testimonials, founder-led messages, lifestyle stories and offer-led ads. Decide whether the piece must work without sound, whether a product should appear early and how the viewer will reach the next step.

2.5 Hooks and attention

Develop openings based on a relevant problem, a useful demonstration, a visual surprise or a question. The opening should connect to the promise that follows. Attention without comprehension can create views that do not help the business.

2.6 Creative hypotheses and measurement

Write a testable statement: showing the product in use earlier may improve understanding. Define the metric and denominator before testing. Separate a classroom comprehension test from an actual paid campaign, and separate correlation from demonstrated creative causation.

Module 02 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: unpack a sample local-business brief. 20 to 45: identify two audience situations. 45 to 65: choose one and write a promise plus proof. 65 to 90: sketch three opening ideas. 90 to 110: conduct a short peer comprehension test. 110 to 120: revise the brief based on what viewers misunderstood.

Independent assignment in 4 hours

Spend 45 minutes researching the assigned business using permitted sources, 75 on a one-page brief, 60 on a claim-evidence map and 60 on three hooks with one test hypothesis. Ask the business contact or instructor to confirm factual details. Do not invent testimonials, discounts or comparative superiority.

Evidence required for acceptance

- Brief identifies one priority audience situation and one action.
- Each factual claim has a source or is marked unapproved.
- All three hooks connect to the same message.
- The proposed test states what changes and what stays constant.

Knowledge check

1. Why can a high view count coexist with poor enquiry quality?
2. Is an AI-created testimonial acceptable as evidence from a real customer?
3. What should a five-person comprehension test establish?

Instructor answer guide

1. People may watch without understanding, needing or trusting the offer. 2. No; use authentic, authorised testimony or a clearly identified demonstration. 3. Whether these viewers understand the intended message; it does not estimate market conversion rates.

Coaching and extension

Challenge vague audiences such as everyone who uses social media. Ask for a specific occasion and barrier. Extension: rewrite the same brief for an existing customer and compare how the required proof changes. Keep media-buying setup outside this module.

Module 03 Concept development and scripting

Week 3 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Develop two viable creative concepts and write a timed script that can be produced within the available resources.

3.1 From insight to concept

An insight describes a useful human tension; a concept gives it an observable creative expression. Generate multiple approaches, then choose on relevance, clarity, feasibility and distinction. Do not select a concept only because a model produced an attractive sample.

3.2 Story structures for short ads

Practise situation to change, problem to demonstration, and desire to experience structures. Each beat should have a function. A brand film can build feeling, but it still needs a clear relationship between the audience, the brand and the experience shown.

3.3 Writing visual action

Describe actions that can be seen or heard. Replace abstract instructions such as show success with a specific moment. Limit the number of locations, characters and difficult interactions in an introductory project so execution supports the story.

3.4 The audiovisual script

Use columns for time, picture, voice or dialogue, on-screen text and sound. Read the script aloud with a timer. Reserve space for pauses, comprehension and the final action; do not estimate Tamil timing from an English word count.

3.5 Writing with an AI assistant

Supply the approved brief, facts, tone, duration and output structure. Ask for distinct concepts and a feasibility critique. Review every claim and rewrite generic phrasing. Preserve the student decision trail rather than submitting unedited assistant output.

3.6 Treatment and concept pitch

Present the concept, visual world, emotional progression, references and practical plan. Explain which shots will be real, generated or composited. Record feedback and distinguish changes to the idea from changes to wording or shot execution.

Module 03 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: analyse a sample script against its brief. 20 to 45: generate and sketch two concepts. 45 to 70: write one timed audiovisual script. 70 to 90: perform a table read. 90 to 110: pitch to a partner acting as client. 110 to 120: capture decisions and revisions.

Independent assignment in 4 hours

Use 60 minutes for two concept summaries, 90 for the selected script and timed read, 45 for a one-page treatment and 45 for revision. Submit two concepts, a 30-second script, a recorded read and a decision log. The capstone brief receives its first approval at this stage.

Evidence required for acceptance

- Both concepts respond to the same approved brief in different ways.
- Script timings total 30 seconds and include a readable end card.
- Every visual beat has a production method.
- No unverified factual claim or fabricated endorsement is introduced.

Knowledge check

1. What makes a visual action different from an abstract mood?
2. Why should a Tamil script be timed aloud?
3. What does a treatment add beyond the script?

Instructor answer guide

1. The action can be staged and observed. 2. Delivery pace, pronunciation and pauses determine duration. 3. The treatment explains style, experience, references and execution decisions. Accept different structures when the intent and feasibility are clear.

Coaching and extension

A common mistake is writing too much voiceover and assuming fast delivery will solve it. Cut ideas before speeding speech. Extension: adapt the story to a silent six-second version while preserving its core promise.

Module 04 Cinematography and art direction

Week 4 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Describe and plan shots using framing lighting movement and visual continuity rather than relying on vague cinematic language.

4.1 Framing and shot purpose

Compare wide, medium, close-up and detail shots. Use framing to establish place, show action or direct attention to evidence. Consider headroom, looking room, negative space and the intended placement of titles before making a reference image.

4.2 Lens perspective and depth

Explain the visual tendencies of wider and longer lenses, camera distance and depth of field. Perspective primarily changes with camera position. In AI prompts, focal-length language is a visual cue and does not guarantee physically exact camera simulation.

4.3 Camera movement

Distinguish pan, tilt, dolly, truck, pedestal, orbit, handheld motion and zoom. A zoom changes framing through focal length; a dolly changes viewpoint. Choose movement for a narrative purpose and demonstrate how excessive motion can obscure the product.

4.4 Lighting and exposure

Teach light direction, softness, contrast, key and fill, practical sources and motivated lighting. Inspect highlights on reflective objects and shadows under products. Consistency across shots often matters more than making every individual frame dramatically different.

4.5 Art direction and brand world

Define palette, surfaces, wardrobe, props, architecture and visual texture. Use a short style bible with reference frames. Describe qualities directly rather than asking for imitation of a specific living creator. Maintain credible local environments and cultural details.

4.6 Continuity and coverage

Track screen direction, eyelines, action, prop position, wardrobe and lighting. Explain the 180-degree convention as a clarity tool. Plan a wide shot, action shot and detail insert so the editor has usable coverage and options to conceal defects.

Module 04 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: identify shot sizes in supplied frames. 20 to 45: stage one object with two lighting directions. 45 to 65: record or sketch a pan and a dolly. 65 to 90: build a six-frame visual sequence. 90 to 110: check eyelines and screen direction. 110 to 120: present the intended viewing experience.

Independent assignment in 4 hours

Allocate 60 minutes to a visual vocabulary sheet, 90 to six reference frames, 45 to a style bible and 45 to a continuity review. Submit shot size, camera angle, intended movement, light direction and story purpose for every frame. Real phone photographs are acceptable.

Evidence required for acceptance

- Six frames have distinct jobs and a coherent visual world.
- Camera movement terminology matches the intended result.
- Lighting and props remain consistent where the story requires it.
- Text space is planned for the intended delivery format.

Knowledge check

1. How does a pan differ from a truck move?
2. Does an 85 mm prompt ensure physical lens accuracy?
3. Why might a detail insert help an editor?

Instructor answer guide

1. A pan rotates the camera; a truck moves it sideways. 2. No; inspect the generated result. 3. It can show evidence, compress time or bridge a continuity problem. It should still be relevant to the story.

Coaching and extension

Correct the belief that shallow depth of field automatically means premium. Test whether the product information remains visible. Extension: create two lighting treatments for the same brief and explain which better supports the brand.

Module 05 Image generation and visual consistency

Week 5 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Build an approved reference pack that preserves product identity and provides usable starting frames for video.

5.1 Reference sourcing and selection

Separate inspiration references from assets authorised for direct use. Evaluate resolution, lighting, perspective and completeness. For products, obtain accurate front, side and detail views. Keep factual design features visible rather than asking the generator to infer hidden structure.

5.2 Image prompt structure

Specify the subject, visible action or pose, setting, framing, light, material and intended use. Give constraints in the form supported by the chosen model. Add detail only when it helps an observable requirement; decorative adjectives cannot replace a clear composition.

5.3 Iteration and controlled comparison

Generate a small contact sheet and score candidates against the brief. Change one meaningful variable at a time when diagnosing a problem. Keep prompt, model, settings, references and date in the log. Compare usable outputs and cost, not just visual novelty.

5.4 Character and environment references

Create front and three-quarter character views, wardrobe notes, prop details and environment anchors. Use reference controls where supported. Consistency is an evaluated outcome, not a guarantee provided by a single reference upload. See R3 for a vendor example.

5.5 Product fidelity and image repair

Check logos, spelling, proportions, materials and colour against the authorised product reference. Use masks, image editing or a real product cutout for precise details. Preserve an untouched original and assess whether repairs introduce contradictory shadows or perspective.

5.6 Preparing a video keyframe

Remove defects before animation, leave room for intended movement and choose a useful aspect ratio. Check hands, edges, reflections and object contact. A poor initial frame often becomes a moving defect; approve the image before paying for a video attempt.

Module 05 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: inspect a supplied product reference. 20 to 45: generate or assemble three candidate frames. 45 to 70: score fidelity and composition. 70 to 95: repair one chosen frame using a mask or real asset. 95 to 110: create a small continuity sheet. 110 to 120: approve or reject the video starting frame.

Independent assignment in 4 hours

Spend 45 minutes collecting approved references, 90 on controlled image experiments, 60 on repairs and 45 on the final reference pack. Submit six approved frames, a style bible, a product fidelity checklist and the generation log. Use prepared example outputs if account credits are unavailable.

Evidence required for acceptance

- The same product or character remains recognisable across frames.
- Product lettering and features are accurate or reserved for compositing.
- At least one rejected output includes a clear diagnostic note.
- The reference pack identifies authorised assets and unresolved issues.

Knowledge check

1. Why should a distorted label be repaired before animation?
2. What is a useful controlled experiment?
3. Can a reference feature guarantee perfect identity consistency?

Instructor answer guide

1. Animation can amplify or vary the distortion. 2. Change a defined variable and compare against a fixed acceptance criterion. 3. No; inspect each shot and the sequence. Replacing an unreliable generated element with a real asset is a valid production choice.

Coaching and extension

Do not reward photorealism when the product is wrong. Teach learners to compare against source photographs at equal scale. Extension: test the same authorised reference in two approved tools, with equal spending limits and a written selection reason.

Module 06 Storyboards animatics and preproduction

Week 6 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Create an executable production plan with timed boards shot dependencies approvals and a generation budget.

6.1 Storyboard grammar

Represent every shot with a frame, duration, action, movement and transition note. Rough drawings are acceptable when clear. The storyboard establishes sequence and information flow; it does not need to look like a finished film to support a useful review.

6.2 Building an animatic

Place approved frames on a timeline with temporary narration and basic sound. Test timing, comprehension and the end card before generating motion. Label temporary assets so they are not mistaken for licensed final material. Revise the story while changes are inexpensive.

6.3 Shot lists and asset dependencies

Give each shot an ID and list its inputs, production method and approval owner. Identify shared character references, product cutouts and locations. Generate prerequisite assets first; a hero close-up may establish the product appearance used throughout the sequence.

6.4 Budgeting generation attempts

Estimate shots multiplied by attempts per shot and cost per attempt, then add stills, audio, finishing and contingency. Track actual costs separately. A cheaper attempt is not cheaper production when most results are unusable; monitor cost per accepted shot.

6.5 Scheduling and approvals

Set milestones for script, visual direction, animatic, rough cut and final. Decide what each review can change. Record feedback in one place and obtain consolidated notes. Keep alternatives for shots that fail or consume the allocated credit limit.

6.6 Capstone planning

Choose the capstone business and define a feasible 30-second campaign. Limit the initial plan to roughly six to eight shots, one main product or service and a clear action. Submit an asset plan, references, schedule, rights ledger and budget for approval.

Module 06 Practice and teaching notes

Guided lab in 120 minutes

0 to 15 minutes: review an approved script. 15 to 45: create six to eight boards. 45 to 75: assemble a 30-second animatic. 75 to 95: build the shot list and budget. 95 to 110: conduct an instructor approval meeting. 110 to 120: record the locked choices and next steps.

Independent assignment in 4 hours

Use 90 minutes to improve the animatic, 60 for the shot list, 45 for the budget and schedule and 45 for approval revisions. Submit the capstone preproduction pack. If using an actual business, record permission to use its materials and whether the work may appear publicly in a portfolio.

Evidence required for acceptance

- Animatic totals 30 seconds and communicates without explanation.
- Every shot has a production route and a fallback.
- Cost estimate includes failed attempts and a contingency.
- The production plan identifies what is approved and who approves changes.

Knowledge check

1. Why review an animatic before generating all shots?
2. What does cost per accepted shot reveal?
3. What should happen when a new location is requested after approval?

Instructor answer guide

1. It reveals story and timing problems at lower cost. 2. It captures the effect of rejected attempts. 3. Assess and document the schedule and budget impact, then agree the change. Students should not silently absorb a major scope change.

Coaching and extension

Use a fictional credit allowance for planning if vendor rates cannot be confirmed. Label it as a classroom assumption. Extension: reduce the plan by 25 percent in cost while retaining the communication objective and explain the trade-offs.

Module 07 Directing image to video

Week 7 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Generate controlled short shots from approved images and evaluate motion camera behaviour and temporal defects.

7.1 Selecting a generation route

Compare text-to-video for exploration with image-to-video for a defined starting composition. Choose using the requirements of the shot. A model may support references, keyframes or extensions differently; verify the selected mode rather than assuming feature parity.

7.2 Motion prompt design

For image-to-video, concentrate on what changes: subject action, environmental motion, camera movement, direction and timing. Keep the action manageable. The image already supplies much of the visual context; overloading the prompt can make diagnosis harder. See R1.

7.3 One action and one camera intention

Begin with a single observable action and a clear camera intention. Compare a locked frame, a gentle lateral move and a slow push. Identify whether the model moved the camera, the subject or both; accept the result only if it serves the shot.

7.4 Timing and usable handles

Generate enough motion for the edit and retain clean frames before and after the intended action. A five-second generation may contain only two useful seconds. Mark in and out points rather than assuming the full output belongs in the film.

7.5 Diagnosing temporal defects

Inspect changes in anatomy, object size, texture, shadows, reflections and contact over time. Watch at normal speed, then frame by frame around failures. A still thumbnail cannot show flicker, sliding feet, rubbery motion or unexpected object transformations.

7.6 Stop rules and repair choices

After the agreed test allowance, decide whether to simplify action, change the reference, shorten the usable segment, use a cutaway, composite a real asset or shoot the shot. Repeating the same request without a diagnosis is not a production strategy.

Module 07 Practice and teaching notes

Guided lab in 120 minutes

0 to 15 minutes: approve a simple starting image. 15 to 40: create three short motion tests, or inspect provided outputs. 40 to 65: annotate camera and subject motion. 65 to 90: revise one variable and test again. 90 to 110: extract usable segments and compare them. 110 to 120: record a selected take and rejection reasons.

Independent assignment in 4 hours

Allocate 30 minutes to planning, 90 to tests, 60 to frame inspection and 60 to assembling a motion study. Submit three shot experiments, the selected segments and a log including the spending or attempt count. The purpose is controlled execution, not a long montage.

Evidence required for acceptance

- Each test has a stated action and camera intention.
- The student identifies specific defects with timecodes.
- A selected segment is clean enough for its intended role.
- Revisions change an identified cause or use a justified fallback.

Knowledge check

1. What should an image-to-video prompt usually emphasise?
2. Why inspect video beyond its first frame?
3. What should a student do after repeated failures with the same motion?

Instructor answer guide

1. The desired motion and change. 2. Identity, geometry and light may drift over time. 3. Diagnose and simplify or change the production route within the budget. A shorter usable shot is acceptable when it fits the edit.

Coaching and extension

Demonstrate a failed attempt live and compare it with a prepared success. Keep cached files for service outages. Extension: reproduce a subtle product reveal using two different motion strategies and compare usable seconds per attempt.

Module 08 Continuity and advanced video control

Week 8 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Assemble a coherent multi-shot product film using references coverage and controlled transitions.

8.1 Matching across shots

Compare subject identity, product scale, wardrobe, light direction, palette and screen position between shots. Judge the cut, not just the individual frames. Two attractive shots may fail together if they suggest a different product or location.

8.2 First and last frame workflows

Where supported, test endpoint frames to influence the start and finish of a shot. The intermediate action still needs inspection. Endpoints do not guarantee a physically plausible transition or unchanged product identity. Keep a cut-based alternative ready.

8.3 Reference and extension workflows

Use supported subject references, continuation or extension functions for a specific need. Document the source clip and model. Evaluate whether the extension changes texture, motion or sound. Avoid building a whole sequence around an untested feature.

8.4 Coverage and editorial continuity

Use an establishing view, action view and detail insert to build a sequence. Match action and screen direction when useful. A cut is often a clearer solution than forcing a complicated continuous transformation that distracts from the product.

8.5 Complex action and interaction

Break difficult handoffs, liquid motion, fabric movement and multi-person actions into simpler shots. Use real footage for details that must be exact. Evaluate contact, causality and object permanence before using a generated interaction in a product claim.

8.6 Project A product film

Create a 15-second film with four to six purposeful shots and one final action. Work from approved product references. Include an accurate product view and a clean end card. The learner must explain how continuity and product fidelity were maintained.

Module 08 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: compare a discontinuous sequence. 20 to 45: make a continuity checklist. 45 to 75: produce or select two matching shots and one insert. 75 to 95: test a cut or an optional endpoint transition. 95 to 110: assemble the product film. 110 to 120: group review of product identity and message.

Independent assignment in 4 hours

Spend 45 minutes on missing assets, 90 on assembly and revisions, 45 on technical inspection and 60 on the project reflection and delivery. Submit Project A as a 15-second export, editable project, source ledger and production log. Final sound and grading may be basic at this point.

Evidence required for acceptance

- Product identity remains accurate in all claim-bearing shots.
- The sequence has a clear beginning, development and ending.
- At least one continuity problem is identified and resolved.
- No distracting transformation or broken interaction remains in the selected segments.

Knowledge check

1. Do matching endpoint images guarantee a valid transition?
2. Why can a detail insert improve continuity?
3. Which should take priority for a product demonstration: spectacular motion or accurate function?

Instructor answer guide

1. No; inspect the intervening frames. 2. It can bridge a change in position or compress an action while supplying useful information. 3. Accurate function. Spectacle is useful only when it supports the brief and does not mislead.

Coaching and extension

Separate introductory requirements from advanced experiments. Endpoint control and extensions are demonstrations if unavailable in the selected plan. Extension: create an alternate edit entirely through cuts and compare clarity with a transition-heavy version.

Module 09 Hybrid shooting and product production

Week 9 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Capture real assets and combine them with generated environments while preserving credible lighting and perspective.

9.1 Choosing what to shoot

Use real capture when product design, physical function, people, packaging or locations must be exact. Use generated material for suitable settings, transitions or illustrative scenes. Plan the hybrid workflow in the shot list rather than patching incompatible footage late.

9.2 Phone and camera preparation

Clean the lens, stabilise the device and choose consistent frame rate and white balance where controls allow. Avoid automatic exposure changes during a take. Test storage, focus, flicker and sound before recording the final performance or product demonstration.

9.3 Simple product lighting

Use a soft source, reflector and controlled background. Observe edge highlights, glare and contact shadows. For glossy products, move the light or camera before assuming software can remove every reflection. Capture an accurate neutral product view as a reference.

9.4 Coverage and capture discipline

Record wide, medium and detail coverage, clean background plates and several seconds of handles. Record room tone when location sound matters. Log take quality and keep originals. Shoot authorised signage directly when exact lettering is important.

9.5 Matching a real asset to an AI scene

Match camera height, perspective, light direction, softness, colour and shadow contact. Use masks and edge refinement to integrate the asset. A cutout pasted into an incompatible scene remains visibly false even if both source images are individually attractive.

9.6 Practical shoot management

Assign camera, talent, product handling and continuity roles. Keep permissions and location arrangements in the production folder. Record only the personal information necessary for the exercise. Have a simple indoor alternative for weather, noise or access problems.

Module 09 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: plan a four-shot product capture. 20 to 50: record the product, a detail and a clean plate. 50 to 70: review focus and exposure. 70 to 95: place an accurate real asset into a compatible background. 95 to 110: compare edge and shadow quality. 110 to 120: approve the hybrid asset plan for the capstone.

Independent assignment in 4 hours

Use 45 minutes to plan, 90 to capture, 60 to create a hybrid test and 45 to document it. Submit six usable real clips or stills, a clean plate, one composite and a comparison showing the original product. Learners without a camera may use instructor-supplied authorised capture files.

Evidence required for acceptance

- The physical product remains unchanged in the final representation.
- Capture is in focus and exposure is stable enough to edit.
- Composite perspective and light are plausible.
- The student can identify what was shot and what was generated.

Knowledge check

1. What is a clean plate useful for?
2. Why record handles around an action?
3. How should a product function that AI repeatedly distorts be produced?

Instructor answer guide

1. Cleanup, compositing or background replacement. 2. They give the editor room for cuts and transitions. 3. Capture the real function or use an accurate authorised demonstration. Do not replace evidence with a misleading approximation.

Coaching and extension

Reward a simpler accurate result over an elaborate false one. Extension: show two composites, one with correct and one with incorrect contact shadows, and ask viewers to identify why one feels detached.

Module 10 Performance dialogue and localisation

Week 10 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Direct a short performance and produce clear Tamil or English dialogue with appropriate permissions and pronunciation review.

10.1 Directing believable behaviour

Give the performer a situation, intention and simple action. Prefer observable direction such as notice the product and pause over broad commands such as act premium. Use a manageable emotional change and avoid unnecessary gestures in short commercial scenes.

10.2 Dialogue writing and timing

Write spoken language rather than brochure prose. Read aloud, remove difficult phrasing and allow pauses. Verify product names, numbers and the final call to action. A natural delivery is more useful than forcing a long script into a fixed duration.

10.3 Recording and synthetic voice

Compare a human recording with licensed text-to-speech. Record in a quiet space and check distance, plosives and noise. For synthetic voice, confirm usage rights and platform restrictions. Voice cloning is optional; use only an authorised workflow supported by the service.

10.4 Lip synchronisation and performance tools

Where available, test lip-sync or performance-transfer tools on a short approved clip. Inspect mouth shapes, teeth, eye movement and facial identity. An apparently synced mouth does not guarantee believable performance; editing and shot selection still determine credibility.

10.5 Tamil pronunciation and adaptation

Maintain a pronunciation sheet for names, place names and borrowed English terms. Review with a fluent speaker. Adapt the message rather than translating every word literally. Check subtitle rendering and line breaks in an editor that supports the chosen Tamil font.

10.6 Permission and truthful representation

Keep permission for the specific voice, likeness and intended use. Do not present a synthetic spokesperson as an authentic customer. Vendor restrictions can be stricter than consent alone; for example, ElevenLabs Professional Voice Cloning requires the creator to verify their own voice. See R6.

Module 10 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: perform a short script in two ways. 20 to 45: record or generate an authorised voice take. 45 to 65: review pronunciation and timing. 65 to 90: test one performance or lip-sync shot if available. 90 to 110: add and review captions. 110 to 120: document permissions and select the best version.

Independent assignment in 4 hours

Spend 45 minutes adapting a 10-to-15-second script, 60 on voice tests, 60 on synchronisation or editing and 75 on pronunciation, captions and documentation. Submit a speaking segment plus a pronunciation sheet. If a suitable tool is unavailable, use an original voiceover over non-speaking imagery.

Evidence required for acceptance

- Spoken claims match the approved script.
- Names and Tamil words have been reviewed by a competent speaker.
- Voice and likeness permissions are recorded where needed.
- Captions are readable and the performance has no distracting synchronisation defects.

Knowledge check

1. Does permission automatically override a platform cloning restriction?
2. Why might voiceover be preferable to a talking avatar?
3. What should localisation preserve?

Instructor answer guide

1. No. 2. It may communicate more clearly when lip-sync or facial performance is unreliable. 3. Meaning, tone, factual accuracy and the intended viewer action. Natural language can require different phrasing and timing.

Coaching and extension

Keep cloning out of mandatory beginner assessments. Provide a licensed voice or student-recorded route. Extension: compare two Tamil adaptations with fluent reviewers and document which phrasing communicates the same promise more naturally.

Module 11 Editing story and pacing

Week 11 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Build a coherent commercial edit from selected takes and revise it using story comprehension and timecoded feedback.

11.1 Project and media preparation

Organise bins by scene or function, label selected takes and establish timeline settings. Use proxies when playback is slow. Preserve originals and record any frame-rate conversions. Relink media before a review instead of exporting around missing clips.

11.2 Assembly and information order

Build an assembly that follows the approved story. Ask what the viewer knows after each shot and what they need next. Remove redundant images. Editing is the arrangement of meaning over time, not the accumulation of attractive clips.

11.3 Continuity and motivated cuts

Practise match-on-action, eyeline relationships, inserts and cutaways. Use J and L cuts to carry sound across picture edits when useful. Check whether a cut changes location, time or product identity in a way the audience cannot understand.

11.4 Pacing and duration

Use shot length, action, sound and pauses to control rhythm. A faster cut is not automatically more engaging. Read titles at normal speed and preserve time for the product and final action. Do not repair unclear writing by accelerating the entire film.

11.5 Transitions retiming and repair

Use transitions only when they support the intended time or relationship. Inspect optical-flow retiming for warped details. Trim to clean action, stabilise modestly and use inserts where appropriate. Recognise when re-shooting or regeneration is the better fix.

11.6 Rough cut review and Project B

Create a 20-to-30-second service film with a clear viewer journey. Present a rough cut without explaining it first. Ask reviewers to describe the message and action, then collect timecoded feedback. Apply consolidated notes and retain a before-and-after comparison.

Module 11 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: organise footage and select takes. 20 to 50: build an assembly. 50 to 75: improve information order and continuity. 75 to 95: adjust timing and titles. 95 to 110: conduct a silent first viewing and collect feedback. 110 to 120: choose the three most important revisions.

Independent assignment in 4 hours

Allocate 90 minutes to the edit, 45 to peer review, 60 to revisions and 45 to export and reflection. Submit Project B, its timeline or editable project, a timecoded feedback sheet and a short explanation of three editorial changes. Also submit the current capstone rough cut as a formative checkpoint.

Evidence required for acceptance

- Reviewers can identify the service and intended action.
- Edit has no unexplained continuity break or accidental blank frame.
- Titles can be read at normal playback speed.
- Revisions address the brief and documented feedback.

Knowledge check

1. What is a J cut?
2. Why is an unexplained montage risky for a service ad?
3. What should be checked after optical-flow retiming?

Instructor answer guide

1. Incoming sound begins before its associated picture cut. 2. Viewers may see attractive imagery without understanding the service. 3. Warping, duplicated anatomy, ghosting and motion inconsistencies. Accept a clean normal-speed alternative when retiming fails.

Coaching and extension

When students overuse effects, ask them to explain the job of each transition. Extension: create a slower and a faster edit from the same footage, then compare comprehension and emotional tone rather than asking which is more cinematic.

Module 12 Sound design music and mixing

Week 12 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Build an intelligible layered soundscape and deliver a measured mix that supports the story.

12.1 The layers of a commercial mix

Identify dialogue or voiceover, atmosphere, Foley, designed effects and music. Give each a purpose. Sound can establish space, direct attention or connect shots. Start with a clear voice track before adding dramatic effects that compete with the message.

12.2 Voice cleanup

Edit distracting gaps and noises, use gentle noise reduction and balance clip levels. Demonstrate how excessive processing creates metallic speech. Teach basic equalisation and compression as tools for intelligibility; presets do not replace listening to the actual recording.

12.3 Foley and sound perspective

Create believable sounds for steps, handling, fabric, doors or product interactions. Match timing, distance and space. Not every visible action needs a loud effect. Use silence or reduced ambience intentionally when the story needs focus.

12.4 Music selection and licensing

Choose music for pace, tone and edit structure. Record the licence source, permitted uses and any attribution requirements. Access through a subscription does not prove every use is covered. Keep a replacement option and do not assume generated music removes rights review.

12.5 Mix balance and loudness

Balance voice, music and effects across the timeline. Explain peak level, integrated loudness and true peak. For classroom practice, use a target of minus 16 LUFS integrated and a ceiling of minus 1 dBTP; these are course targets, not universal platform requirements.

12.6 Listening and delivery checks

Measure the exported file, then listen on headphones and a phone speaker. Check mono compatibility, clicks, cut-off tails and intelligibility at low volume. Retain separate voice, music and effects stems when required so the client can localise or revise the film.

Module 12 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: inspect a deliberately poor mix. 20 to 45: clean and balance voice. 45 to 70: add atmosphere and three purposeful effects. 70 to 90: edit and duck music. 90 to 110: measure loudness and audition on two devices. 110 to 120: export a mix and record remaining issues.

Independent assignment in 4 hours

Spend 60 minutes on voice preparation, 60 on effects and music, 60 on mixing and 60 on listening, measurement and export. Submit the capstone sound pass, a sound cue sheet, rights entries and measured loudness. Explain any deviation from the classroom target and use the actual client specification when supplied.

Evidence required for acceptance

- Dialogue is understandable without straining on a phone speaker.
- Music and effects support rather than obscure the message.
- Export has no clipping, accidental clicks or abruptly truncated ending.
- Music source and usage permission are recorded.

Knowledge check

1. Does peak level describe the same thing as integrated loudness?
2. Why can aggressive noise reduction harm speech?
3. Why retain audio stems?

Instructor answer guide

1. No; one describes peaks while the other estimates programme loudness over time. 2. It can remove speech detail and introduce processing artefacts. 3. Stems enable remixes, localisation and changes without reconstructing the entire soundtrack.

Coaching and extension

Use blind listening comparisons so learners judge sound rather than plugin complexity. Extension: create a version that communicates through voice and effects only, then compare it with the music version. Do not grade genre preference as a technical defect.

Module 13 Colour compositing and finishing

Week 13 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Finish a consistent sequence with clean product detail readable graphics and an appropriately managed colour workflow.

13.1 Colour pipeline and source interpretation

Identify source colour space and transfer characteristics where known. Use an SDR Rec.709 classroom timeline unless another delivery specification is supplied. Check tags and transforms rather than applying an attractive LUT blindly. Do not assume generated files are log footage.

13.2 Primary correction and shot matching

Use scopes and reference frames to balance exposure, white balance and contrast. Match adjacent shots before adding a strong look. Preserve product colour and credible skin. A stylised grade should not conceal a mismatch that changes the advertised product.

13.3 Secondary work and look development

Use selective adjustments for a specific need, such as balancing a background or protecting skin. Demonstrate the limits of keys on compressed footage. Apply the approved visual treatment consistently and compare before and after at normal playback speed.

13.4 Compositing masks and tracking

Teach masks, keying, tracking and basic cleanup through a small product or screen replacement. Match scale, perspective, blur, grain, lighting and edges. Keep original layers so a client revision can be made without starting again.

13.5 Titles typography and motion graphics

Build logos, prices, disclaimers and end cards in the editor or graphics tool for accuracy. Use readable hierarchy and modest motion. Check Tamil glyphs and line breaks. Keep editable text and approved brand assets rather than baking unreliable generated lettering into shots.

13.6 Finishing inspection

Watch the fine cut at normal speed, then inspect difficult frames. Check edges, flicker, motion artefacts, unwanted text and mismatched blacks. Upscaling or interpolation is optional and must be evaluated for new defects. Approve the clean master before making delivery versions.

Module 13 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: identify source and timeline settings. 20 to 45: correct three mismatched shots. 45 to 70: composite a product label or screen. 70 to 90: build a clean end card. 90 to 110: inspect the fine cut with scopes and playback. 110 to 120: record remaining fixes and lock the finishing direction.

Independent assignment in 4 hours

Use 60 minutes for shot matching, 75 for cleanup or graphics, 45 for final inspection and 60 for fixes and export. Submit the capstone fine cut, a before-and-after comparison and a finishing checklist. Keep the exact product reference available during grading.

Evidence required for acceptance

- Adjacent shots belong to a coherent visual world.
- Product and brand details remain accurate.
- Graphics are legible, editable and correctly spelled.
- No visible mask edge, unwanted generated text or serious temporal defect remains.

Knowledge check

1. Why identify source colour characteristics before applying a LUT?
2. Where should exact legal or price text normally be added?
3. Can upscaling reliably fix incorrect anatomy?

Instructor answer guide

1. A mismatched transform can produce wrong exposure and colour. 2. In a controlled graphics or editing workflow using approved text. 3. No; repair, replace or regenerate the source. More pixels do not establish physical correctness.

Coaching and extension

Keep advanced node structures optional. Beginners should be able to explain each correction. Extension: create a screen replacement with a moving camera and document where tracking or reflections make the result less convincing.

Module 14 Ad variations exports and measurement

Week 14 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Adapt a master into purposeful ad versions and deliver technically verified files with a clear test plan.

14.1 Brand film and performance variation

Preserve the core promise while changing the order or emphasis for a different viewing context. A brand film may build an experience; a direct-response version needs a clear next action. Do not assume a cinematic master is already an effective short ad.

14.2 Testing hooks and messages

Build three openings while keeping the body and call to action stable. State a hypothesis for each. Change one primary variable in a controlled comparison. A concept test is different from testing a tiny stylistic variation within the same concept.

14.3 Cutdowns and aspect ratios

Re-edit a 30-second master into 15- and 6-second versions. Reframe deliberately for 9 by 16 and 16 by 9. Replace shots that do not crop well. Check platform overlays in a current preview rather than memorising one supposedly universal safe zone.

14.4 Captions and accessible communication

Create accurate timed captions and check silent comprehension. Use sufficient contrast, readable size and meaningful line breaks. Provide a transcript where required. Avoid relying only on colour or rapid flashing to communicate essential information. Test on the actual display size.

14.5 Export and quality assurance

Distinguish an edit master, delivery encode and review copy. For classroom web delivery use MP4 with H.264 and AAC audio at 48 kHz, maintaining the agreed timeline frame rate. Choose bitrate for the destination and verify its current specification. See R4.

14.6 Reading performance data

Define impressions, views, clicks, landing-page visits and conversions using the platform definitions. Calculate rates with explicit denominators. Compare like placements and audiences where possible. Small samples or uncontrolled differences cannot establish a reliable creative winner.

Module 14 Practice and teaching notes

Guided lab in 120 minutes

0 to 25 minutes: make three alternate openings. 25 to 50: create a 15-second cutdown. 50 to 75: create a six-second version and vertical reframe. 75 to 95: add captions and inspect on a phone. 95 to 110: export and play back the actual files. 110 to 120: record a test hypothesis and measurement definitions.

Independent assignment in 4 hours

Spend 90 minutes completing versions, 45 on captions, 45 on export QA and 60 on the test plan. Submit the required variant package and a version matrix. Use the synthetic dataset in this handbook for analysis if no authorised live campaign is available; do not purchase ads as a course requirement.

Evidence required for acceptance

- Each duration and aspect ratio has been deliberately edited.
- Text, product and action survive the crop and platform preview.
- The exported files, not only the timeline, pass playback checks.
- The test plan states one variable, a metric, a denominator and limits.

Knowledge check

1. Why is a vertical version more than a centre crop?
2. What is the denominator of link CTR in the classroom exercise?
3. Can a small uncontrolled result prove one creative caused more sales?

Instructor answer guide

1. Composition, text and story information may need rearranging. 2. Impressions; link clicks divided by impressions multiplied by 100. 3. No. State the observed result and the additional evidence needed before making a causal claim.

Coaching and extension

Do not teach platform bitrates or safe zones as permanent facts. Store a dated export checklist. Extension: produce an additional version for muted autoplay and compare comprehension without changing the offer.

Module 15 Client operations costing and delivery

Week 15 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Manage scope reviews usage records and handover while explaining the cost and limitations of the work.

15.1 Discovery and scope of work

Document the objective, deliverables, formats, languages, review stages, deadlines and client responsibilities. Define how many revision rounds are included and what counts as a new concept or additional version. Keep agreement terms understandable to both parties.

15.2 Estimating and quoting

Estimate labour, generation, software allocation, music or voice licences, capture expenses and contingency. Track estimate against actuals. Separate pass-through expenses from creative effort. Use the classroom costing example as arithmetic practice, not a claim about market prices.

15.3 Feedback and change requests

Collect consolidated timecoded notes from an agreed approver. Classify corrections, preference changes and scope changes. Explain cost or timing effects before implementing substantial additions. Keep version history so the team can trace which choices were approved.

15.4 Claims permissions and disclosures

Check factual claims against evidence and confirm permitted uses of assets, voice and likeness. Review platform AI disclosure requirements before publication. ASCI is a self-regulatory framework, not a substitute for applicable law or sector-specific review. See R5 and R7.

15.5 Handover and archive

Deliver agreed exports, captions, stems, editable files where included and a readme describing formats and dependencies. Mark third-party assets that cannot be redistributed. Agree storage duration and deletion practices; retain only what is needed and authorised.

15.6 Portfolio and professional presentation

Present the brief, your role, constraints, selected process, final work and honest results. Label speculative work clearly. Obtain permission for client logos and unpublished material. Describe generated and captured contributions accurately and avoid unsupported performance claims.

Module 15 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: review a mock client request. 20 to 45: prepare a quote and scope. 45 to 65: respond to a new-version request. 65 to 90: conduct a rights and claims review. 90 to 110: assemble a handover folder. 110 to 120: practise a two-minute client explanation.

Independent assignment in 4 hours

Allocate 45 minutes to the estimate, 45 to scope and change notes, 90 to final capstone revisions and 60 to the delivery readme and portfolio draft. Submit the final review package, not a public posting. The instructor acts as client where no external client is involved.

Evidence required for acceptance

- Scope identifies exact outputs and review ownership.
- Estimate includes labour and failed generation attempts.
- Claims and asset records have no unexplained gaps.
- Portfolio wording distinguishes actual results from hypotheses.

Knowledge check

1. Is a new language version automatically a minor correction?
2. Does a generated asset automatically clear third-party rights?
3. What belongs in the handover readme?

Instructor answer guide

1. No; it can require adaptation, voice, captions and new timing. 2. No; review source material, output and applicable terms. 3. File list, formats, versions, dependencies, rights limitations, contact or approval owner and instructions needed to use the package.

Coaching and extension

Use a mock project for quoting so learners can practise without promising commercial terms.

Extension: explain a cost overrun using the attempt log and propose an alternative plan that preserves the core communication objective.

Module 16 Capstone review and professional portfolio

Week 16 | 10 hours | 4 hours instruction | 2 hours guided lab | 4 hours independent work

Learning outcome: Deliver and defend a complete commercial campaign package with evidence of independent decisions and reliable production practice.

16.1 Final brief audit

Check the completed work against the original audience, promise, proof and action. Confirm that revisions have not introduced a different offer or unsupported claim. Identify any requirement that is intentionally unmet and agree its treatment before final delivery.

16.2 Final quality review

Review story clarity, continuity, product fidelity, typography, sound and technical exports. Use both normal-speed playback and targeted frame inspection. Open every delivered file independently. Check first and last frames, captions, audio tails and missing dependencies.

16.3 Preparing the case study

Write a concise account of the problem, constraints, chosen concept and production method. Include useful before-and-after examples and a cost summary. Explain what you would improve with more time. Do not inflate your individual role in collaborative work.

16.4 Oral defence and live revision

Explain why key decisions were made and show the associated files. Complete a small supervised revision such as changing an end card or replacing a selected take. This checks that the learner can operate the project rather than only present a finished export.

16.5 Handover presentation

Walk the reviewer through the delivery matrix, rights ledger, captions, stems and editable dependencies. Explain the proposed creative test and its limits. A professional handover makes it possible for someone else to use the assets without guessing.

16.6 Next practice plan

Identify the weakest skill using assessment evidence. Set a 30-day practice plan with one realistic project, one craft focus and a review partner. Choose an advanced pathway such as compositing, performance direction, sound or commercial editing after the foundation is secure.

Module 16 Practice and teaching notes

Guided lab in 120 minutes

0 to 20 minutes: run the final export checklist. 20 to 45: conduct a paired portfolio presentation. 45 to 75: complete a supervised revision. 75 to 100: hold an oral defence and review evidence. 100 to 115: finalise the delivery matrix. 115 to 120: record feedback and the next practice goal. For larger cohorts, stagger individual defences across the taught sessions.

Independent assignment in 4 hours

Spend 90 minutes on final fixes, 60 on case study and readme, 45 on package verification and 45 on defence preparation. Submit all required capstone exports, working files, source and rights records, generation and cost logs, case study and individual contribution statement.

Evidence required for acceptance

- All required outputs exist and play correctly.
- Final rubric score is at least 70 out of 100 with no critical unresolved issue.
- The learner explains decisions and completes a small supervised edit.
- The case study states genuine evidence and acknowledges limitations.

Knowledge check

1. What proves ownership of the production process beyond an MP4?
2. What should happen if a serious product accuracy issue remains?
3. What makes a useful next-practice goal?

Instructor answer guide

1. Working files, logs, explanations and a supervised revision. 2. Hold approval and correct or replace the affected material. 3. A specific skill gap, a bounded project, a deadline and a way to review improvement. Attendance alone does not establish practical competence.

Coaching and extension

Assess against the published criteria rather than comparing students only with the strongest classmate. Keep public showcase participation separate from grading and obtain publication permission. Offer targeted resubmission for learners who meet most criteria but have a correctable gap.

Worked commercial brief

Practice project Morning Cup Coffee

Morning Cup Coffee is a fictional classroom brand. All product details, audience assumptions and copy below are created for teaching. Do not publish them as a real business claim. Use a labelled classroom prop or a permitted product and adapt the brief accordingly.

Communication objective: associate the coffee with a calm morning ritual while showing the actual product clearly.

Audience situation: an adult preparing for a busy working day who enjoys a short pause at home. This is a creative assumption for the exercise, not market research.

Single message: make room for a small morning ritual. **Action:** explore the blend. A live project must replace this with the client's approved action and destination.

Evidence available: accurate product pack and a real preparation demonstration. No health, energy, origin, organic, taste-superiority or performance claims are authorised.

Creative treatment

Use a calm home setting, soft side light, warm wood and restrained camera movement. Show preparation through real close-ups. Use generated imagery only where it can preserve the agreed visual world without misrepresenting the product. Keep the package logo and lettering as real or composited assets.

Deliverables

A 30-second 16 by 9 master and a separately composed 9 by 16 version; 15- and 6-second vertical cutdowns; three alternate opening sequences; English captions and an optional Tamil adaptation; a delivery readme and complete asset records.

Production limits

One setting, one adult character or hands-only performance, one product, seven shots. No elaborate liquid simulation is required. Use real capture for the scoop, brewing and pour if generation distorts them. Plan clean product cutouts and background plates.

Approval checklist

- Product reference, logo and packaging are locked before generation.
- Script contains no unapproved objective claim.
- Storyboard and timing are approved before paid motion tests.
- The final action and destination are approved before publication.
- Portfolio use and any person or voice permissions are documented.

The brief can be adapted to a boutique product or a local service, but the assignment should retain a similar level of production complexity.

Worked script and shot plan

Thirty second audiovisual script

The durations below total 30 seconds. Read the voiceover aloud and adjust delivery within the available gaps rather than assuming the draft timing will fit every voice.

Time	Picture and production route	Voice or text
0 to 3 s	Soft morning light and a still kettle silhouette; AI or real plate	Some mornings need a slower beginning
3 to 7 s	Accurate pack beside a cup; real product composite	The familiar aroma
7 to 12 s	Detail of coffee being measured; real capture	Pause for action and sound
12 to 17 s	Brewing detail with stable framing; real capture	The first warm sip
17 to 22 s	Coffee poured into cup; real capture	A moment that is yours
22 to 26 s	Adult pauses with cup; own or authorised performance	Morning Cup Coffee
26 to 30 s	Product and editable end card	Make room for your morning. Explore the blend

Shot dependencies

Approve the product composite first; it establishes package scale and lighting. Capture the preparation sequence in one session so cup, surface and light match. Generate any environment plate around the actual camera height and product angle. Build the end card in the editor from the approved logo.

Sound direction

Begin with quiet room tone. Add subtle kettle, scoop and pouring sounds at their true action points. Use licensed music only if it supports the calm pace. Keep voice intelligible. Let the final sound decay naturally beyond the last spoken word without exceeding the delivery duration.

Three opening variations

A opens with the quiet morning setting. B opens with a close-up of real brewing. C opens with the product and the written question A moment for yourself. Keep the later body and action unchanged for the classroom comparison.

Fallback decisions

If the generated person changes identity, use the authorised real performance or a hands-only shot. If steam flickers, use a real steam plate or remove it. If the pour breaks physics, retain the real pour. A simpler reliable shot is a successful production decision.

Prompt construction and examples

Planning prompt for a writing assistant

You are helping plan a 30-second commercial for the fictional classroom brand Morning Cup Coffee. Audience situation: an adult preparing for work who values a calm morning pause. Approved message: make room for a morning ritual. Available evidence: accurate pack and real preparation footage. Do not introduce origin, health or superiority claims. Propose two distinct concepts. For each give the idea, seven possible shots, production difficulties and a clear final action. Mark every assumption.

Still frame direction

Create a reference frame for a quiet home kitchen at morning. A plain ceramic cup sits on a wooden table near a window. Soft light enters from camera left, with gentle shadows and believable material texture. Eye-level medium close-up, restrained warm palette, clear space on the right for a product composite. Use the approved environment reference for style. The exact product and logo will be added from authorised assets afterward.

Image to video direction

Using the approved starting image, hold the cup and table in place. The camera moves slowly a short distance to the right. A thin wisp of steam rises naturally. Keep the action gentle and the lighting stable throughout the shot.

This is a starting test, not a guaranteed result. If the steam or cup geometry becomes unstable, remove steam from the generated action and use real footage or a separate approved element.

Dialogue direction

An adult sits at the table, looks briefly at the cup and says the approved short line in a calm conversational tone. Eye-level framing, restrained expression, minimal hand movement. Use only the authorised performer or approved synthetic voice workflow. Inspect pronunciation and synchronisation before selecting a take.

Reusable shot prompt fields

Shot ID; reference IDs; subject; visible action; setting; framing; camera intention; lighting; continuity requirements; audio intention; duration or mode settings; known model limitations; acceptance criteria.

Store these fields in a structured record if useful. JSON is an organisation format, not a universal mechanism for improving generation. Use the model's supported input format and actual controls. Prompt wording cannot reliably override an unsupported feature or a poor source frame.

Troubleshooting and production decisions

Symptom	Likely issue to inspect	First practical response
Product changes shape	Reference clarity or motion complexity	Use real product asset and simplify motion
Face changes between shots	Weak reference consistency	Reuse approved references and use coverage
Hands distort	Complex contact or occlusion	Shorten action or capture real hands
Camera moves unexpectedly	Ambiguous motion instruction	Specify one intention and test a simpler shot
Flicker appears	Temporal instability or source texture	Select a clean segment or replace the shot
Logo text mutates	Generated lettering	Composite approved editable artwork
Subject floats	Contact shadow or perspective mismatch	Match light, scale, ground and camera height
Voice sounds metallic	Excessive cleanup or synthesis issue	Reduce processing or record another take
Tamil sounds unnatural	Pronunciation or literal translation	Adapt phrasing and obtain fluent review
Film feels slow	Redundant information or poor timing	Remove repetition before speeding everything
Film is confusing	Weak sequence or missing context	Return to the animatic and communication goal
Export looks different	Colour transform or player behaviour	Check tags, pipeline and delivery file
Costs escalate	Uncontrolled attempts or late changes	Stop, diagnose and approve a new plan

The five step diagnosis routine

1. State the failed acceptance criterion in observable language.
2. Locate the issue in the source image, prompt, generation, edit or export.
3. Change one meaningful variable or choose a different production route.
4. Compare the new result against the same criterion and record the cost.
5. Accept, revise within the allowance or use the agreed fallback.

Example

The label is readable at the start but becomes malformed at second 3.2. This is a temporal product-fidelity issue, not an export-resolution issue. A useful response is to use the earlier clean segment, composite a stable label where feasible, or replace the shot with real capture. Exporting at 4K does not resolve the underlying error.

The instructor should teach the decision behind the fix. Avoid presenting a long list of tools without explaining which observed problem each tool can address.

Projects and assessment structure

Assessment weights

Component	Weight	Evidence
Weekly lab portfolio	20 percent	Eight scored checkpoints
Project A product film	15 percent	Week 8 film and process pack
Project B service film	15 percent	Week 11 film and revisions
Capstone campaign	40 percent	Final package and process evidence
Knowledge check and oral defence	10 percent	Written test 5 and defence 5

Score the weekly checkpoints in weeks 1, 2, 3, 4, 5, 6, 7 and 10. Each is worth 2.5 percentage points of the course grade. Other weekly submissions are formative evidence and project milestones. Do not double-count the same film as a separate weekly score.

Project A

Make a 15-second product film with four to six purposeful shots. It must include an accurate product view, coherent visual direction and a clear end card. Submit a source ledger and a short explanation of one continuity fix. Use a product you own, a supplied classroom prop or an authorised business asset.

Project B

Make a 20-to-30-second service film for an academy, boutique or another approved low-complexity service. Explain the service and next action through a short visual journey. Use original or authorised footage, generated illustrative material and clear captions. No fabricated testimonials or unsupported outcome guarantees.

Capstone

Produce a 30-second commercial in 16 by 9 and 9 by 16, one 15-second vertical cutdown, one 6-second vertical cutdown and three distinct 3-to-5-second vertical opening sequences. The three openings can be submitted separately; three additional complete films are not required.

Include captions, a clean version without burned-in captions, voice/music/effects stems where used, editable project, asset and generation logs, cost sheet, readme and a concise case study. For unsupported source-file redistribution, supply the project with relink instructions and the rights restrictions.

Completion

Recommended pass: overall score at least 70, capstone at least 70, all projects complete and no critical unresolved integrity, rights or product-accuracy issue. Distinction: at least 85 overall and 85 capstone. Publish the final rules before enrolment.

Scoring rubric and review rules

Final project rubric out of 100

Criterion	Points	Full-credit evidence
Brief and audience fit	15	Clear promise, audience situation and action
Concept and narrative	15	Coherent idea, useful shot sequence and pacing
Visual craft and continuity	20	Intentional framing, stable identity and credible action
Product and brand accuracy	10	Correct product, logo, colour and approved copy
Editing and sound	15	Clear timing, intelligible voice and controlled mix
Delivery and accessibility	10	Correct versions, legible captions and verified exports
Process rights and costing	10	Traceable assets, permissions, logs and realistic costs
Explanation and reflection	5	Honest rationale, limitations and useful improvements

Performance anchors

For each criterion, award about 90 to 100 percent of available points when the evidence is clear, reliable and independently explained. Award 70 to 89 percent for competent work with minor limitations. Award 50 to 69 percent when the intent is visible but substantial correction is required. Award below 50 percent for missing, contradictory or unusable evidence. Record specific examples for deductions.

Project A and B adaptation

Use the same categories and weights, with expectations matched to the week taught. In Project A, assess basic sound and editing rather than advanced mixing. In Project B, assess a clear service story and documented revisions. Do not deduct for advanced techniques that have not yet been taught.

Weekly checkpoint scoring

Score each checkpoint out of 10: task completion 3, practical accuracy 3, evidence and organisation 2, reflection and revision 2. Average the eight checkpoint scores and convert to the 20 percent course contribution.

Critical issues and resubmission

Hold approval if the film materially misrepresents the product, contains a fabricated real endorsement, uses an unauthorised identity or voice, omits required permissions or is technically unplayable. A numerical average cannot compensate for an unresolved critical issue. State the correction required and allow the published resubmission period.

Consistency between assessors

Before marking the cohort, two assessors independently score the same sample and discuss differences. Keep written reasons and examples. An oral defence checks understanding; it should not reward confident speaking over sound production decisions.

Final knowledge check and answer key

Use this 16-question bank for a 30-minute written check. Award one point per question; convert the score to the 5 percent written-test contribution. The module checks provide an additional 48 formative questions with answer guides.

No	Question	Expected answer
1	What starts a commercial plan	Approved objective audience and brief
2	What makes a factual claim usable	Relevant evidence and approval
3	Why time a spoken script	Delivery and pauses determine duration
4	Pan versus dolly	Rotation versus change in camera position
5	Why approve the starting frame	Defects can persist or grow in motion
6	What does an animatic test	Sequence timing and comprehension
7	What should I2V prompts specify	Intended motion and change
8	Do endpoints ensure continuity	No intermediate frames need inspection
9	When choose real capture	When exact product or action is essential
10	Who checks Tamil pronunciation	A competent fluent reviewer
11	What is a J cut	Sound arrives before its picture
12	Are LUFS and peak identical	No they measure different properties
13	Why match colour before a look	To establish coherent exposure and colour
14	How calculate link CTR here	Link clicks divided by impressions times 100
15	What changes after a scope addition	Estimate schedule and approval record
16	What demonstrates process competence	Working files rationale and live revision

Oral defence out of 5

One point each for explaining the brief, showing a failed attempt and diagnosis, justifying a production route, identifying a rights or accuracy check and completing a small supervised revision. Allow a written explanation where a communication accommodation is needed, while still observing the practical revision.

Scenario for discussion

A client asks for a film showing a real product doing something it cannot actually do. The expected response is to identify the misleading implication and propose an accurate demonstration or clearly framed creative alternative. Students should not treat the request as only a prompting challenge.

Use fresh but equivalent scenarios for resubmission so the assessment checks understanding rather than memorised wording.

Practice data and measurement exercise

Synthetic classroom data

These figures are invented for arithmetic and interpretation practice. They are not client results or industry benchmarks. The three versions differ in their opening, but the exercise supplies no proof that audience allocation or delivery conditions were controlled.

Version	Impressions	Link clicks	Landing visits	Leads	Spend INR
A calm setting	10000	180	140	7	2000
B brewing detail	10000	240	180	9	2000
C product question	10000	210	150	12	2000

Learner tasks

Calculate link CTR, cost per link click, landing-visit rate from clicks, lead conversion rate from landing visits and cost per lead. Then write what the results show, what they do not show and what you would test next.

Formulas

Link CTR equals link clicks divided by impressions, multiplied by 100. Cost per click equals spend divided by link clicks. Landing-visit rate equals landing visits divided by link clicks. Lead conversion rate equals leads divided by landing visits. Cost per lead equals spend divided by leads. Report a zero-denominator result as undefined rather than silently substituting zero.

Metric	A	B	C
Link CTR	1.80 percent	2.40 percent	2.10 percent
Cost per click	INR 11.11	INR 8.33	INR 9.52
Landing visit rate	77.78 percent	75.00 percent	71.43 percent
Lead conversion rate	5.00 percent	5.00 percent	8.00 percent
Cost per lead	INR 285.71	INR 222.22	INR 166.67

Instructor interpretation

B has the highest observed link CTR, while C has the lowest observed cost per lead. Those are different outcomes. With only 7 to 12 leads and unknown allocation conditions, the exercise does not establish a statistically reliable winner or prove the opening caused the difference. Lead quality and eventual sales are also unknown.

A defensible next step is to clarify the business metric, inspect lead quality, hold audience and placement conditions as comparable as possible and gather sufficient further evidence. The course teaches creative interpretation, not a guaranteed campaign optimisation formula.

Reusable brief and script templates

Template A Creative brief

Project name and owner: _____

Business objective: _____

Communication objective: _____

Primary audience situation and barrier: _____

Single message or promise: _____

Evidence supporting the promise: _____

Desired viewer action and destination: _____

Required product logo text and language: _____

Deliverables durations and aspect ratios: _____

Available assets and approved references: _____

Budget ceiling deadline and approval owner: _____

Restricted or unverified claims: _____

Publication and portfolio permission status: _____

Template B Concept comparison

For each concept record the central idea, opening, emotional progression, evidence shown, final action, production difficulty and reason it fits the audience. Score relevance, clarity and feasibility from 1 to 5. Select a concept with a written rationale; the highest total is a discussion aid, not an automatic creative decision.

Template C Audiovisual script

Time range	Picture and action	Voice dialogue and sound	On screen text
0 to __ seconds	_____	_____	_____
__ to __ seconds	_____	_____	_____
__ to __ seconds	_____	_____	_____
__ to __ seconds	_____	_____	_____

Record the total duration, spoken-read duration, pauses and final-card hold. Expand the rows to match the shot plan. Confirm that the copy exactly matches approved facts.

Template D Treatment

Write one short paragraph for each: audience experience; visual world; camera and movement; light and palette; performance and language; sound; real versus generated assets; production risks and fallbacks. Attach only references whose role and permission status are understood.

Reusable shot and generation records

Template E Shot record

Shot ID: _____ Script beat: _____ Intended usable duration: _____

Framing and angle: _____ Camera intention: _____

Subject action and timing: _____ Environment and light: _____

Reference IDs and product details to preserve: _____

Production route and responsible person: _____

Acceptance criteria and known difficulty: _____

Fallback and attempt ceiling: _____

Approved take filename and usable in out points: _____

Template F Generation log

Record one row per attempt: date; shot ID; platform; actual model and mode; prompt; reference filenames; available settings; output filename; credits or cost; usable duration; defects with timecodes; decision; next action.

Example: MC_S02, attempt 03, approved product frame, slow lateral move, output MC_S02_A03.mp4, 2.4 usable seconds, label distorts after 3.2 seconds, accept first segment only. Record actual cost separately; do not copy a hypothetical vendor rate into the log.

Template G Continuity sheet

Record character appearance, wardrobe, hairstyle, accessories, product scale, visible package text, prop position, screen direction, camera height, lighting direction, time of day and palette. Add a thumbnail reference and mark which details are essential versus flexible.

Template H File naming and folders

Use Project_Shot_Version_Description.ext for assets and

Project_Duration_Aspect_Language_Status_Version.ext for exports. Example:

MC_S02_v003_product.mov and MC_30s_9x16_EN_REVIEW_v004.mp4. Use APPROVED only after the identified approver confirms it.

Folders: 01_Brief; 02_References; 03_Generations; 04_Capture; 05_Audio; 06_Edit; 07_Review; 08_Delivery; 09_Rights.

Template I Backup routine

At the end of each work session save the project, confirm autosave, copy critical files to a separate approved location and check that a recent backup can be opened. Retain original captures and unprocessed audio. An exported MP4 alone is not a recoverable editing project.

Reusable rights and review records

Template J Asset and permission ledger

For each asset record its ID, creator or source, source link or agreement reference, acquisition date, permitted uses, paid-ad permission where relevant, territory or duration limits if any, attribution, redistribution limits, consent evidence where needed and status.

Status options: approved for the intended use; awaiting clarification; replace. Record the exact platform and model for generated assets. A generated output can still contain problematic third-party material; inspect the output and source references.

Voice and likeness record

Identify whose likeness or voice is used, the specific permission, intended media and purpose, time period if defined, any restrictions and the approved service workflow. Store the evidence securely. This is a production record, not a complete legal release agreement. Use suitable release documents for actual commercial work.

Template K Claim evidence map

Claim or implication	Supporting evidence	Approver	Status
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Include visual implications as well as spoken claims. A product shown performing an action can communicate a factual claim even without text.

Template L Feedback and change log

Record version, reviewer, timecode, observed issue, requested change, priority, responsible person, estimated effort and status. Ask one authorised contact to consolidate conflicting notes. Keep a record of the agreed interpretation.

Example: v03 at 00:12, product appears too small, reframe shot 4, high priority, editor, 20 minutes, complete. New request: add a second language; treat as a possible scope change and assess voice, captions and timing before agreeing.

Approval record

Record what was reviewed, which version was approved, remaining exceptions, approver and date. Keep script, animatic and final approvals distinct. Approval of a concept is not evidence that every later asset or claim is cleared.

Delivery specification and quality checklist

Classroom delivery matrix

File	Dimensions	Duration	Required content
Landscape master	1920 by 1080	30 seconds	Approved film and end card
Vertical master	1080 by 1920	30 seconds	Reframed film and end card
Vertical cutdown	1080 by 1920	15 seconds	Complete shorter story
Vertical bumper	1080 by 1920	6 seconds	Clear product message and action
Three opening tests	1080 by 1920	3 to 5 seconds each	Distinct hypotheses

Use the agreed timeline frame rate consistently; 25 fps is a reasonable classroom choice for these exercises. Inspect mixed-rate sources and avoid unexamined conversion. Use an SDR Rec.709 workflow unless the brief requires otherwise. Export an MP4 delivery copy with H.264 video and AAC audio at 48 kHz. Consult the destination's current bitrate and format guidance; R4 is a YouTube reference, not a universal ad specification.

Visual and copy checks

- Product, logo, colours, prices, numbers, names and action are accurate.
- No unwanted generated lettering, identity drift or impossible interaction.
- Titles and captions are readable on a phone; Tamil glyphs render correctly.
- Crops and overlays do not hide essential information.

Sound and playback checks

- Dialogue is clear; music and effects are appropriately balanced.
- No clipped peaks, clicks, missing channel or cut-off sound tail.
- Exported files play from beginning to end on another device.
- Actual resolution, duration, frame rate and filenames match the delivery matrix.

Handover readme

List all files, approved versions, caption languages, audio stems, editable-project dependencies and asset redistribution limits. Include the intended destination, disclosure decision, approval owner and outstanding restrictions. Confirm that source media can be relinked where source delivery is part of scope.

Publish only after the authorised review. A student assessment submission is not automatic permission to post a client's material publicly.

Costing exercises and commercial scope

Film costing example

All rates below are fictional teaching assumptions. They are not vendor quotes, market prices or a recommended selling price.

Cost item	Assumption	Amount INR
Creative and production labour	12 hours at 750	9000
Generation allowance	Allocated project budget	1500
Voice licence or recording allowance	Project allowance	500
Music licence allowance	Project allowance	800
Direct subtotal	Sum of above	11800
Contingency	15 percent of subtotal	1770
Estimated cost	Before profit and applicable taxes	13570

If practising a target gross margin of 30 percent, price equals cost divided by 0.70, or INR 19385.71 before taxes. Adding 30 percent to cost produces a markup, not a 30 percent gross margin. The exercise teaches the distinction; actual pricing needs real costs and the scope of the job.

Generation economics

Suppose seven shots need four attempts each and a hypothetical attempt costs INR 30. Video tests cost 7 times 4 times 30, or INR 840. At seven attempts per shot the cost is INR 1470. These values are invented; substitute the selected service's current cost and include still-image, audio and finishing charges separately.

Scope fields to agree

Deliverables and formats; language versions; included review rounds; approval deadlines; source-file handover; licence allocation; payment milestones; expenses; change-request process; archive period; portfolio permission.

Learner exercise

The client adds a second language and a new 15-second concept after approving the first film. List the work that changes, estimate the additional labour and generation, identify reusable assets and draft a plain-language response proposing a revised scope. Do not silently include the new work as a spelling correction.

Tracking actuals

Record planned and actual labour, attempts, accepted shots and costs. At project end identify one preventable overrun and one justified investment. Keep cost reporting factual even if the final creative result is strong.

Founder staffing and launch operations

Recommended first cohort

Start with 10 to 12 learners as an operational recommendation. A lead instructor handles creative direction and the main demonstrations. A teaching assistant supports labs, access and file problems. Use a guest editor or sound specialist where the lead lacks depth, and a fluent Tamil reviewer for localisation.

Prepare before enrolment

- Finalise entry requirements, course hours, attendance and assessment rules.
- Confirm instructor availability for all 16 weeks and review milestones.
- Test the chosen stack on the actual classroom hardware and region.
- Define included credits, licences, equipment access and support hours.
- Produce the sample commercial and failure examples used in teaching.
- Prepare authorised practice assets, forms, rubrics and upload folders.
- Publish the refund, resubmission, certificate and portfolio-use terms.

Four week preparation sequence

Week minus 4: choose instructors, stack, sample brief and cohort format. Week minus 3: produce demonstration assets and complete a trial workflow. Week minus 2: run a three-learner rehearsal, time the labs and revise instructions. Week minus 1: complete readiness checks, distribute the bridge tasks and confirm access.

Weekly delivery responsibilities

The lead checks the current tool features and prepares backup media before class. The assistant verifies submissions and access. The assessor returns prioritised notes before the next dependent assignment. The coordinator tracks attendance, credit use and unresolved learner issues.

Contingencies

For an outage, teach with cached inputs and outputs and move live generation to the next available slot. For hardware limitations, use proxies or an institutional workstation. For excess generation spend, diagnose the shot before releasing more credits. For missing client permission, substitute the fictional classroom brief.

Completion and certificate

Issue a Thigazh certificate of completion only under the published criteria, showing the course title, dates, learning hours and assessed project. Do not describe it as government accreditation, a vendor certification or a placement guarantee unless independently established and authorised.

Course production and cohort economics

Assets Thigazh must produce

Create 96 lesson outlines from the module notes, then record short demonstrations where screen detail matters. A lesson can contain several short clips plus discussion; 96 lessons do not require 96 long videos. Create one complete worked commercial, three annotated project examples and a small library of failed shots.

For each module prepare a slide outline, source files, demonstration recording, lab sheet, assignment instructions and answer guide. Keep media permissions with the files. Vendor training links are references; do not copy their paid or copyrighted materials into the course without permission.

Learning platform fields

Course ID; module ID; lesson ID; title; prerequisites; outcome; duration; explanation; demonstration link; practice files; assignment; submission fields; rubric; feedback deadline; resource links; last-reviewed date. IDs M01L01 through M16L06 provide a stable naming scheme for the 96 lessons.

Cohort costing worksheet

Estimate content preparation hours, 96 live contact hours, assignment review, coordination, guest teaching, platform costs, organisational licences, per-learner credits, equipment access, marketing and contingency. Avoid counting the same instructor hours twice. Include a fair cost for founder teaching time.

Use: total cohort cost equals fixed cost plus learner count multiplied by variable cost per learner. Illustrative assumptions: fixed cost INR 120000, variable cost INR 2000 and 12 learners give INR 144000 total cost, or INR 12000 per learner before profit and taxes. At 8 learners the same assumptions give INR 136000, or INR 17000 per learner. These are invented planning numbers, not a proposed course fee.

Monitor the first cohort

Track readiness completion, attendance, on-time submissions, actual review hours, spend per accepted shot, resubmissions, assessment results and learner feedback. Review whether students can independently complete the work. Satisfaction alone does not measure practical competence.

Maintenance policy

Review tool-dependent demonstrations before each cohort and after a major product change. Recheck pricing, permissions and export guidance. Retain stable lessons on storytelling, audience reasoning, light, editing and evaluation. Log changes with date, owner and affected lesson IDs.

Sample instructor lesson runbook

Lesson 7 point 2 Motion prompt design

Outcome: the learner can translate an approved still into one clear motion request and explain a failed result.

Prepare: an authorised image of a cup on a table, a successful simple-motion clip, a clip with changing cup geometry, a prompt log and a cached fallback. Confirm which image-to-video mode is available in the selected tool.

Minutes 0 to 5 Introduce the problem

Show the still and ask what must remain unchanged. Expected answers include cup shape, table position and light. Ask what should change. Choose one small camera move and optional simple steam motion. Establish that the goal is a usable shot, not the most spectacular animation.

Minutes 5 to 15 Explain the principle

Separate subject motion, environment motion and camera motion. Show how the image already supplies many appearance details. Write a short motion request. Explain that supported controls differ by model and that the result must be inspected rather than trusted because the prompt sounds precise.

Minutes 15 to 30 Demonstrate

Submit the simple prompt or play the prepared result if generation is slow. Identify the usable segment. Compare the failed clip and mark where the cup changes shape. Revise one variable by removing steam or reducing the camera movement. Explain why adding more quality adjectives would not diagnose that defect.

Minutes 30 to 38 Learner activity

Each learner writes one motion request and two acceptance criteria for the same still. Pairs review whether the wording contains conflicting movements. Learners inspect a supplied output and record one keep, revise or replace decision with a timecode.

Minutes 38 to 40 Exit check

Ask what information the image supplies, what the prompt adds and how to respond if the product changes. Collect answers before moving to the next lesson.

Follow up feedback

If a learner writes multiple simultaneous actions, ask which one communicates the shot's purpose. If the response is only try again, require a stated diagnosis. Praise evidence-based simplification and a well-chosen real-footage fallback as valid production decisions.

Glossary for students

Term	Practical meaning
Animatic	Timed storyboard with temporary sound
Aspect ratio	Relationship between frame width and height
B roll	Supporting footage used alongside the main action
Bitrate	Amount of encoded data used per second
Clean plate	Background captured without the element to remove or replace
Codec	Method used to encode and decode media
Compositing	Combining visual elements into a single image or shot
Continuity	Consistency that helps shots feel connected
Cutdown	Shorter edit preserving a useful message
Depth of field	Range of distances appearing acceptably in focus
Foley	Recorded performance of everyday sounds for picture
Frame rate	Number of displayed frames per second
Handles	Extra usable material around the intended edit points
I2V	Image to video generation
J cut	Incoming sound starts before the picture changes
Keyframe	A defined state or frame used to guide a change
L cut	Outgoing sound continues after the picture changes
LUT	Mapping used to transform colour values
LUFS	Unit used to describe perceived programme loudness
Mask	Defined region controlling where an effect applies
Proxy	Lightweight media copy used for easier editing
Rec 709	Common specification associated with SDR video colour
Rotoscoping	Isolating an element across frames using masks
Shot list	Production record of the shots required
Stem	Separate audio group such as voice music or effects
T2V	Text to video generation
Treatment	Description of the creative approach and execution
True peak	Estimate of peak level including intersample peaks
Usable seconds	Portion of a generated take that passes review
White balance	Adjustment of colour relative to the light source

Teach terms through examples and allow students to explain them in Tamil or English. Memorising definitions alone does not demonstrate practical ability.

Official production references

References checked on 19 October 2026. These are starting points for the instructor to verify current features and deepen demonstrations. The curriculum, exercises, practice numbers and assessment rules are original recommendations for Thigazh.

R1 Runway Image to Video Prompting Guide

<https://help.runwayml.com/hc/en-us/articles/48324313115155-Image-to-Video-Prompting-Guide>

Use for current model-specific guidance on motion prompting. Supports the distinction between image context and requested motion in module 7.

R2 Google DeepMind Veo Prompt Guide

<https://deepmind.google/models/veo/prompt-guide/>

Use for examples of visual direction, scene description, motion and audio. Check the actual model and controls available in the chosen interface before demonstrating.

R3 Runway Image References

<https://help.runwayml.com/hc/en-us/articles/40042718905875-Creating-with-Gen-4-Image-References>

Use as a reference-workflow example. Demonstrate consistency checks rather than promising identical results across shots.

R4 YouTube Upload Encoding Settings

<https://support.google.com/youtube/answer/1722171>

Use for YouTube-specific delivery guidance including container, codec, frame rate and audio. Other destinations require their own current specifications.

R9 Blackmagic Design Training

<https://www.blackmagicdesign.com/products/davinciresolve/training>

Official editing, colour and audio training resources. Select exercises that match the installed version and available features. Linking to these resources does not make Thigazh a certified Blackmagic training partner.

Instructor verification record

Before a cohort, record the resource URL, date checked, relevant model or software version, lesson affected, changed instruction and reviewer. If a feature is unavailable, substitute an equivalent workflow or a prepared demonstration while preserving the learning outcome.

Permissions and publishing references

R5 Advertising Standards Council of India Code

<https://www.ascionline.in/the-asci-code/>

Reference for truthful and supportable advertising claims and avoiding misleading representations. ASCI is a self-regulatory body. Real projects may also require applicable legal, sector and platform review.

R6 ElevenLabs Voice Cloning Restrictions

<https://elevenlabs.io/docs/help-center/product/voices/voice-cloning/can-i-create-a-professional-voice-clone-of-someone-elses-voice>

The Professional Voice Cloning workflow requires verification of the creator's own voice. Do not assume that obtaining permission makes every service workflow available. Use a licensed voice or original recording when appropriate.

R7 YouTube AI Content Disclosure

<https://support.google.com/youtube/answer/14328491>

Check the current disclosure requirements when preparing publication. Record the decision for the actual content and destination. A course submission and a public upload are different uses.

R8 Adobe Firefly Frequently Asked Questions

<https://helpx.adobe.com/in/firefly/web/get-started/learn-the-basics/adobe-firefly-faq.html>

Reference for current product and commercial-use guidance. Confirm the exact feature and model, especially when a platform offers partner models. A tool's commercial-use permission does not establish all rights to a person's likeness, a brand or third-party input material.

What to verify for each commercial project

Check the source and permission for assets, the scope of music and voice use, factual claims, any synthetic-person representation, platform disclosure and final publication authority. Retain the evidence with the project. These checks are integrated production tasks taught throughout the course.

Updating the handbook

Keep this version as the curriculum baseline. Before issuing a new cohort edition, update tool examples, replace outdated links, confirm delivery requirements and record assessment changes. Retain the stable learning outcomes and comparable rubrics so improvements can be evaluated across cohorts.