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Media TalkBack



MAGNIFICENT WORLD OF MEDIA & ENTERTAINMENT



Skill India
कौशल भारत-कुशल भारत



Media & Entertainment
Skills Council



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Transforming the skill landscape

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MESSAGE FROM CHAIRMAN

MESC is a new revolution & evolution to the whole education system of India with full emphasis for skill-based education rather than memory-based education. It's one of the finest initiatives by the Govt. of India and I'm proud to be associated with MESC with a serious responsibility to develop a new generation of skilled man in every field. It is especially important in our sector of Media & Entertainment, to explore & think beyond obvious. I'm humbled & thankful to everyone who has entrusted me with this great responsibility of taking the council in the right direction for the next generation and I am sure that we have a good team to achieve our targets at the earliest.

I also would like to take this opportunity to motivate all the aspirants Media & Entertainment Industry and would also, urge them to keep themselves constantly engaged in the industry as professionals and mentor to groom the new talent. I strongly believe the future of the entire M&E industry lies in the way we keep on skilling, upskilling, and reskilling our own self.

Let the passion and dedication continue to make India the Skill Capital of the World!

Mr. Subhash Ghai
Chairman (MESC)
Media & Entertainment Skills Council

MESSAGE FROM THE CEO



Editor in chief - Mr. Mohit Soni

I extend my regards towards everyone who supported and contributed in the completion of the 28th edition of Media TalkBack focused on "Magnificent world of Media & Entertainment". I believe reading is the most powerful tool we have for connecting and sharing the human experience.

Through this, you will get an insight on one of the fastest growing Media & Entertainment Sector with articles, relevant information, and one on one interview with some of the Top-Notch Professionals from the industry etc.

I'd appreciate to have your feedback and suggestions shared on mediatalkback@mescindia.org.

Thank You!

Mr. Mohit Soni

Chief Executive Officer,
Media & Entertainment Skills Council

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ANIMATION



FILM

EVENT
MANAGEMENT &
EXHIBITION

TELEVISION

THEME
PARKSOUND
AND
MUSIC

RADIO



ADVERTISING

MEDIA



GAMING

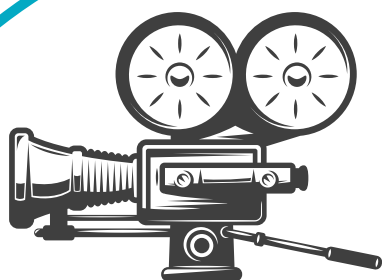
CREATIVE
ARTS AND
LIVE
PERFORMANCE

DIGITAL

PRINT



MAGNIFICENT WORLD OF MEDIA & ENTERTAINMENT



With having 100 years of Indian Cinema, media journalism and media studies in the country; today we have a vast scope and tremendous opportunities in Media and entertainment industry.

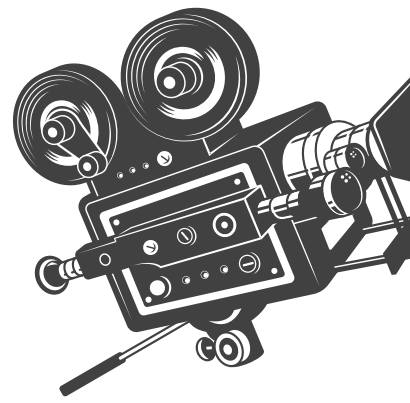
These 100 years are the testimony of 10 decades of development in the channels of communication from folk, print to online media. Past 10 decades have created journalists, media persons, advertising experts among others who have shaped the dynamic demography of media today.

The Indian Media and Entertainment (M&E) industry is a sunrise Industry for the Indian economy. It is rising significant paces. Proving its resilience to the world, Indian M&E industry is on the cusp of a strong phase of growth, backed by rising consumer demand across the globe. Currently Indian content is being consumed and appreciated worldwide.

Communication, media, and entertainment are at a raising point, with evolving lifestyle, increasing numbers of smartphone users and are spurred by universal high-speed connectivity, with mobile as the primary channel. Technologies such as augmented reality, virtual reality, artificial intelligence, and natural language processing help customize and enhance the user experience. Services with high growth potential include over the top (OTT) video streaming, with strong original content and distribution capabilities, digital classified ads in recruitment, matrimony, automotive, real estate, and other categories. Other fast-growing opportunities include digital gaming rising data consumption. Digital media and entertainment, in particular, app development for "Indianized" games, and digital media, particularly local language news content. These factors can generate openings in universally available, reasonable, high-speed internet connectivity and fast-growing digital media and entertainment ecosystems. In all, this opportunity could generate \$55 billion in economic value in 2030, with an average yearly investment of \$3 billion.

Powerful Arms of M&E

The Sub-sectors

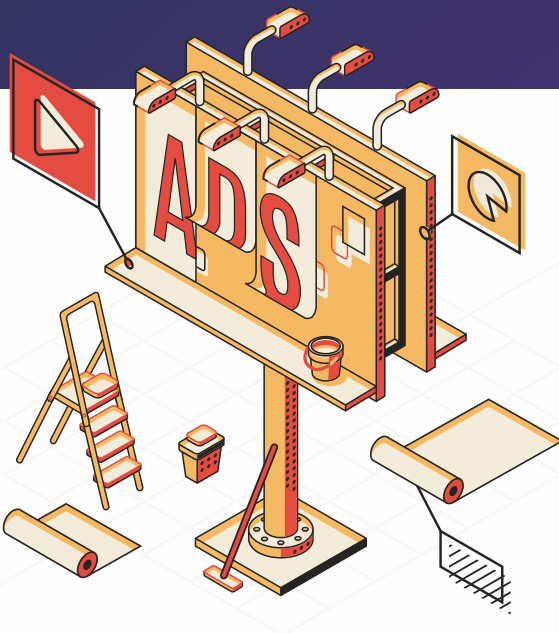


The Media and Entertainment (M&E) industry has multiple sections that syndicate into one vertical; Film/Cinema, Sound & Music, Digital, Print, Television, Animation, Gaming, Advertising, Creative Arts and live performances, radio & theme Parks. Furthermore, tendencies and drivers for each of the sub sector vary across sub-segments, geographies and consumer segments which makes the each vertical unique. These sub-sectors compete, compliment and combine to fulfil the ever-rising demand for Media and entertainment globally.

Conventionally the M&E industry has been taken as a creative industry however now the point of view has changed along with technology innovations and consumer demands. By its inherent nature, the media industry is extremely dependent on markets, cultures, languages and consumer segments. Now-a-days we have witnessed the content that have bridged not only the language barriers and cultural myths, but also worked across segments internationally. M&E is also unique due to its psychological, emotional and aspirational appeal to the end users from urban and rural geographies. Quality and acceptance henceforth become extremely subjective to each individual. Traditionally, content creators were the deciders on what to supply – the critical change in the new era is that demand is completely consumer driven and depends from area to area. The new age consumer not only demands what they like, but also in the format they like, additionally, they also want to customize the content to their preferences making the competition stronger at every stage.



ADVERTISING & OOH



**A company with
sustainable and
customer orientated
values.**

ADVERTISING & OOH

Advertising is facing the dawn of a replacement era: online ads are proliferating and attracting more and more of the advertising budget. During 2020, the Indian advertising industry was valued at over 564 billion Indian rupees, and it absolutely was projected to succeed in up to 700 billion rupees by 2022.

Furthermore, while India's nominal gross domestic product (GDP) grew 19% in 2021, advertising growth outperformed with 25% growth. The very best growth of ₹6,200 crore was in television advertising, followed by digital advertising at ₹5,500 crore and print at ₹2,900 crore. By 2024, the advertising market should reach ₹1 trillion.

Digital advertising grew 29% to achieve ₹24,600 crore. Additionally, advertising by small and medium enterprises and long-tail advertisers reached ₹11,700 crore, including advertising earned by e-commerce firms of ₹5,500 crore, which accounted for 16% of total digital advertising. Digital subscription also grew 29% to succeed in ₹5,600 crore. About 80 million paid video subscriptions across 40 million households generated ₹5,400 crore, or 50% of broadcasters' share of TV subscription revenues. Just 3 million consumers bought music subscriptions, generating ₹160 crore, thanks to a plethora of free audio options.

The advertising-based video on demand (AVoD) segment is anticipated to rise at a CAGR of 24% to succeed in US\$ 2.6 billion by 2025.

The consumer magazine advertising market is projected to drop from \$15.6 billion in 2019 to \$13.9 billion in 2023. A compound annual decline of nearly 3 percent is anticipated. Trade magazines will still recoup a number of their losses through digital ad revenue, which is anticipated to grow from \$2 billion in 2019 to \$2.4 billion in 2023. Newspaper advertising will still decline, from \$14.8 billion in 2019 to \$12.3 billion in 2023; the newspaper sector will have a virtually 5 percent decline in compound annual rate of growth in this time-frame.

There are two types of careers in advertising & OOH that can be categorized as Creative & Executive. When we think from creative point of view here are few jobs that blossom in this industry:

- Copywriters
- Graphic Designers
- Photography
- Visualizers
- Client servicing
- Brand Creation/Designing
- Market research
- Market Planning
- Advertising Account Manager
- Business Director
- Manager- Transit OOH
- Business Manager- OOH
- Media Buyer
- Visualizers
- Art Directors





Animation Opportunities

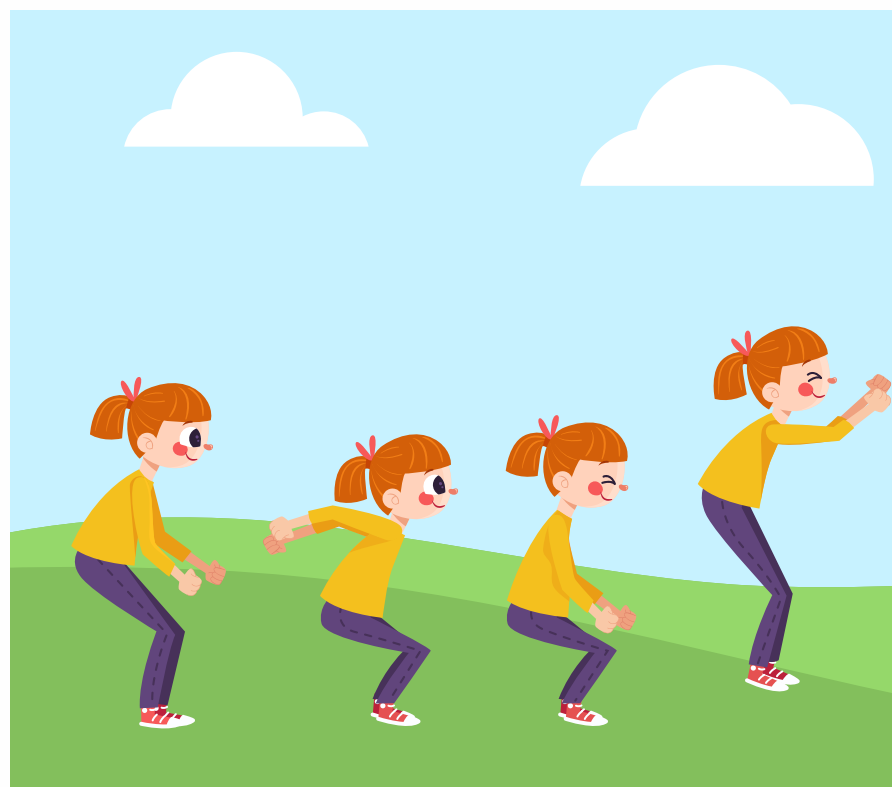
In the year 2020, when the complete world was facing an outbreak, the animation sector in India saw growth. This may even be attributed to the very fact that plenty of film and television work began to intercommunicate animation since outdoor film shoots were called off. In India, the animation segment grew by around 10% in 2020 from INR 2,230 Cr in 2019 to INR 2,450 Cr in 2020. The expansion of OTT channels has increased attention on animated holding content and bigger investments in VFX by studios has created opportunities in both the domestic and international markets. The AVGC Industry employs around 1.5 million people across both formal and informal sectors which are contributing immensely to creating India a worldwide M&E services hub. Consistent with a report by BCG-CII, it's estimated that if India can capture a 20-25% share of the world VFX and Animation by 2025, it'll be able to generate 75000-120000 jobs by 2025. However, this is often with the hope that the vision that we've got for our country and therefore the AVGC industry will still be built on. Animation growth wasn't solely stimulated by entertainment but EdTech start-ups like Byjus and StepApp made use of animated content to form their platform more engaging. Animation studios like Toonz Media Group which relies in Kerala, India, launched their

ANIMATION & VFX

The animation and VFX (Visual Effects) are one among the fastest growing sub-sectors in recent years, growing at 18% in 2018 and 20% in 2019.

Within the M&E sector, Animation, Visual Effects, Gaming and Comic (AVGC) sector is growing at a rate of ~29%, while the audio-visual sector and services is rising at the speed ~25%; is recognized as one of the champion sectors by the govt of India. The AVGC sector is estimated to grow at ~9% to achieve ~Rs. 3 lakh crore (US\$ 43.93 billion) by 2024, stated Union Minister of Commerce & Industry, Consumer Affairs & Food & Public Distribution and Textiles, Mr. Piyush Goyal.

Market size of India's animation and VFX industry from 2011 to 2021, with estimates until 2024 (in billion Indian rupees)



own EdTech venture titled Ri8Brain. As per industry sources, on average, the rough take into account animation is around \$50 million per film. the worldwide animation market is alleged to be \$354.7 billion (INR 26,42,515 Cr) in 2020. In India, the animation sector stood at INR 2450 Cr (\$330 million) in 2020. In India: 70-75% of revenues for Animation came from international clients. The rationale there was less domestic work

thanks to the low-ticket size of domestic work. Smaller studios in India struggled and eventually even clean up. Comparing animation to the Post-Production or the VFX sector, the animation sector is that the only sector to own shown growth (10%). In 2020, nearly 8 out of 10 animated kids shows on TV were homegrown Indian shows.

Now thanks to the arrival of OTT, it's time India takes advantage of its growing animation sector and creates content that's born and bred in India to showcase to the remainder of the planet. Video OTT puts all firms and studios from all parts of the planet on level playing field and with the talent that's prevalent within the country, this avenue has to be exploited to its maximum.



There are opportunities in diverse industries, including the planet of video games, television, movies (Bollywood and beyond), advertising and commercials, the company world, realty, and more!

Some of the most important job roles you'll pursue within these industries include animation design, game design, graphics, storyboarding, 3D modelling, texturing and lighting, 2D and 3D animation and more. some major career opportunities are as follows:



Postproduction Artist

Compositing Artist

They detect errors and develop strategies to supply the ultimate animated film. They use software like Adobe After Effects and Motion 5, amongst others.

Motion Graphic Designer

the work role includes creating movie clips, commercials, title sequences, trailers, etc.

VFX artist

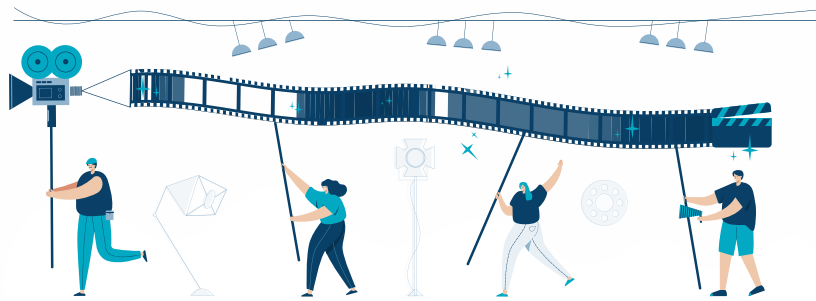
The creator of visual effects in games, movies, and television shows

Animator Render Wrangler :

this is often the last one that sees the animation before it's finally made into a movie or video.

Matte painter :

they're the people behind photo-realistic landscapes or environments that you just cannot recreate on the important set



Rotoscoping Artist:

this can be a technique where animators trace over live-action footage, frame by frame. It brings a way of realism.

FX technical director:

they're accountable for overseeing the creation of particle and fluid effects. this may include creating fire, fluids, smoke, clouds, physical destruction like blasts and particulates.

VFX supervisor :

Supervises all the proceedings of the visual effects required within the process of production.

Rigging Artist :

3D riggers create a skeleton for a 3D animation to enable mobility. Characters are required to be rigged before they're animated.

Pre-production Artist

Compositing Artist

They detect errors and develop strategies to supply the ultimate animated film. They use software like Adobe After Effects and Motion 5, amongst others.

Storyboard artist

This is often someone who takes a script and turns it into a visible story.

Layout artist

They're answerable for drawing the layout of the visuals.

Content developer

Matching lines of dialogue to animations, evaluating the ultimate results and standing reporting are all part of this job role.

Background artist

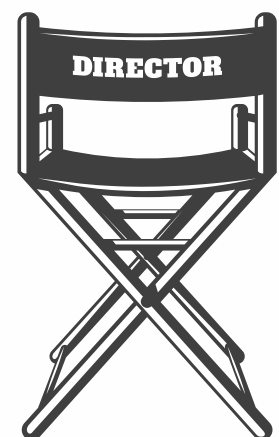
creates the color, style, and mood of a selected scene.

Concept artist

They create visual images of ideas. Their work is employed in animation, comic books, advertising and print likewise as a bunch of other industries.

Apart from the roles mentioned above, there are the opposite jobs directly related to VFX and animation that one simply can pursue:

- **Multimedia specialist**
- **Advertising stage director**
- **Music producer**
- **TV production coordinator/producer**
- **Production designer**
- **Film director**
- **Film/video editor**



The latest Development: AVGC Task Force

The Ministry of information and Broadcasting announced that in pursuance of the announcement made within the Union Budget 2022-23 by finance Minister Ms. Nirmala Sitaraman, an Animation, Visual Effects, Gaming and Comics (AVGC) promotion task force has been constituted to market the AVGC



sector within the country under the aegis of Ministry of knowledge and Broadcasting. "To further unleash the scope of AVGC sector, an announcement was made within the Union Budget 2022-23 for putting in an Animation, Visual Effects, Gaming and Comics (AVGC) promotion task force to recommend ways to grasp and build domestic capacity for serving our markets and also the global demand," it said. The AVGC promotion task force will submit its first action plan within 90 days.

The AVGC promotion task force shall be headed by secretary, Ministry of data and Broadcasting and can have secretaries of Ministry of Skill Development and Entrepreneurship, Department of upper Education, Ministry of Education, Ministry of Electronics and knowledge Technology and Department for Promotion of Industry and Internal Trade. The AVGC promotion task force also includes State Governments of Karnataka, Maharashtra, Telangana; heads of education bodies like All India Council of Technical Education, National Council of Educational Research and Training and representatives of industry bodies-MESC, FICCI and CII.





ART & CULTURE

Culture and creativity are the cement that binds together not only hearts and souls, but entire societies and nations

India has immense history of art and cultures, one in every of the biggest collections of cultural heritage which incorporates songs, music, dance, theatre, paintings, humanities, etc. The visual art industry which encompasses paintings, sculptures, photography etc. was estimated at 1,703 Crore in 2019. Globally, the creative sector contains a share of 5.5% of total output, in terms valuable adds. In India, gross value addition (GVA) from copyright-relevant industries was ₹89,000 crore in 2016-17, and at 0.58% share of total value added, it's a tenth of the world average. a part of this asymmetry stems from the shortage of information within the services sector. Survey of Industries spans manufacturing activity, the information on services at the narrow industry level required to spot and estimate the worth of copyright-relevant services remains unavailable. The Central Statistical Office releases GVA figures under a 2-digit industry classification. the provision of GVA figures under a 4-digit classification will provides a way more realistic picture of the worth contribution of copyright-related industries, especially as most creative activities are classified under services.

In India, religion, philosophy and myth can't be split from their art forms. Dance and music are tied inextricably to ceremony of any kind. Weddings, births, coronations, entering a brand-new house or town, welcoming a guest, religious processions, harvest, any or all of those are occasions for song and dance.

Music and dance are probably the foremost elemental art forms, spontaneously expressing the complete garment of human emotions and experiences. There are tribal

**Art is to
nourish
the roots
of our
Culture!!!**

belts throughout India, and although each tribe has its own distinctive music and dances, all of them share an analogous form, with men and ladies forming separate rows with linked arms and executing intricate leg movements in an exceedingly gradually increasing tempo that builds up to a crescendo of vigor.

Art has the potential to make a performer grow and reach the highest peak of success while showcasing their talent. Art and culture drives through the passion and are one of the most satisfying careers. Here are few opportunities in this field:

1. Performers (e.g., actor, announcer, dancers, narrator, comedians, voice-over artist)
2. Artists (Craftsmen, Folk music, Instruments, Painters, Designers, digital drawings etc)
3. Art curator
4. Art dealer
5. Art critic
6. Artistic director
6. Art gallery manager
7. Art gallery manager
8. Art auctioneer
9. Cultural heritage manager

DIGITAL MEDIA & OTT

The adoption of digital technology into our day-to-day life, from work to entertainment, education to social events, every activity has been shifted to online medium because the offline alternatives weren't available or were severely curtailed. The scale of India's digital media industry in 2019 was INR 20,162 Crore and by 2020 it reached INR 26,614 Crore.



within the recent joint report by CII and Boston Consulting Group (BCG) stated that the Indian OTT sector is currently within the scaling stage with strong subscription growth and high investment in premium further as original content. The Indian OTT sector is one in all the foremost competitive amongst emerging markets with over 40 players. While there are debates about more and more people moving far from TV, Mandeep Kohli, manager and Partner, Boston Consulting Group India states that we are still some times off from that taking place at an outsized scale in India. "The share of traditional media is slowly declining with increased digital adoption but there's still high headroom for penetration with only 54% of Indian households having a pay TV connection compared to over 70% in China. for several households, TV continues to be the middle of the house and a major a part of family time," said Kohli, director and Partner, Boston Consulting Group India. The report further stated that the industry is at a grading stage

2022 goes to be an exciting year for OTT players because the content pipeline is stronger than ever. While the pandemic has leapfrogged growth in terms of viewers and subscription, we expect 2022 to further amplify the reach and can witness growth not only within the metros but also in tier II & tier III cities.

currently and has the potential to become a \$13-15 billion industry by 2030.

To understand what the year has in future for us, we spoke to some of the foremost important voices from India's OTT industry, together with a number of the most important content production houses.

Digital media has firmly established itself because the second-largest segment within the media and industry, growing by ₹6,800 crore in 2021, while traditional media contributed 68% of the sectoral revenues of \$21.5 billion, up 16.4% year-on-year in 2021.

Digital media has emerged because the company for the advertising industry that has grown at 18.6% over 2020. While traditional media has been growing by 12.6%, digital media has been leading the expansion rally for the Indian advertising industry, growing at almost twice the speed of the industry.



The social media and online video presence are imperative for brands as these command the very best consumption levels and hence offer the most important consumer engagement. With the rapid pace at which the web infrastructure has been improving together with the appearance of 5G technologies, spends on online video will witness the best growth within the next few years.

At the tip of 2021, 75% (Rs 16,015 crore) of digital media revenue was contributed by spends on mobile devices while the spends on desktops stood at 25% (Rs 5,338 crore). At the consumers' end, most internet technology adoption is occurring on mobile devices.

The largest proportion of the spends on mobile devices is claimed by social media (30%, Rs 4,734 crore) and online video (30%, Rs 4,728 crore) because the majority of the patron content consumption happens around these two formats. the very best share of spends on desktop is claimed by social media (28%, Rs 1,484 crore) and paid search (28%, Rs 1,463 crore).

By the top of 2022, the report estimates that the share of advertising spends on mobile devices will reach 77% (Rs 21,374 crore). Furthermore, with the arrival of recent applications and also the availability of higher connectivity technologies and affordable devices, the advertising spends share on mobile devices is anticipated to grow at a CAGR of 32.06% to achieve 78% (Rs 27,931 crore) by the top of 2023.

Spends on digital media programmatic buying contributed 40% (Rs 8,541 crore) by the tip of 2021 because the pandemic has led to increased buying of digital media inventory through programmatic. Direct buying of digital media inventory contributes 60% (Rs. 12,812 crore) currently. it's expected that programmatic buying of digital media will reach a share of 42% (Rs 11,659 crore) by 2022. We expect it to grow with a CAGR of 37.35% to succeed in a spend share of 45% (Rs 16,114 crore) by the top of 2023.

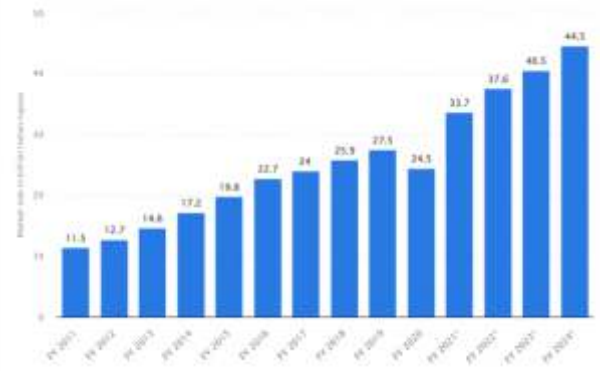
Having a boom in the sub sector of digital media; tremendous opportunities have arisen to make a successful career in digital media and OTT. As there are various entrepreneurship opportunities here are few job opportunities:

- | | |
|--|----------------------------|
| 1. Digital media photographer | 2. Video editor |
| 3. Animator | 4. Social media specialist |
| 5. Social media Manager | 6. Graphic Designer |
| 7. Video Game Designer | 8. Digital Content creator |
| 9. Cultural heritage manager | |
| 10. Performer (e.g., actor, announcer, dancers, narrator, comedians, voice-over artist). | |
| 11. Production team | 12. Set carpenter |
| 13. Set designers | 14. Lighting Artists |
| 15. 3D Animators | 16. Modelling Artists |



RADIO

Radio has played a vital role in shaping the course and therefore the way forward for communication. As a result of its ability to succeed in an oversized number of individuals at a time, the radio has been the foremost dominant sort of communication for near two consecutive centuries, from being employed initially in concert of the foremost potent weapons within the war for altering people's opinions, to being the chief style of entertainment.



(Market size of the radio industry across India from financial year 2011 to 2020, with estimates until 2024)

Radio is not only the one that presents and talks on air, but an armada of individuals skilled in various fields. Therefore, today on World Radio Day we glance at the use opportunity during this domain. The roles to be discussed are trifurcated among three key areas- Technology, Content and artistic, and Management.

Chief Engineer:

That's where Chief Engineers are available, to cater to all the technical issues which may arrive within the transmission. A Chief Engineer is that the head of the Tech team in an exceedingly station and frequently heads a team of Engineers and Technicians.

Radio Electronics Technician (RET):

Usually works within the station and handles the equipment employed in the station.

Broadcast and Sound Engineer:

Operates Equipment that records synchronize, and mixes audio. except that a Broadcast and Sound Engineer, also works with the creative team to supply a more entertaining experience to the radio listeners.

Radio Field Technician:

Accountable of adjusting, maintaining, testing, repairing, installing, and updating the tech (mobile or stationary) within or outside the station.

Announcer:

Reads advertisements on-air and introduces the content or the program on the radio. The person requires excellent speaking skills together with command over the language within which he/she is presenting.

Operations Manager:

Works closely with RJs and focuses on coordination, scheduling of on-air programs, takes care of which programs should be broadcasted at what time.

Even in the post covid era, Radio is going through an evolutionary phase. It is redefining itself and finding a stable footing and audience in the age of music streaming services like Spotify etc. It's safe to say that radio isn't going away anytime soon.

Music Director:

responsible of maintaining the music library that's played both on random and on-demand on the radio shows.

On Air Presenters (Radio Jockey/RJs):

These are the persons we hear and love on the radio who present their shows regularly. Skills required include the power to stay people engaged and entertained plus managing studio arrangements and placement of ads during the show.

Production Director:

He/she is to blame for bobbing up with new content for RJs, strategizing and scheduling programs and production for the shows that are aired.

Station Manager:

this is often a senior-level position within the station. Responsibilities include managing day to day working of the station and handling the problems arising within the working.

Sales Manager:

He/she is responsible of generating revenue by providing slots for advertisements to other organizations.

Office Manager:

takes care of the executive duties of the station like logistics, finances, legal matters, bills, audits, and other compliances.



FILMS

Indian film industry is the largest producer of films in the world and the number of movies produced has grown significantly in the last decade, increasing from 1,200+ movies in 2009 to 2,400+ in 2019. With films produced in 20+ languages, one can gauge the diverse nature of the industry in the country.

Indian film Industry's origin dates back to nineteenth century with the primary film being made in 1913 by Dadasaheb Phalke, acclaimed because the father of Indian cinema (Selvalakshmi et al, 2019) With the exceptional growth of the industry since then, the industry evolved as a worldwide enterprise with established markets in spill 90 countries and has been respected more for its business than Art. Indian screenland is the world's second movie capital next only to Hollywood with South Indian industry comprising of Tamil, Telugu, Malayalam and Kannada accounting for quite 50% of the films produced (Murthy, 2013). Block buster movies like Dangal and Bahubali II released within the year 2017 had successfully garnered a turnover of \$15 billion, all across the globe and running forward towards achieving record \$20 billion. The industry has been acknowledged for its diversity by reputed Hollywood directors (Murthy, 2015) and has gained the arrogance across years within the world market that it cannot be treated as marginal. (Raju, 2016)

The industry turnover crossed \$1.2 billion in 2010, hovered around \$2 billion in 2015 and is projected to grow steadily to \$2.8 billion by 2020 (FICCI KPMG Report, 2017) While the revenue from the world movie box office was hovering around 42.5 billion dollars in 2019, Indian movie industry crossed its 10,000 crore (100 billion dollars) mark seeing a growth of 11.6% overtaking the previous year¹. thanks to the devastating effect of the pandemic, the year 2020, the industry turnover managed to shut at \$2.5 billion and has seen a turnover of \$8.3 billion in 2021

Film industry opens doors to millions of job and entrepreneurship opportunities.

The passion in the field may lead to the success to make you a star that shines in the eyes if their admirers. Here are few jobs that can be noted for film industry and are always in demand:

1. Hairstylist
2. Lighting Artist
3. Production assistant
4. Camera operator
5. Animator
6. Video editor
7. Sound technician
8. Lighting technician
9. Fashion designer
10. Director
11. Executive producer
12. Makeup artist
13. Cinematographer
14. Producer
15. Choreographer
16. Script Writers
17. Line producers
- 18 Performer (e.g., actor, announcer, dancers, narrator, comedians, voice-over artist)



PRINT

The global medium market is anticipated to grow from \$305.44 billion in 2021 to \$320.07 billion in 2022 at a compound annual rate (CAGR) of 4.8%. the expansion is especially thanks to the businesses rearranging their operations and recovering from the COVID-19 impact, which had earlier led to restrictive containment measures involving social distancing, remote working, and also the closure of economic activities that resulted in operational challenges. The market is anticipated to achieve \$366.73 billion in 2026 at a CAGR of three.5%.

The medium market consists of sales of newspapers, magazines, other periodicals, books, directories and lists, and other works, like calendars, greeting cards, and maps and related services like advertising space by entities (organizations, sole traders, or partnerships) that publish medium.

The main varieties of medium are directory, mailing list, and other publishers, book publishers, newspaper & magazines publishers. Book Publisher refers to a corporation or person engaged in publishing periodicals, books, music, and others. the various business models include subscription, advertising and is employed in publisher, newspaper office, and others.

Career Options **medium in India**

Editing

It means planning the contents of the publication and supervising its preparation. Newspapers have editors to refine and filter the matter. These editors should have sound knowledge of newspaper laws. Their job is to place forward innovative ideas and establish the design of the publication. they must work with the team and possess a sound knowledge of their market and appearance for brand new authors and new subjects.

There are associate or assistant editors in big organizations accountable for particular topics, like sports, international news, local news, supplements, special pullouts, etc. An editor's duties are hiring writers, planning budgets, and negotiating contracts with freelance writers. additionally, the sub-editors act like GATE keepers – editing, reformatting, objectively presenting each report, keeping in mind the newspaper's general policy.

Reporting

Reporting in newspapers and magazines is another challenging job to file stories about local, state, national and international events. Their job is to present different viewpoints on current issues and monitor public officials' actions et al. who exercise power.

Writing Columns

Eminent Journalists, Writers, and Academicians write columns in Newspapers. The story may be depicted from different angles. The column are often written on any important topic.

Cartoonist

Cartoonist's work is in another challenging area in medium. The cartoons will be portrayed with a major message. Hence, the creator of it (cartoonist) can present what it wants to indicate.

Photojournalist

Nowadays, Photographs are with no less speed, taking the space of writing. Many matters is essayed through one photograph easily. However, the photojournalist has its importance within the media.

EVENTS & LIVE PERFORMANCE

The events industry size was valued at \$1,135.4 billion in 2019 and is predicted to succeed in \$1,552.9 billion by 2028, registering a CAGR of 11.2% from 2021 to 2028.



Events talk to public gathering of populace art at a determined time and place. The aim for staging an occurrence is increase in business profitability, celebratory, entertainment, and community causes among others. The foremost popular events include conference & exhibition, corporate events & seminars, promotion & fundraising, music & art performance, sports, festival, trade shows, and merchandise launch.

The key stakeholders within the events market are corporate organizations, public organizations & NGOs.

The initial stage of a significant event involves understanding the audience and their behavior that excites and emotionally engages them. The ultimate stage involves conducting events, like music concerts, sports, exhibitions & conferences, seminars, and others, appropriately. It's been witnessed that events like music concerts attract majority of the population, especially the youth and middle-aged individuals, which boost the expansion of the events industry size.

There are immense opportunities of entrepreneurship when it comes to events and live performance industry. Here are some job roles that are always in demand:

- Anchor
- Event specialist
- Event Producer
- Event Planner
- Event Manager
- Exhibition Organizer
- Stage Decorator
- Wedding Planner
- Logistics Manager
- 3D Designer - Exhibitions & Event Management
- Client servicing professional
- Event Management Executive
- Performer (e.g., actor, announcer, host, narrator, comedians, voice-over artist)

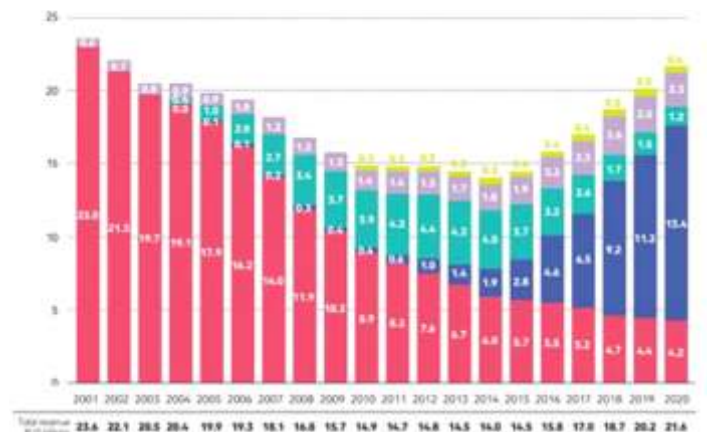


SOUND & MUSIC

Music entertains, inspires and thrills. it's one amongst the universal cultural aspects of all human societies. Indian Sound & Music sub-sector has been growing steadily over the last few years and has reached annual revenue of INR 1,596 Crore in 2019, with a growth rate of 12.4 percent from FY 2018 surpassing the previous year's growth of 11.5 percent.

Today, great things are happening in music. There are new artists and musical trends likewise as new ways of discovering older music. There's increased penetration by digital music services, expansion of music services to new markets and new music-based products. Around the globe, fans are connecting with music in new and fascinating ways and, as a result, enjoying more music than ever before. The music industry, which now includes not only recorded music and music publishing businesses but also other business lines like merchandising and music-based audio-visual content is dynamic, growing, and global.

The industry has grown significantly in recent years, predominantly because of a growth within the digital consumption of music-based entertainment driven by technological innovation and consumer consumption trends and made possible by the industry's adoption of recent technologies, formats and monetization models. The following graph shows global recorded music industry revenue from 2001 to 2020.



Career opportunities in Sound & Music

- Sound Engineer
- Sound Designer
- Studio Engineer
- Sound Recordist (on set/location)
- Music Composer
- Music Arranger
- Film Sound Designer
- Game Sound Designer
- Mixing Engineer for Films and Music
- Live Sound Engineer for Concerts and Events
- Music Producer
- DJ / Electronic Music Producer
- Promo Producer
- Radio Sound Engineer



THEME & AMUSEMENT PARKS

The Indian theme and amusement parks sub-sector remain in its nascent stage though it started within the 1980's and is at INR 11,475 Crore in FY 2019. Currently, there are quite 150 theme and amusement parks spread everywhere India across major cities including tier-2 and tier-3 cities.

The industry also acts as an employment hub for thousands of individuals, having employed approximately 75,000 people till date. Increase in number of parks aids within the development with reference to infrastructure of the locality. The standard of employment, including the assorted services related trainings are helping level up livelihood. Having stated that, these parks are creating broad customer base for other business, like retail, restaurants, transportation and more.

Amusement parks in India attract over 3 crore visitors annually, and contribute nearly 40% of the full leisure industry turnover which are the key drivers of growth among the services sector in India. About 30-35% visitors are from outstation and thus a serious source of tourism. Children and youth visit the park either in class groups or with families and constitute 50% of park visitors, while adults constitute the remaining as they either visit with their families or in corporate groups. The key drivers for the theme and amusement parks are entertainment option (36%), easy access (35%), form of quality foods and drinks (18%), indoor attractions (17%), etc. And, theme and amusement parks score over other entertainment avenues by offering fun activities for the complete family, thrill and excitement and engagement activities for youths. The Indian pleasure ground and funfair sector contributes significantly to local economy furthermore as tourism while giving new avenues of entertainment of International Standards to Indians.

With significant regulatory support to realize this potential, tomorrow definitely seems an improved day for the industry.

Contemporary amusement parks have set the bar high, with incorporation of trendy technology and machinery to supply an unrivalled experience, in terms of entertainment. The looks of such parks have increased the enjoyment of latest alternatives in amusement, amongst the youth of India. The addition of hair-raising adventure rides in such parks has garnered attention from the younger crowd. India has evolved greatly, in terms of entertainment. With the advancement in technology and extensive use of computer game, entertainment has become all-inclusive to the consumers. Especially, the progress observed in Indian lifestyle, has led to emergence of amusement parks as a clip sort of entertainment in India.

Jobs in theme parks, recreation and event management typically involve overseeing programs and activities that customers and guests participate in when visiting a brand new place. These jobs can exist in places like national parks, community centers and native parks that host community events and tourist attractions. Here are some key areas that a career in parks, recreation and tourism management might focus on:

- Resort manager
- Event Planner
- Park Rangers
- Adventure Guide
- Facility Manager
- Photographer
- Sound engineer

GAMING

Indian Gaming sub-sector has been growing steadily over the last few years and has reached annual revenue of INR 1,596 Crore in 2019, with a growth rate of 12.4 percent from FY 2018 surpassing the previous year's growth of 11.5 percent.



Well into the year 2022, we can look back and marvel at the whirlwind rise of our country's online gaming industry. Back in the 2000s, the advent of the Indian gaming industry had just started when console and PC gaming brought several middle-income groups onto digital gaming platforms. Since then, India has acted as the primary service provider for international developers as well.

The Indian gaming industry has been gaining popularity in recent years powered by a youthful and tech-savvy populace, affordable accessibility of smartphones, better internet availability, and overall technological evolution. The move has additionally sped up the development of multi-gaming designs in the online gaming space.

The industry is evolving due to the increasing deployment of advanced technology, software, cloud technology, and the internet for the convergence of games and videos on a global scale. According to Statista, the market value of the Indian gaming sector was over 90 billion INR in the financial year 2020. The study further states that the market value is expected to reach 143 billion INR by the end of 2022. Thus, the exponential growth of the market is playing a pivotal role in rapidly increasing the breadth of the overall gaming culture as well.

Gaming industry comes up with are several game career choices to settle on from. These opportunities both on the creative and engineering sides of the pitch, in today's multi-billion-dollar business. The opportunities are limitless if you've the dedication, expertise, and motivation to indulge completely within the computer game world.

- Game Play Tester
- Game Programmer
- Audio Engineer
- Professional Gamer
- Concept Artist
- 3D environmentalist
- Character Artist
- 3D Game Designer
- Game developer
- Game engineers
- Technical Animator
- Surface Artist
- Technical Artist
- Simulation Specialist





TELEVISION

Television is the largest subsector in India's M&E landscape and one of the dominant mode of media consumption. The size of Indian television sub-sector reached INR 75,800 crore in 2019 CAGR of 9.8% for the period 2016-19.

The revenue for television industry is largely generated from two major streams - broadcasting/ subscription and advertisement. In 2021, India's television industry was worth approximately 720 billion Indian rupees. It was estimated to reach 826 billion Indian rupees by 2024, indicating a compound annual growth rate of around five percent.

Career in Television:

The tv industry has earned great recognition and esteem within the past few decades. These days, the young talent is looking forward to the Television sector. Creative kinds can apply their skills in many alternative areas of the tv industry. Mentioned jobs may appeal to students fascinated by interior design, editor, performance arts, fashion design, and photography.

- Production Designer and stage director
- Editor
- Visual art and data technology
- Casting Director
- Costume Designer
- Cinematographer
- Camera Operator
- Animator
- Camera operator
- Director of photography
- Documentarian
- Lighting designer or director
- Music director
- Performer (e.g., actor, announcer, host, narrator, voice-over artist)
- Sound editor/ Engineer
- Special and visual effects artist
- Writer





NEW AGE SKILLS

Augmented Reality(AR)
Virtual Reality(VR)
Extended Reality (XR)

New age skills within the post pandemic era are the roadway to the globe that exist somewhere within the imaginations, the globe that's emerging beyond the physical boundaries and limitations. this may be called the vision of immersion.



AUGMENTED REALITY

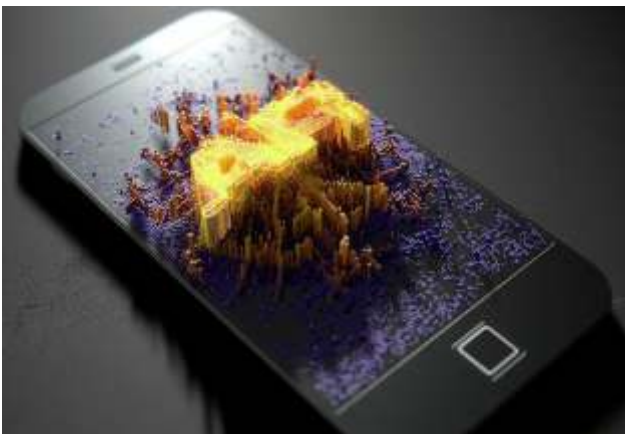
Augmented reality technology has proven to be one in all the highest innovations opening up new growth points for businesses round the world. Analysts predict that the AR market will reach \$198 billion in 2025. This year, the quantity of mobile AR users is anticipated to succeed in 3.5 billion.

With an oversized market to tap into, providing AR experiences will be a competitive near many industries. The improving technology also stands to permit for greater efficiency within the workplace. Such as you to require a glance at a number of the augmented reality trends driving innovation in 2022 and coming years:

Trend #1:

Mobile Augmented Reality Is Embryonic

Mobile augmented reality has many advantages that make it the middle of the technology's attention. countless users already own an AR capable smartphone, so there's no need for them to travel out of their thanks to get a chic headset. Mobile devices, by their nature, are very portable and simple to bring into nearly any space.



Trend #2:

Powering Indoor and Outdoor Navigation

In 2022, AR navigation has become more fluid and achievable than ever before. most significantly, the increase of technologies like Bluetooth Low Energy (BLE) antennas, Wi-Fi RTT and ultra-wideband (UWB) make indoor navigation way more viable than earlier years. One among the foremost useful applications of Augmented Reality is for displaying AR directions in large indoor locations like distribution centers, shopping malls, and airports.



Trend #3:

Augmented Reality and Remote Assistance

Augmented reality can greatly improve user experiences with assistance and learning. consistent with studies, in 2020 nearly 55% of workers within the country are working full time, work from home. With video conferencing being the lifeblood of telework, various problems emerge. How can we complete the lost context and benefits of meeting within the 'real world?' When we use video conferencing, we lose a complete dimension of context, entering into two-dimensional space rather than three. This will negatively impact jobs prefer it technical support. Teleconferencing is restricted, only allowing IT specialists to create suggestions in order that the user can fix the matter on their own before they value more highly to send their device into the office for repairs.

AR IN ACTION: 3D VIDEO CALL ASSISTANCE

Augmented reality software can help a minimum of partially restore that lost dimension of space back to the conversation. AR can allow IT technicians to relinquish guidance to users with 3D on-screen directions. because the user holds their smartphone camera up to their computer in need of service, the IT technician can draw over the screen to direct the customer to certain points of interest.

AR IN ACTION: VIRTUAL MANUALS

As a small departure from telework, virtual manuals are a compelling technology employed in various industries to boost user satisfaction and understanding of products. It also has many applications in education. With seeing, AR guides can identify objects and inform the user about their functions. this may make effective guides for products like consumer electronics, vehicle interiors, and more.

Trend #4: AR Glasses, Future or Fiction?

Augmented reality glasses and headsets have a motivating reputation. Although they're widely seen because the way forward for AR technology and are tested and utilized in universe applications, they haven't quite made the mainstream just yet. If they've made a landing point anywhere, it's been for enterprise and business solutions.

Although Microsoft's HoloLens 2 mixed reality headset isn't priced or marketed for consumers, it's in use with the military and with medical practitioners for surgeries and training. The Synthetic Training Environment (STE) employed by the regular army uses AR and VR to assist immerse soldiers and simulate various scenarios. Australian aircraft technicians are now using Microsoft HoloLens with Boeing-developed software to take care of aircrafts.

Check the video below to work out the HoloLens in action!



However, these headsets are far too bulky to be utilized by non-enterprise users, and therefore the failure of Google Glass for consumers showed that we are a protracted way far from lightweight, comfortable to wear 'AR glasses'. However, Google Glass launched eight years ago. Are we any closer now?

Google Glass Enterprise Edition 2 is in use by various businesses like DHL for order fulfillment. There also are lots of rumors about AR glasses being made by companies like Apple but there isn't much word on a snug to use, affordable and 'normal' looking pair of glasses which will take the patron market by storm. That being said, Artificial Intelligence expects that the marketplace for this technology will grow from \$822 million to \$13.4 billion by 2024.

Trend #5: AR In Education

We've already touched on AR in education a touch bit during this article with AR guides. With educational institutions being hit hard by the COVID-19 pandemic, momentum for innovation during this space has increased. Teams like Wikitude have created apps like Ai.R-Cord with the target of helping school students learn concepts with AR experiences and this is often not the sole example.

AR in education simplifies the perception of data and leverages technology to enable teachers to demonstrate virtual examples and gamify the educational process. This increases student engagement and races the method of mastering the materials. as an example, the Chem101 AR app helps students understand complex compounds in chemistry. Using special cards, students can virtually modify molecular structures and receive real-time information about them.

Augmented- reality based apps may also give students access to unique learning environments that are difficult or perhaps dangerous to experience in reality without proper preparation. for instance, some apps help medical students learn more about human anatomy through AR visualization and 3D models, and even allow them to simulate surgeries.

In addition to classroom teaching, AR may be employed in employee training. This technology allows you to coach your employees during a safe environment with less cost and better efficiency. AR apps give an employee the chance not only to

examine how something works, but to be told the way to love by making actions. Siemens and Japan Airlines have already resorted to the current practice. AR has every chance of skyrocketing its presence within the education market within the coming years. Compared to VR, augmented reality offers cheaper options with the identical benefits. All students need is an online connection, a smartphone or tablet, and augmented reality applications. There's no must buy expensive equipment sort of a video game headset. in keeping with Statista, 83.96% of the world's population owns a smartphone, which provides a good environment for adopting an AR experience.

According to Fact MR forecasts, AR within the education market is projected to witness exponential growth over the approaching years, reaching \$85 Bn by 2031.

Future of Augmented Reality

With the AR industry continuing to climb in value, augmented reality's potential can't be denied. Importantly, it's clear that AR's influence extends far beyond just gaming. It now extends to several different industries as demonstrated by the subsequent chart:

Although gaming still has the best share of industry revenue and can remain a relevant driver of AR, practical uses like in healthcare, engineering, and sales will still gain traction.

Magnificent world of Media & Entertainment



VIRTUAL REALITY

It would be a sarcasm to mention that 2021 was an enormous year for VR. First, headset sales jumped by an estimated 7 million units. Then we had an entire bunch of reports stories about huge brands and corporations jumping into the industry. With such an eventful year, would it not surprise you to grasp that 2022 are going to be even bigger?

In this article, we'll examine a number of the most important trends in VR for this year, make some predictions, and summarize why now could be an honest time for businesses to begin searching for a VR development company that they will partner with VR Trends of 2022.

Virtual Reality is projected to grow exponentially in five years to return. there's lots of noise and buzz around VR, and that we wish to prepare the clutter into 5 distinct points that offers a full picture of what's happening within the industry.

1) An increase in enterprise apps

If you thought VR is solely a tool for gaming, this can be not true in 2022. Yes, VR continues to be a dominant force within the gaming industry, but it's also a large asset for businesses everywhere the globe. the foremost popular uses of VR within companies involve training, remote collaboration, tests and prototyping, but there are many creative uses that fall outside these categories. It's safe to mention that thousands of those solutions are in development and also the impact of video game are going to be huge.

2) Greater user adoption

Due to misconceptions about the technology, lack of availability, and pricing, users have historically been hesitant to use and invest in VR. But that has quickly gyrated. Today, VR incorporates a reputation as something advanced and funky, and for businesses - highly useful. as an example, a survey that asked workers which technologies they might value more highly to use at their job noted that the bulk checked out immersive tech favorably.

3) Major improvements in hardware

If you have got been watching the VR headset market, you've probably noticed how the products are getting cheaper, more powerful, and more convenient to wear. as an example, the currently most well liked headset (Oculus Quest 2) only costs \$299.

In 2022, this trend will continue, as products just like the "Reality 12K" from Pimax and MeganeX from Panasonic release and shake up the market with their stunning specs. Another notable advancement is that the upcoming release of the HTC Vive wrist tracker, since this gadget doesn't restrict hand movements while providing accurate tracking.

4) Development is less complicated than ever

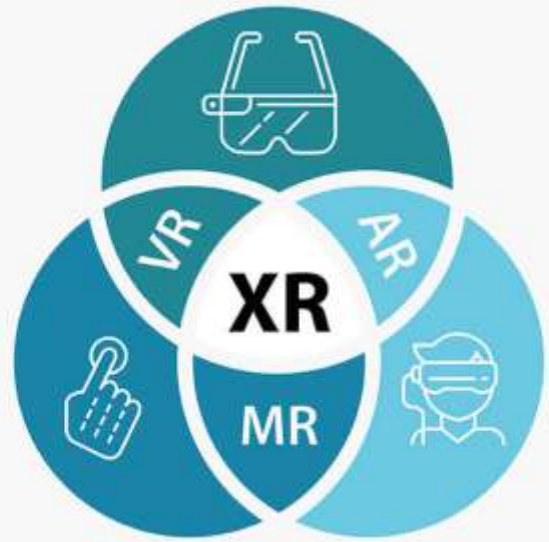
It has become incredibly easy for businesses to form VR solutions, and will get even easier during this year. For one thing, the quantity of development companies is multiplying year by year, so partnering with a top VR company for app design is kind of accessible and costs are often pretty low. Additionally, the developers themselves can work faster and better because the premiere tools they use (Unity and Unreal engines) are rolling out key new features for VR. As an example, Unreal Engine 5 has unrolled support for OpenXR, a typical for developing applications for multiple VR platforms simultaneously. Thus, an organization are ready to use various headsets with the identical software solution.

5) More VR-tailored services

We've talked a small amount about how VR helps businesses improve their internal processes, but it's also important to say how it's helping them make money. particularly, a full new market of VR services for consumers and businesses is opening up, with pioneers during this field gaining the chance to massively profit. one in all these pioneers is that the fitness firm Liteboxer, which is providing an expert boxing simulator in VR as a premium service.

EXTENDED REALITY (XR)

Extended reality (XR) may be a catch-all term that covers video game (VR), augmented reality (AR), and mixed reality (MR). within the very simplest terms, VR involves putting on a headset to enter a totally immersive, 3D digital environment, AR involves employing a phone or glasses to overlay computer images on top of the important world, and MR may be a mixture of both technologies.



For innovation standing at the frontline of the many tech giants, SMEs, institutions, and industries agendas, we've got witnessed a significant leap towards XR, with companies utilizing its power to beat many of the challenges we've faced. Requiring new ways of interactions, many trends have found rapid adaptation from the requirement of remote collaboration and creation of hybrid workplaces to advancement of remote education and hybrid events.

We tend to forget how entwined a number of the technology can become in our everyday lives. With the six-hour October outage of Meta social media platforms, Facebook, Instagram and WhatsApp, both companies and individuals could have felt a social or economic impact. Connecting nearly 3 billion users worldwide, social media today is a necessary pillar of our communication. Thinking forward, the social media outage, was a reminder of how important it's to be ready to connect and the way much we depend on technology.

The XR market will continue its rapid expansion, expected to achieve USD 125.2 billion by 2026, accelerated by the surging adaptation of the technology in education, healthcare, military, industrial and entertainment sectors. The raising numbers of XR devices coming to the market are opening new opportunities for collaboration and content creation. This technology is capable of delivering a good number

of benefits from cost reduction and rapid outcome improvement to completely reshaping education and collaboration.

Much more are going to be possible with the advancement of XR industry, where we've witnessed quite number of remarkable milestones this year. Amongst which quite few have served because the turning points that may be shaping the long run of how we perceive reality and interact in it. Today, we'd prefer to relive at these milestones that have made headlines in 2021 and are certain to shape the XR market, trends and industry of 2022 and beyond.



THE COMING OF THE METAVERSE

In October 2021 Meta, former Facebook, in their founder's letter has shared Mark Zuckerberg's announcement of the following chapter of the net and their ambition to bring the Metaverse to the overall public. Now rebranded as Meta, to reflect the strategic direction of their portfolio, the corporate is moving forward with building a completely integrated collaboration universe where people can work, meet, play, interact and far more.



The one question at that time was whether Meta are going to be the one to bring this dream to life and make an ultimate space that may provide an unprecedented feeling of presence during a virtual universe or will the ambition be ultimately picked up by another tech giant. This announcement no doubt has caused a serious uproar for several worldwide, with many tech companies having to rapidly comprehend and fits this key milestone. Following the Meta news, some major technology players like Niantic with Lightship AR, Qualcomm with Spaces XR Platform and Microsoft with Teams, announced their coming into the Metaverse race. And let's not forget Google, one amongst the pioneers in AR technology, that's now also attempting to achieve a footing within the creation of the Metaverse.

On another note, when speaking about the Metaverse we cannot miss to say the most well-liked buzzwords of 2021, the NFTs and also the Web3. Non-fungible tokens, named as NFTs are unique units of information stored on a blockchain that function proof of asset possession and ownership. Web3 which is usually called WEB 3.0 is that the next version or generation of the web, the decentralized web supported blockchain tech and digital tokens idea. Thereupon being said we are able to already see the acceleration in these two directions, with companies outside of the tech realm beginning to invest into NFTs and Web3, like Nike's recent acquisition of the NFT collectables studio RTFKT. We are guaranteed to see more non-tech companies from FMCG, fashion, media, assets and more domains, investing into NFT software, assets and creators to be competitive within the upcoming Metaverse.

Even though the Metaverse is an exciting concept that may grant its users ultimate access to a totally different level of existence and collaboration, there are still quite a few challenges which will must be solved before it can become a component of our everyday reality.





XR

TRENDS OF 2022

While pondering the past year, it's always good to think about what lies ahead, which trends are shaping the current of 2022 XR. With all the milestones we are able to definitely see the tendency of brands to adopt more of immersive technology. While industries from fashion to retail and property are heavily investing into Web3 and NFTs, that have taken the market by the storm, more and more companies will explore the probabilities of the Metavers.

In the following year, 5G, will eventually be ready to showcase its practical implementation, the advantages high speed internet can deliver while operating within the Metaverse, raising the necessity for consumers to modify, and creating opportunities for telecom operators. However, we are still absolute to see more network outages because the infrastructure isn't quite ready.

XR hardware giants like Apple will start to own a fair bigger impact. With the launch of the Apple MR glasses, users are able to get a replacement device in their own iOS ecosystem and eventually Meta will get a powerful competitor on XR for consumers market, which is able to accelerate the digital transformation even more. Thus, leading to the requirement for more content development, resulting in content creators' shortage. this may ultimately bring us to the purpose where the fight for tech talent will become more obvious.

Last but not least is that the further acceleration of XR technology in healthcare which remains to be a pioneer and early adopter of immersive technology, continuing to carry its leading position.

Career Opportunities in AR/VR & XR

- Virtual/Augmented Reality Developer
- Augmented Reality Designer
- Virtual/Extended Reality Designer
- 3D Developer (AR/VR)
- Immersive Technology (AR/VR)
- Virtual Reality UX specialist
- Social AR Developer (VR AR MR)
- 3D Artist - Props/ Hard surface
- AR/VR app developer-
- 3D Developer - Au Augmented Reality Consultant
- XR Systems R&D
- augmented/Virtual Reality Apps
- Virtual Reality Assistant
- Manager - Augmented Reality Training & Development
- 3D Game Developer in AR & VR Technology
- Interaction designer
- Events experience specialist
- XR specialist



INDIAN M&E INDUSTRY CURRENT SCENARIO

Media & Entertainment Sector in India get advantage of India being the young country having 64% population under the working age group. Having the connectivity and availability of mobile devices; media and entertainment content has become a fellow of everyone. People consume content while traveling, while doing the routine chores, while spending time in fresh air, and even at the remote locations where we couldn't image people will be busy on their mobile phones.

Mobile devices have given a great prospect and opportunity to content developers as the consumption and competitions; both are at rise. India internet users are expected to reach 900 million by 2025, from ~622 million internet users in 2020, increasing at a CAGR of 45% until 2025 According to a report published by IAMAI and Kantar Research.

Having the number of mobile devices, the rise in the number of gamers is also evident. India is currently a home to 430+ million mobile gamers. In addition, the number of gamers is estimated to grow to 650 million by 2025.

As Government in India has understand the potential of Indian Media and entertainment sector especially AVGC is getting government support as well. Foreign Direct investment (FDI) limit has also increased to encourage investors and startups in the country. FDI has shown the increase in Media sector (especially print media sector) showing investment of US\$ 9.6 billion between April 2000- December 2021.

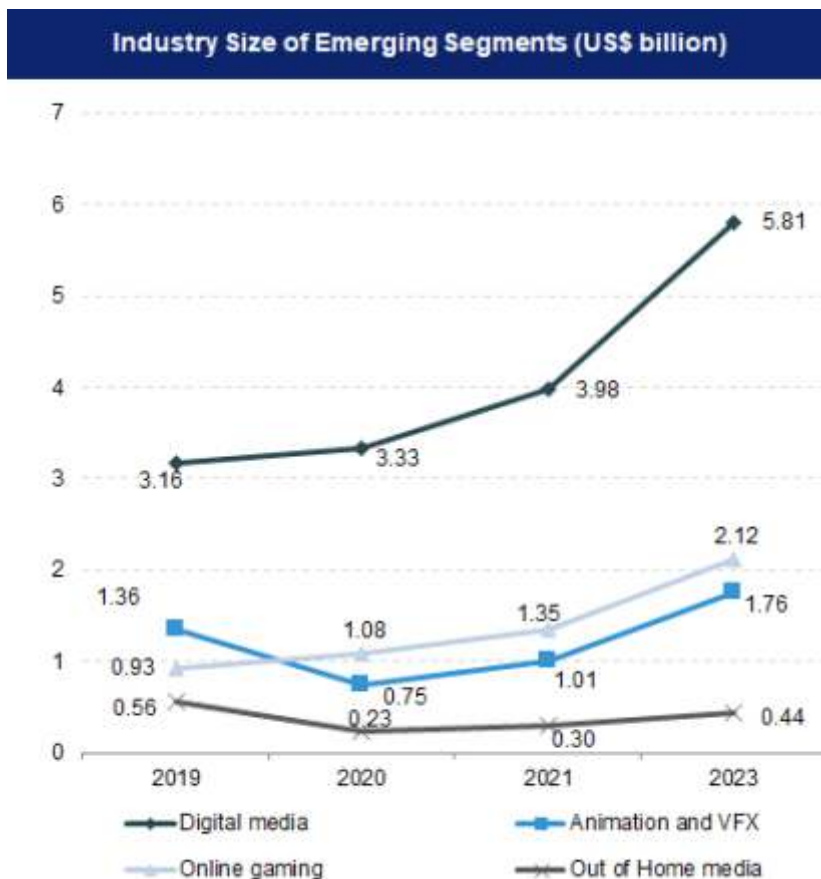
The swift growth of OTT channels (national and regional), increased emphasis on animated intellectual property (IP) content and larger investments in VFX by studios has provided animation and VFX studios with opportunities in both domestic and international market. India OTT Revenue is expected to grow to USD 13-15 Bn. by 2030, growing at a CAGR of 22-25% over the next decade.

In 2020 Indians had the highest online video consumption/week in the world at an average of 10 hours 54 minutes, an increase of 30% from 2019

In 2020, Indians downloaded 9.2 billion games. Online gaming is expected to grow at a CAGR of 27% to reach INR155 Bn. by 2023

In India the animation & VFX segment is expected to grow to INR129 billion by 2023. Indian VFX studios have worked on several international projects like Dune, No Time to Die, Joker, The Witcher etc.

Sound & Music has reached annual revenue of INR 1,596 Crore in 2019, with a growth rate of 12.4 percent from FY 2018. This is one of the champion sectors as notified by GOI.



GROWTH DRIVERS & GOVT SUPPORT

- The total budgetary allocation for FY 2022-23 towards the Ministry of data and Broadcasting is INR 3,980.77 cr.
- Television and AGV (Animation, Gaming and VFX) segments are expected to guide the industry growth, with opportunities in digital technologies furthermore. The segment has produced over 1,600 hours of original OTT content, 1,800+ films and over 200,000 hours of entertainment television.
- Growth within the number and spread of multiplexes.
- Increasing liberalization through FDI and tariff relaxation.
- Measures like digitization of cable distribution to enable the viewer's choice and better growth.
- Rising incomes and evolving lifestyles, resulting in higher demand for aspirational products and services.
- Higher penetration and a rapidly-growing young population, as well as increased usage of 4G and portable devices, to reinforce demand.
- India and Vietnam sign Letter of bent collaboration within the fields of digital media, paving the way for strengthening partnership.
- India signs Host Country Agreement with the International Telecommunication Union for the establishment of Area Office & Innovation Centre at capital of India to serve South Asian countries namely Afghanistan, Bangladesh, Bhutan, Iran, Maldives, Nepal, country and India.
- Government is that specialize in increasing screen density and creating single window clearance for putting in place theatres. GOI plans to line up rural theatres and mobile screens so as to realize this objective.
- For audio visual co-production with foreign countries, reimbursement of up to INR 2 crore or 30% for INR 25 crore budget film is on the market
- The process of certification for films has been smoothened the maximum amount as possible. With some human intervention for watching the films and certifying it, GOI have streamlined the system so on speed up other parts of the method.
- India's public broadcaster Prasar Bharati has signed MOU with Special Broadcasting Service (SBS), Australia's public service broadcaster to spice up co-operation within the field of broadcasting. Through this MoU, the 2 broadcasters will explore opportunities in co-production and joint broadcasting of programmes spanning across multiple genres. they'll also exchange programmes (Radio and tv content) within the fields of culture, education, science, entertainment, sports, news, travel, music and humanities.
- Ministry of information and Broadcasting has transferred the mandate of production of documentaries and short films, organization of film festivals and preservation of films to the National Film Development Corporation (NFDC), a PSU working under the Ministry to scale back the overlap of varied activities and ensure better utilization of public resources.
- Broadcast Seva Portal is launched as a web portal solution for quick filing and processing of applications of broadcasters for various forms of licenses, permissions, registrations, etc with the aim of easy Doing Business within the Broadcasting sector.



Some of the prospective sub-sectors in the E&M industry for private investors include:

- Television industry
- Digital media
- Filmed entertainment
- Animation and VFX
- Online gaming
- Over-the-top (OTT) media services

Personality traits to enter M&E industry:

While technical skills will be easily learnt, certain personality traits must be imbibed to shine at this art.

Creativity :

It's important to be able to envision scenarios that may translate well onto the massive (or small) screens.

Attention to detail :

Does one have an eye fixed keen enough to discern strands of hair lazily rift of a disheveled ponytail? This can be just an example of the type of details you wish to listen toward to form the character more humane.

Good visual awareness :

Are you ready to judge - whether a cluster of flowers would look better if replicated and made into a bigger group, or how the results of a particular colour impact a specific scene? Having the ability to play with spaces and distances is nearly as important as sensitivity towards colours.

Passion:

You wish to be passionate and addicted to films, cartoons, drawings and storytelling. A strong spirit of collaboration (must be a team player) : As we've discussed above, this field would require lots of teamwork as several people are going to be involved within the process.



Organization skills :

Since there are such a big amount of departments involved, one would should be very organized to confirm all interactions and communications are clear, precise, and documented efficiently.





Did you know???

01

Globally, India is the largest consumer of mobile data and the second-largest television market.

02

Television households will continue to grow at over 5% till 2025, driven by connected TVs which could cross 40 Mn by 2025 and DD Free Dish could cross 50 Mn.

03

Digital entertainment and technology company Jet Synthesys, partnered with Mr. Sonu Nigam, an artiste, to launch the Indian music industry's first-ever NFT (Non-fungible token) series.

04

Star & Disney India signed advertising deals worth ~Rs. 1,200 crore (US\$ 160.16 million), for the ICC T20 World Cup, marking a three-time rise over the last tournament, which was held in 2016 in India.

05

Times Network announced the launch of Times Now Navbharat – a Hindi news channel – and ET NOW Swadesh – a Hindi business news channel–in the US, Canada and key international markets, in partnership with Yupp TV.

06

Zee Entertainment Enterprises (ZEEL) announced a plan to merge with Sony Pictures Networks India. As part of this agreement, Sony plans to invest US\$ 1.57 billion in the merged entity.

07

Netflix India signed a multi-year agreement with Excel Entertainment to strengthen its original series share in India.

08

Reliance Entertainment signed a 10-film agreement with T-Series at a transaction value of Rs. 1,000 crores (US\$ 135.61 million).

09

Social gaming platform WinZO, with Kalaari Capital announced a new investment initiative, 'Gaming Lab', to encourage and support India's gaming ecosystem.

10

Prasar Bharati (India) and PSM (the official State Media of Maldives) inked an agreement to facilitate collaboration and capacity building in the field of broadcasting.

11

The cumulative FDI equity inflow in the Photographic Raw Film & Paper is USD 67.29 Mn during the period April 2000 to December 2021.

12

The Government announced 90% subsidy for the North Eastern States and 75% subsidy for other states in setting up of community radio stations.

13

India has one of the largest film industries in the world, produces the largest number of films annually, constitutes the highest number of tickets sold annually and has the second highest screen count in the world.

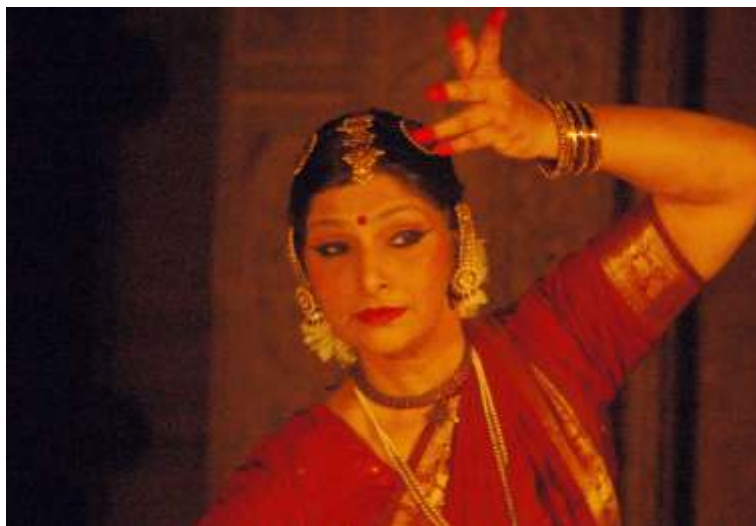
Disclaimer: This information has been collected through secondary research and MESC is not responsible for any errors in the same.



MS. ANJANA RAJAN

Ms. Anjana Rajan was trained in Bharatanatyam at Kalakshetra, Madras, when the founder Smt. Rukmini Devi Arundale was at the head of the institution. She has been teaching and performing Bharatanatyam for over three decades, but theatre is also an important part of her life through her father, late Shri Lalit Mohan Thapalyal who was a playwright/director in Hindi and Garhwali. More recently she was invited as actor trainer and director for projects at the Shri Ram Centre, New Delhi. These included 'Bhagavadajjukam', in January 2019, a Sanskrit play attributed to Bodhayana (done in Hindi translation); and in December 2019, Rabindranath Tagore's 'Rakta Lal Kaner' ('Lal Kaner' in Hindi), which also she presented using classical techniques like dance, instrumental music and song.

She has also been on the guest faculty of the National School of Drama, where she has trained the students and choreographed for productions during their Classical Indian Drama semester.



Q1. Would you say dance is undergoing a renaissance at the moment?

A. I can't say that I see a renaissance. But I do feel classical dance has stepped into the next stage of a process that began in the early part of the 20th century. That early period leading up to India's independence is often referred to as a renaissance, when India's movers and shakers discovered the hereditary arts. Today, we see classical dance has moved into a liberalised, globalised India. I see this as the next step in the history of the art, where it is being shared online and filmed, fitted and edited for new audiovisual media. The new media and the internet offer a more accessible platform for dancers to exhibit their work, and in that sense have made it more democratic, though whether this means better earning possibilities for dancers, I am not informed enough to say. So while this is a new turn in the evolution of dance practice in India, I believe that a second renaissance will actually come when we collectively acknowledge that politics coupled with casteism and classism caused a break in the history of dance (by effectively relieving the hereditary practitioners of their vocations), express regret for the wrongs committed, and talk freely with the current descendants of the hereditary practitioners to piece together our history and move into the future. A lot of artists, however, would not agree with my views.

Q2. What have been your greatest challenges in your dance/choreography career?

A career in the arts is a series of challenges, but they are also inspirations, the magnets that draw you forward. In my personal dance journey, my first challenge was to find a teacher at all, because I was taken to the USA when I was four as my father was posted there. He took USA to see all kinds of cultural programmes and I was fascinated by Indian dance. But there were hardly any Indians in the USA then, and I couldn't take lessons. I started learning Bharatanatyam when we moved to Geneva when I was 11, but I felt I was learning the movements and the abhinaya superficially, without a real understanding. Later when I finished my schooling and came to Kalakshetra, Chennai, my greatest challenge became to imbibe certain practical traditions of Indian culture – right from wearing a sari to eating using the fingers, sitting on the floor to learning to string flowers for the hair! Because these are woven into Bharatanatyam movements and abhinaya. Also, I am from Uttarakhand and my family had no dancers or classical singers in the family, therefore all the raga-tala basics were new to me as well! And the very effort to master the movements to the exacting standards of our teachers was a daily challenge. Later in life, the challenge was about promoting oneself, which went against my grain, and getting opportunities to perform. In mid-1980s India we didn't have an agent system or many simple audition strategies in the classical arts, barring doordarshan and the Indian Council for Cultural Relations. (We still don't have these, but the availability of online platforms has levelled the playing field a lot.) I felt that the privilege of having a father retired from the UN, and therefore economically well off, should not give me a head start over so many other dancers I knew, who did not have the luxury of a family that could sponsor their programmes. So I preferred to keep trying on my own, although some would call me a fool, and what I can say as I look back is that I am happy with whatever performance opportunities came my way. Of course when you choose a freelance career in performing arts instead of a regular job, there are financial challenges – you can't expect a life of material luxury or even certainty, and it can be hard, but there are joys and compensations in this life beyond the financial. So much laughter, the thrill of artistic enjoyment – the absorption of composing new work, meeting all kinds of other artists – and the opportunity to travel, these are some of them. Basically, never a dull day!

Q3. How do you write down your choreography?

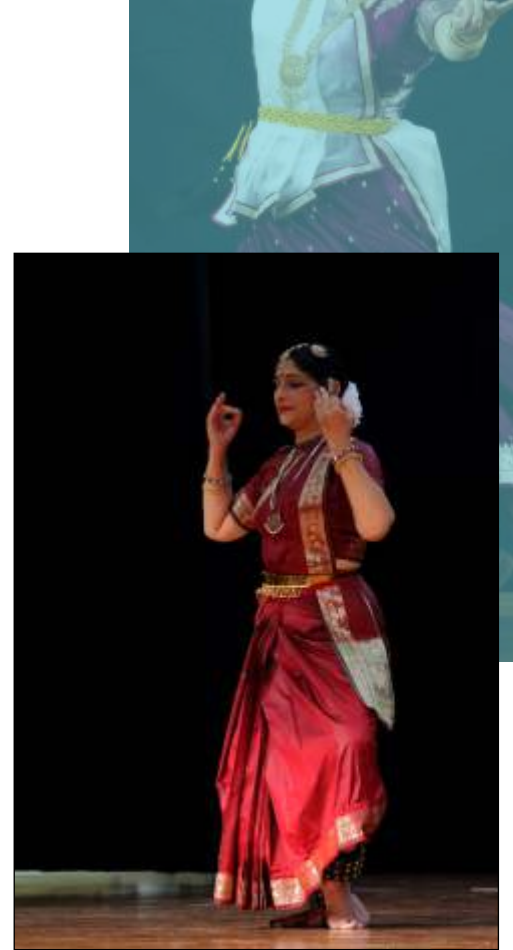
A. While in kalakshetra we were taught a system of dance notation suited to bharatanatyam. It includes sketching stick figures to show the postures, along with writing the percussion syllables (bol) and the technical names for the postures, movements and hand gestures (hastas), plus descriptions. It's elaborate but so efficient. Like other dancers, i customised the system to develop my own code. Now, even if i'm choreographing something out of the framework of bharatanatyam, i base my notation on this system.

Q4. What do you think about the autonomy of contemporary dance in current times? Have you noticed any changes in the relationship between dance and theatre over the years?

A. The classical dance forms in contemporary times have developed a reputation for being strait-jacketed in terms of themes. There's an idea that tradition means repeating age-old formulas. But i don't believe the straitjacket is actually part of the tradition. I think tradition offers an infinite potential for variety of expression within a format. You just have to fine-tune your skills enough to be able to express through the particular movement vocabulary everything you want to say. Bharatanatyam is a language, and when you are taught a language you are not told there are certain topics you can't speak about in this language. Similarly in dance, it's up to every artist to know what s/he wants to say and then choose the most appropriate way to say it. Artists have to respond to their world, otherwise their art would be dead repetition. I also believe art is an exercise in honesty. That's what's meant by art being a mirror of life. If we are to be honest, we have to say it like we see it. It requires a certain fearlessness which may be found lacking today for various reasons. Art can't be apolitical, since it's a public statement, and any public statement is a declaration, however subtle, of one's Politics. So, intrinsically there is great autonomy, but i'm not sure how many people use that autonomy.

I should note that if you talk of contemporary dance with a Capital 'C', it has – in contrast to the dances referred to as classical – evolved in a way that allowed its practitioners to feel they could express their opinions and innermost quest through their dance. So the contemporary dancers appear to have greater autonomy, but as i said, it depends on the thought process of every dancer.

My observation is that many artists for decades have considered these as separate, almost unrelated pursuits. But traditionally in india 'natya' was a composite art of performance that included dance, music, acting and other arts. And indian dance with its emphasis on abhinaya or expression, is a complete theatrical experience. So dance forms are a part of the art of theatre. But theatre becomes a slightly misleading label if we think of it as only naturalistic acting on the modern proscenium stage. However, over the last three decades we've seen more and more collaborations and 'crossover' works between dancers (those trained in only their stylised vocabulary of body movement) and 'theatre' people. I also strongly believe all actors should have dance as part of their training, and dancers should have acting as part of theirs.



Q5. You've been teaching bharatnatyam for over 3 decades now. What do you think are the most important qualities a dancer must have to perform exceptionally well in bharatnatyam?

A. Keen observation skills – of nature, of people, of every experience in life. An ability to deeply process these experiences in one's own mind so each can be transformed, whenever required, into an artistic expression with a truth as its basis. A tireless will to practice the steps, postures, gestures, all the fine points of the outer structure of the dance. An understanding and love of carnatic music (preferably an ability to sing) and other music too. An interest in literature. Practice of yoga.

Q6. One more thing about the end of the world... what choreography would you prepare for such an occasion?

A. I have been taught that our tangible world is part of a cycle of evolution – creation, growth, dissolution, re-creation. So if there were ever a time when i knew that 'now' is the end of the world, i suppose i would choose verses that speak of overcoming 'maya' or the delusion of Permanence. Verses on the eternal cycle or leela of life and death, and attempt to understand and express these ideas through dance choreography.



Q7. What do you consider as the greatest achievement in your life?

A. I would say blessings rather than achievements. The ability to remain a learner and to retain my enthusiasm for new arts, new ideas, new concepts. And the ability to rise above personal grief and physical ailments to continue in the pursuit of art as an inner quest.

Q8. What qualities do you look for in your students?

A Willingness to work hard, observation and an open-minded approach to the adventure of pursuing an art form.

Q9. What would be your advice to someone who wants to pick up classical dance or theatre as their career path?

A. A career in classical dance or theatre is perhaps the most challenging because it requires the dedication of one's entire mind-body-soul. It is a full-time job like no other, since it is a journey that requires us to first look within ourselves to give an outward form to words, or to the intent of the playwright, poet or music composer. These qualities make it an exhilarating journey, but it means one is sensitive and easily hurt. So we need to protect ourselves by making sure we don't take it as an ego trip, but rather a journey of discovery.

Just as no scene in a play is permanent but keeps changing, we have to remember that every point in life, be it applause, insult, struggle, joy or disappointment, is a passing phase, and the actor or 'paatra' remains steady. If we can just remember that, then we'll have great joy in our career and life. Also, I don't think anyone should enter this field for the sake of making money or for the sake of becoming famous. These things might well happen as side effects. But what keeps you going is the sheer enjoyment of the work. Also, one should keep reading literature, stay aware of current events, make it a point to watch the performances of other artists, and at the same time make sure absolutely nothing comes in the way of one's own regular practice (Riyaaz). Care for it like your own child. Putting it first doesn't mean to be selfish, be convinced of that. Once its place is fixed in your mind, you'll find imaginative ways to fit in other duties. I say this especially to girls, and also to boys caught up in various roles dictated by our patriarchal society. It's important to be able to earn a living with work that will leave you with enough time and energy to pursue your dance or theatre career.



MR. TERENCE LEWIS

Terence Lewis Is An Indian Dancer, Choreographer, Specializing In Contemporary Dance and an Eminent Member of The Governing Council Of Media & Entertainment Skills Council (MESC). He Is Known As A Choreographer and Judge In Reality Dance Series Dance India Dance Season 1, 2 & 3 He Runs His 'Terence Lewis Contemporary Dance Company' In Mumbai, Holds Dance Workshops Both In India and Abroad.

Q1. How arts can help us come out of the covid crisis better?

A. I have long been a believer in the importance of dance for humanity, for the soul. Dance is a universal language that is expressed thru the core of your being. And it's the power to uplift the human vibration by connecting mind body and soul is unparalleled. Many years ago i started a movement called any body can dance (abcd) that works to introduce the joy of dance to all. There is so much research on the benefits of dance physically mentally and emotionally - just google it! So yes, in stressful times like these - dance can help you stay fit, alert, and happy!

Q2. How will international artiste collaborations/tours take a hit because of this, and we can still try to overcome it?

A. As i said today during the webinar, yes, the live performance industry has taken a massive hit which will continue for a while. We cannot pretend otherwise. However a lot of artistes are connecting online, my heal the world campaign #iworldnow is an example of the dance community reaching out to support each other and all people everywhere. So many dancers have created their own versions of my dance video and i am sure these connections will pay off in the long run.

Q3. How is your personal routine these days?

A. Days are busy with lots of shoots, interviews, and even online appearances and judging! With all the technology available today we are constantly active online. My institute tlpti is conducting classes online, with a big dance camp coming up 18 to 23 may. I am busy with planning and promotions! And like everyone else - i have to cook and clean my house! I do make it a point to fit in some time for yoga and meditation as well, it's so important for my well being.

Q4. Tell us about your upcoming projects?

A. Taking our institute tlpti online is the big focus at the moment. For years we have toyed with the idea of holding classes online as we receive requests for dance training from around the world. The lockdown has forced us to finally do it! Our annual terence lewis dance camp has gone from physical classes to an online adda, starting 18 may! Anyone interested can visit my website www.terencelewis.com for more information.

Q5. What does one need to have in him or her to be a dancer?

A. Talent, rigor, focus, and discipline! There are many people who have talent - but to make it as a professional dancer, you need a certain personality. It's not an easy profession to break into - opportunities are limited, plus there are occupational hazards like the risk of injury to the body. You do need a lot of drive, as well as talent, to make it to the top.

Q6. When did you start dancing and what was the reaction back home when he disclosed that he wanted to learn dancing and take it up as a choreographer?

A. I Started Dancing In The Early To Mid-1990s After Studying Biochemistry And Then Hotel Management. I Began As A Fitness Trainer First, With A "dancercise" Model - Combining Aerobics With Dance Routines To Help Women Lose Weight. That Career Took Off Very Successfully And I Was Soon Training Stars Including Madhuri Dixit!

Q7. How Difficult Is It To Teach Dancing To Someone Who Doesn't Know How To Shake A Leg?

A. Not Difficult At All If You Break Down The Steps Methodically And Precisely. Of Course, The Level That You Can Bring The Student Up To Will Depend On That Student's Talent, Skill, And Application. But There Are Plenty Of Teaching Techniques That Can Help An Instructor Facilitate The Process. For Example, You Can Actually Deconstruct Hearing The Music Beat, For Those Who Do Not Move In Time To It Inherently. It's Not Difficult To Do But As A Teacher, Any Teacher, You Need To Have Patience!

Q8. How Did You Get An Entry Into Bollywood And What Made You Say That You Do Not Enjoy Doing Films?

A. I Was Given A Break By Ashutosh Gowariker And Aamir Khan In Lagaan. Aamir's Then-wife Reena Dutta Was A Client Of Mine, During My Dancercise Days. She Recommended That I Choreograph A Song, And So It All Began. I Did Enjoy The Creative Process Of Choreographing For Films, But Somehow Live Performance Has Always Drawn Me More. The Immediacy With The Audience, The Collective Experience Of Sharing The Stage, The Thrill Of It Being A "one-time-only" Event. Film-making Is A Much More Long-drawn-out, Fragmented Process. And Films Are Made In The Editing Room, Which As A Choreographer Means That You Don't Have Full Control Of The Creative Process.



Q9. Do you advise youngsters to take up dancing as a profession and what is its scope?

A. I believe dancing is a vocation, and you should take it up only if you are strongly compelled to do so. In terms of career opportunities, it has grown considerably in the last 5 years. The avenues are multi-fold: you can join a stage company for live performances (Award Shows, corporate events like product launches, stage musicals, weddings etc), or be a junior artist in films. Many dancers teach simultaneously either for a larger organization or on their own. And of course, most graduate to choreography.

Q10 . How Different Is A Dancer From A Choreographer? Who Scores Better?

A. Not all good dancers are great choreographers or vice versa! It's a different skill set, choreography requires a much more visionary bent of mind. You need to be able to visualize and see pictures in your mind and then interpret those to movement. A choreographed piece needs an arc, a certain graph to it. And there is a conceptual interpretation of themes, stories, or ideas as well. Some dancers are better at this than others. And some choreographers are talented dancers, while some may not have the same level of technical ability!

Q11. Your Take On Mushrooming Dance Academies And Schools In Every Nook And Corner Of The Country?

A. In a certain sense, it is good for the growth of the dance industry and provides professional dancers with a degree of financial security. The worry of course is that untrained trainers and poorly equipped studios can wreak havoc in terms of inflicting injury. But in the larger scheme of things – i see anything that spreads the joy of dance as a positive. Dance has a huge amount of mental, emotional, and physical benefits and i started a movement called ABCD (Anybody Can Dance) years ago. My friend remo borrowed the title for his movie! But i truly believe that a dancing nation is a happy, healthy nation – and i intend to make dance training accessible to people of all ages, sizes and walks of life! Naachna zaroori hai!!

Impact Interview - Salim Arif

Actor and MESC GC Member

Understanding Pandemic Impact on Industry Growth

Q. How has the pandemic impacted film sector's growth?

A. People who have now shifted in substantial numbers to OTT Platforms with changed viewing habits are going to impact the overall economy associated with public screenings of Films. We get a whole month of multiple content like the earlier book and magazine libraries to select from at our convenience, at a cost which is almost comparable to that of four persons visiting a Multiplex screen for a single show of a film in the recent past. The content, production and scale of our films may have to factor these aspects and restructure the whole system for a revival. I remember when Television and Home Videos created a dent in a few decades ago, Films had to become bigger with wider screens and 70 mm projections. Theatres had to change and improve in all areas.

Then came this multiplex phenomenon which today is suffering due to reduced numbers and lack of big releases. It is not commercially viable right now to run them and major films have been re-scheduled for better times. With an increase in affordable data and accessible digital footprint, the Mobile phone screens have become the most favored viewer ship platform and it will remain for a while. But I am optimistic. We need comprehensive measures from every associated sector of our Films to re-invent itself and come back with a renewed vigor and force. With the talent pool we have, it would not take long, I hope.

Q. How has the travel-ban impacted the business?

A. It has as much as it did several other businesses in various aspects. But on the flip side, digital data became the most consumed element in our homes during the pandemic. OTT and other portals and platforms became our only source for information and entertainment and kept us in a social loop for that time. The original production of Indian content for them has increased. Dubbed and language programming has created a wider choice for masses across the spectrum. It will impact the production cost and content in a big way.



Q. What risks have become apparent in this crisis, and how do you address them?

A. Exhibition sector has suffered in a major way, that has a cascading effect on all related aspects. But a bigger challenge faced by the traditional Film Sector post pandemic is to get enough numbers back into theatres and create a viable economic base once again. How do we lure our audiences once again to see our films on big screens will be the real hurdle to cross? Apart from production, the whole strategy of promotion of a film, its release and cost recovery will undergo a change. The other dependent sectors will also be impacted. Like I said earlier, it requires coming together and realignment of all aspects of our Film sector to overcome this major setback.





Q. What have we learned from this crisis?

A. We are now truly a Global Village bound together by the Digital Glue. The Webinars, YouTube, Facebook, Social Media and other channels have been put to an increased use. We have found ways to reach out that we neglected earlier. I see major changes happening with our physical spaces like school, colleges, offices and homes due to the way we managed outreach in the pandemic. We are going to inherit a new World Order. We will have two realities to cope with, Digital and Real. Our new content will come from there.

Q. What do your new milestones look like?

A. I think Live entertainment will become bigger and more in demand at public places. We will have to bring Larger Canvass, Spectacle and International Production Values and my new production will have that.



Ms. Manini De

Actress

Ms. Manini De is an Indian film and TV actress who rose to stardom by playing the role of Katiya in Ssshhhh...Koi Hai, the horror TV Series on STAR Plus, Pari Kapadia in Sony Entertainment Television's popular serial, Jassi Jaissi Koi Nahin. She is also well known for her role as Dr. Sonali Barwe in C.I.D.



amazingly magical. Maybe life is a 70mm picture. Not a dull moment and I met lot of interesting people through my journey of being an actor. I still think it's just the tip of the iceberg that I've touched. There's a lot more to be allotted to me. So, every day is a first day for me. I never take my craft for granted.

Q. How did you start your journey as an actor?

A. To start off I was never one of those people who wanted to be an actor because my mother was a bureaucrat, so I thought that I would become an archaeologist, or I would probably be getting into the civil services. I was a particularly good mimic, and I was a very observant. Because I could entertain people and bring a smile to somebody's face and live out various multiple lives in one lifetime. So, Miss Delhi happened for me in '93 and Miss India in '94, I came back with a crown. As in the subsidiary event which was Miss Congeniality and Miss Personality of the year. After that somebody known as Ms. Rashmi Dhurmani who is a very well-known producer and choreographer for Delhi picked me up for a show called Manasi. And from there on my journey with television started. A friend of mine was an AG on a show called Vapalas or was it Akansha, sorry it was years ago for television. The model didn't turn up so, they were searching for a well-spoken pretty girl, and they asked me to help them. And as a kid I used to go to All India Radio with my mom At 8 or so, I would do radio plays just for the love of it. So, that is how my journey started and my first break came with a well-known show called Bhawat for Sony. And then there was Amma and family series with the very legendary late Gaurav Seghal. And I went in for an episode and she looked at me and said you emote very well and you become the character. You know you should pursue. So, life has been

Q. How is it like to win Indian telly award for best actress in a comic role?

A. Honestly, I was gob smacked. Honest to God, and I'm not lying about it. I didn't have any expectation and people told me that you're so good, your comic timing is fantastic, and your expressions are amazing. And I used to be grateful but I never thought that I would get this award. For me humour is especially important in life basically. I worked very hard, but I didn't know what I was going to get. Of course, everybody likes awards, and everybody likes recognition, but I don't keep that in mind, and I do my work from my heart. Do it but do it with honour that people say that this is love, this is passion for you work.

Q. What has changed since you began your career in the performing arts industry?

A. lot has changed in terms of the content that's coming out unfortunately it's becoming very regressive. I would have thought it would have become more progressive because when I came to Bombay in 2001, I think amazing television happened before that and amazing television was happening at that time. I think somewhere our thought of being a catalyst in changing society and making a change somewhere got compromised. And we started pandering to what had worked, the algorithm that worked, we just kept on doing that and that saddens me a lot because whenever a new concept comes up in three months it goes away. Give it a chance, you say that audience is not ready for it.

Q. So, what's challenging about bringing a script to life?

A. First, completely surrendering to a character which is not to say that like a mule. To understand and not judge the character because we as human beings have this tendency of judging. It is to genuinely believe in the character and their motivation, their history, their context, why they are doing what they're doing. But once those are kind of put at rest I completely surrender to the character. I remember, again I will quote my mother "Be like water" and that kind of really helped

me as an actor. So, I'm not one of those actors, my work is to translate the vision onto celluloid. So, it's necessary that I have to understand what my director's vision is. Unless it's something so stupid that's illogical which is "willing suspension of disbelief" in English literature. It's a middle path but honestly somebody who totally surrenders to their character and for me that's a good process. No actor is above the content, no actor is bigger than the story. For me the character is what it is. People fall in love with characters they don't fall in love with actor, that's a secondary thing. It's the character that you have to infuse so much of soul into that the people falls in love with the character even if it's a negative character.

Q. Is it easier to play a character or to be yourself on stage?

A. I am myself even when I play those characters, I infuse a bit of me in those, right. And it's a bit boring to be yourself all the time. I rather be somebody else. I have that privilege in that sense where I can be somebody else so why don't I take up that opportunity. End of the day, it's a transaction between the character and the actor. The character comes a bit into the actor. And I think it's the moment of magic between action and cut. For me, it's more spiritual process for me. I don't know how to answer this question and people ask me how did you do this thing. I'm like I don't know myself how it happened and it's not false humility. Something magic happened but what happened I don't know. I'm a very instinctive and intuitive actor and I follow my gut apart from director's directions. So, when people used to say when we watch you that you're so natural it's like talking to us. When people say "When you do something it look like you're acting so when do you act?", I said that's it that is my biggest compliment that a nontrained actor can get, thank you so much. That means I've convinced you that I'm not acting.

Q. What is your favorite dialogue?

A. There's so many. It has been 20 years that I have spoken a lot of dialogues. I don't even remember and sometimes I have said dialogues that I've fallen in love with. There was a beautiful show called Ashidva which was on DD1 one of the topmost shows and my friend Rajat Dyas. He's a fabulous writer and some of his dialogues which were that I can't recall right now but speaking them felt like I've reached somewhere else. Even Kuch Toh Hai, there were some dialogues which were so beautiful. There was a dialogue I don't know what show where I did a cameo with Aneri Vajani. She is one of my favorite actresses, I love her. And there was a line where "Is aadmee ne mujhe kise se pyaar karne layak nahi choda" meaning This man did not leave me to love anyone and the way she performed. There's such beautiful dialogues and I got



a lot of chances to say a lot of funny dialogues so Dugga Dugga came to me in my meditation. When the writers asked me can you please come up with a catchphrase for your character because she's such a powerful character I was in meditation. I do transcendental meditation and immediately the one sound I heard during my meditation was Dugga Dugga. In Orissa and Bengal, a manner of speaking like when people say 'namaste' or when someone is on the go Dugga Dugga meaning be fine in the name of the goddess I bless you. So that just came, and it became so hugely popular, everywhere on my set, outside at airports when I was travelling. I didn't even realize that my dialogues would become very popular which again the credit goes to my writers.



Q. What's the last thing you do before you step out on stage or the curtain goes up?

A. I say a prayer. Before I start anything, I always say "Baba, please channel through me". I'm a huge fan of Sai Baba. All my editors are very amused with me because I fold my hands, shut my eyes, look at the mic or wherever I am I say "Baba, please channel through me, come through me today I need to this and I need to do a good job". And it's a very sacred moment for me and once I finish, I say "Thank you so much for coming through me and I love you."

Q. Any advice you would like to share with a theatre aspirant?

A. My only advice is always to be open to learning and unlearning, it's very important. Actually, it's more important to unlearn than learn. Please unlearn what you think you have learned because when there is no space how will you learn new things. If your forehead is so full that you will never learn in life. Yes, I know. If you know then everyone won't be able to help like this. Be a curious 6-year-old. Be childlike and not childish. I would think be childlike, have the ability to unlearn, have humility to understand that there is a lot that you can work on yourself and the fourth and the most important thing is don't be delusional. Please, don't lie to yourself. The day when you lie to yourself, that is the beginning of the end.

Trace your shadow, embrace your flaws and know that this is your journey on working on yourself. You chose this karma to better yourself. Try to make the world a better place through your performance. You are an active agent of change. Please use this to be a catalyst of change, to touch lives. Eventually that is your biggest award. For me, that's the biggest award when somebody comes up to me and says that "you have made me smile when I was about to give up". And please don't give so much self-importance to yourself. Don't take yourself too seriously that is very important piece of advice I need to give you and be surrounded by people who help you in your growth process.

People who make you question yourself and help you grow as an individual. And be vulnerable, it's very important. And the last piece of advice is to be authentic, do you, don't care about anybody who tries to change you. The things that are not working for you, work on them. There will be 50 million people telling you not good enough, I'm trying, at least I'm trying. Be very discerning about who you are, the minute you understand who you are nobody can minimize you. Don't give your power away to anybody, not to a man, not to a job, not to a situation. Find the solution and move ahead. If I can resonate with somebody at their soul level who I've never met then it feels that I'm on the right path.



Mr. Sushil Sakhuja

Sculptor and MESC GC Member

Mr. Sushil Sakhuja is a self made artist and an eminent Governing Council member of Media & Entertainment Skills Council (MESC), working in Tribal area with tribal people with Traditional arts. For him, "Art is more of Passion than Business". He has made bronze my medium. He specializes in Bastaar Art which gets its name from the tribal village of Bastaar.



Q.How did you finally decide on becoming a sculptor?

A. I was born in a small village where Dhokra art has been followed as a tradition. I was already good at painting in school, but I was incredibly interested in the concept of sculpturing. Then, I started working towards my sculpturing skills with the local artists.

Q. How did you choose to specialize in animal figural sculptures?

A. Although, I love all the beautiful creatures in the world but I was highly attracted by the anatomy of animals.

Q. How does your artistic process start?

A. The entire process of sculpturing is a 9-Step process which starts with the mud and ends with the mud itself.

Q. How long does it typically take to create a sculpture?

A. It all depends upon the size of the work, season and weather.

Q. How important is it to you to create global art which appeals to such diverse cultures?

A. It's extremely important for upcoming artists of any country to exchange ideas and culture in form of unique art forms.

Q.What advise can you give to beginning artists?

A. Art can change a society quicker than politics. It's not only imagination, it's emotions.



Mark Troy - VFX Director/Producer & Pranil Mahajan - Partner & VFX Supervisor



Q. India is become an important player in the Global Media & Entertainment Industry, how do you see it?

A. We look at our country India as the future of Media and Broadcasting. Also a lot of major global studios are opening up setups and branching into India which is a good sign. We are off course excited on the progress and look forward to a Digital India.

Q. How do you see India retain its position as a preferred outsourcing destination against its competing countries like China, Japan, Thailand, Singapore and others?

A. Well we do have a lot of competition with countries like China, Japan etc. but India has been proving itself to outsourcers with quality of the work which is a very important factor in this field. And we are getting better by the day. So we hope to achieve the position very soon.

Q. We congratulate you for your new movie "102 Not Out". How was it working for the film and how technically it was different from others?

A. First of all thanks a lot for the wishes. Technically it was not a challenge working on the movie but working with superstars like Mr Amitabh Bachchan and Mr Rishi Kapoor was an honour.



Q. What all softwares and techniques you have used for the VFX roto, matte painting, color keying, in the movie?

A. We have used softwares like Nuke, Maya and PF Track for the VFX of this film.

Q. Which are the major projects your studio is working upon?

A. Apart from 102 Not Out, we are working on the 3rd season of award winning web series "A.I.S.H.A My Virtual Girl Friend" and a few other projects whose names i won't be able to mention now. We are also working on a music video which is purely VFX and CGI based. Its something no one has attempted in India and we are super excited to share it to the world shortly.



Redchillies.vfx - KEITAN YADAV - COO / VFX PRODUCER



Having started his career in 1996 and spending 8 years in the advertising industry, Keitan forayed into the Film Vfx world in 2003. His first movie as Vfx Producer & Supervisor was with Shah Rukh Khan's maiden venture 'Main Hoon Na.' Keitan has been honoured with the National Award in 2011 for 'Ra.One' as it set a benchmark in the realm of visual effects in Indian cinema. Other awards include 4 Filmfares, 5 IIFA and many more. As the COO, Keitan currently helms the Business Development & Operations for Redchillies.vfx & Redchillies.color



Q. How do you ensure that in such a dynamic environment your skills are up-to date and you are better than your fellow members?

A. I keep myself updated by reading a lot via different platforms and media like websites, blogs, attending conferences which showcase new technology and help us keep updated and develop new skills. I won't say better, because everyone who is our immediate competitor has their forte, and their specialized skill set.

Q. What are the gap areas in present training structure? What are the steps that should be taken to contribute more effective and efficient work in this industry?

A. Don't get me wrong, the quality of education imparted in most training institutes is not up to the mark though there are some good schools now. We have to make the youth/interns unlearn and start the process all over again. The good part is that they have knowledge of the basic software. I personally believe the practical knowledge we gain when we work, is something that no Institute can teach. We need to attract highly educated manpower like engineers, B Tech, M Tech, science graduates to take this industry to new heights.

Q. How do you see India become an important player in the Global M & E Industry?

A. Well as we all know, India is getting a lot of outsourced work, our movies are reaching not just the Oscars, but also various film festivals, our actors are globally recognized. So India has very much made its mark in the Global Media & Entertainment Industry. As for work, I think we need to build the trust factor, and then it's just a matter of time that we get even more work as the technology is all the same being used internationally as well as here.

Q. What is the use of matte painting and 3D Conversion in films?

A. Digital Paintings generally referred to as Matte paintings in the VFX industry has a very important role to play in the Visual Effects done for films.

There are these different types of requirements which arise while enhancing the visual appeal of some scenes in the film. The VFX team have to create these paintings which are used as set-extensions to show more depth or in a way increase the production value or beauty of the film. In some cases matte paintings are also used to add more/ extra details over the already constructed practical set. At times, even some shots are shot completely against chroma screens and then the entire set or the backdrop is generated as matte paintings and placed behind the actors. 3D Conversion or also known as stereo conversion is a process in which a film or a part of film which is shot with a single film camera has to get converted into 3d by faking depth and making it look like its shot on the dual camera setup depth which can be seen wearing anaglyph or polarized glasses.



Q. What is the importance of Roto, matte painting and color keying across various verticals?

A. Rotoscopy, popularly known as roto is used to cut out mattes from the shot. It's basically frame-by-frame tracing the outline of a character or a prop or any other element throughout the shot. Generally used in case of shots which are not shot against chroma to replace/edit the background information. It is also used to tweak a particular selected area in the shot. Roto is used by the film vfx, television industry (commercials and channels) and also used to an extent by the multimedia industry. This particular feature in VFX helps to do a lot of selective changes on a shot which otherwise wont be possible to achieve.

Matte painting: As explained earlier, In some cases matte paintings are also used to add more/ extra details over the already constructed practical set. At times, even some shots are shot completely against chroma screens and then the entire set or the backdrop is generated as matte paintings and placed behind the actors. Matte painting comes as boon to these kind of projects as it immensely reduces the production cost yet does justice to the otherwise very expensive and production-heavy theme. Color keying helps extract a specific color from a shot, and use that same element to define alpha or mask for the same after which the color or background can be used.

Color-Keying: Normally called as chroma-keying is a most primary technique while working on VFX. Keying allows an artist to select a particular color in the shot and modify and remove the same. In most cases the green screen or blue screen in the shot is keyed and is replaced with the desired background as per the requirement of the project. The major benefits of this technique are that you can shoot within a limited budget and in a controlled environment, mostly the regular film studios which have the facility to shoot indoor or outdoor based upon the requirement. This technique facilitates a director to achieve many things which otherwise cannot be achieved.

P. Jayakumar

Chief Executive Officer, Toonz Media Group



Q. CEO's Message for the aspiring students and about your academy?

Ans. The high quality benchmark and on-time delivery are the two absolutes in this business. This means, students need to be able to groom their quality in a very high level in tandem with speedy execution of the same so as to be able to deliver in a commercial environment. Therefore, characteristics such as being collaborative, passionate and disciplined are the three core traits that ensure one's potential to excel in this field. To create a masterpiece you need more than just tools. All the greats the world-over, attained their respective heights of glory only after investing a great deal of their time and effort, constantly learning and applying from their mentors. And this philosophy is exactly what characterises the Toonz Academy. Here the gap that exists between institutes and production houses is perfectly bridged which adds to the authenticity of the learning curve, thus doing justice to the medium.

Q. What would you say keeps Toonz Animation Academy on top of other animation institutes in the country?

Ans. Toonz has two decades of industry experience, which we always incorporate into the training program and as we house a recognised and competitive production facility we are able to provide a real work environment for the students. This is a feature which is noteworthy as it is not merely an academic atmosphere but a live project-based experience with real time deadlines and demands. A place where learning and professional application go hand in hand.

Q. How do you keep up with new and emerging animation trends?

Ans. The Toonz Academy is always in the forefront of adaptability to any new emerging trends in the market. For example, currently we have a course for gaming, AR and VR. Similarly any new developments and/or changes in the sector are readily accepted.

Q. How would you say that the animation industry in India has evolved as compared to a decade ago?

Ans. Ten years ago the industry was more of an outsourcing production environment and in the present scenario that has changed to give room for original property creation and service production. In terms of growth, animation has become a major growth engine in the media and entertainment segment and India has also become a major hub in the global arena for animation production. From an academy point of view we have been able to develop over 3,000 professionals in the past decade that meet industry demands.

Q. What will be your advice to aspirants who wish to make a name for themselves in the animation industry?

Ans. The perseverance to follow your dreams with the right guidance can enable you to soar to enviable heights



Rajiv Malik
Senior Director, Wacom India

Q. Creativity has always been the inspiration for your company. What is creativity for you? How would you describe it?

Ans. Wacom has evolved through creativity and will continue to evolve. We love what creativity brings to the world. It makes us human, adding a richness to our lives, bringing ideas, imagination and beauty. We dream of a world alive with creativity, where people are free to explore and express new ideas.

To me, creativity makes life infinitely interesting and fulfilling. Creativity is a way of living life that embraces originality and makes unique connections between seemingly disparate ideas. You can't use up creativity. The more you use, the more you have.

Q. How easy is it for a conventional artist who uses a pen & paper to adapt to illustrating digitally?

Ans. It's much easier than imagined. Initial reluctance should not hold anyone to take immense advantages of digital technologies. After all we are in a Digital era.

I can guarantee, once artist gets use to of illustrating digitally, he or she will never look back the conventional way. It just takes initial few days, sometimes just few hours to get used to. We can compare similar shift that we witnessed in past, from Analogue to Digital, in every field in last two decades. If I go back in time when Photography was all film based, now any Professional Photographer cannot even think of going back and start using their film roll cameras! The shift has been boon to the whole Industry.

Q. While developing a new product for your brand, where do you start and what is your process like?

Ans. Our customers always have been our inspiration, which leads us to the starting point while developing new product. We take utmost care of their needs, before product goes in actual production. I would say, our customers help us in designing new products. It's the whole cycle, from initial conceptualization stage to final product feedback stage, voice of our customers play major role. More and more features are added to the product, based on customer's feedback.

Q. How much of an impact do current trends have on your product?

Ans. Current trends are extremely upbeat. More and more artists are adopting digital technologies to enhance their creativity. They can unleash their creativity in same way, but more efficiently. They now have all the tools, which gives further boost to their creativity without any compromise, while keeping pace with the Digital world.

Q. What advice would you give to someone who wants to follow in your career footsteps?

Ans. Domestic Indian Industry is booming in all creative fields. Adding to it, increasing investments from foreign companies, more and more outsourcing of content creation is happening here and now.

I can see immense opportunities in various Industry verticals, like VFX, gaming content, film production, automobile, product designing, fashion and textile designing. As Creativity knows no bounds, opportunities are also endless.

My advice to budding artists would be - not to undervalue your work. Seek criticism, not praise. Never stop learning even if you taste success. Read books, blogs, practice more and more. Teaching is a powerful way to enhance your own creativity.



K D Shybu Mundakkal Director

Q. What all skill development courses does VismayasMax Animation Academy provide in M&E sector?

A. VismayasMax has set its own mark in the Animation, Visual Effects, Academic field and also in the Production area also. Blender Foundation of Amsterdam has approved the Skill Training of VismayasMax and it is best known for its outstanding experiments in the fields of 3D animation and VFX, by utilizing the open source platform. Besides we are one among the few animation academies to get affiliated by NSDC - MESIC. India's most celebrated university faculty departments conduct programs in our humble campus and of course, include BSc and MSc in M&E sector. As you know, in the history of Indian education, "Kerala model" is globally acclaimed. To provide educational service to Kerala Government is a very prestigious act for any of the Skill

providers working for the platform of educational sector of Kerala. We VismayasMax is one of the leading Skill providers of department of Education, Kerala - Additional Skill Acquisition Program (ASAP). There are 100s of talented qualified trainers of VismayasMax undertaking dynamic sessions in the same prestigious program to sculpt the career of more than 3000 Higher Secondary students every year.

Q. In this challenging and competitive environment, how do you make sure that your courses meet industry requirements?

A. VismayasMax have a great deal of endeavors to make ourselves sufficient in the glorious progress in this particular industry, that is happening around in the world recent days and we assure our self to put continuous efforts to make our youth more efficient and more competitive. At the same time, we are in great awareness to contribute our own part to the entire development of the sector of our great nation. A world-class syllabus is very essential in the medium of Animation and VFX training. Like Disney School of Animation, Van Arts, and Sheridan School of Animation, every syllabus should be made with Global Standards & Basic Principles. Besides, it consists of all the ethics and it follows the methods and principles of our great pioneers like Richard Williams, Shamus Culhane, Preston Blair, etc...In VismayasMax, we are following the same syllabus with a huge technological back support from the most leading software 'Blender Foundations' based in Amsterdam. After the legendary film 'Avatar', James Cameron introduced 3 Major technological revolution, SIMULCAM, Fusion Cam and most importantly Emotion Capturing System. The advanced gaming Technologies and Virtual Reality are the major highlights that included in our syllabus. We should say that Advanced Animation Techniques is definitely an innovative thought. It has a great role in the Soul of VismayasMax.

Q. What areas of M&E sector are not able to develop because of a lack of skill development and awareness?

A. The thing is, we don't have enough ability to meet the Global Standards and stand with the Global systems and our real talent pool is very small. In other words, training methods and systems should be more perfect and solely changed. But besides, we didn't recognize any Indian studios in the top ten of the list even in top twenty!! Why did not an Indian studio come to the list? As you know Indian Film industry is the third biggest industry in the world. But the sign is very pathetic, we must think through the different way, we have to think with the same way as the Philippines, Korea and Asian tigers. I hope we have a right position still waiting in the global scenario and we will reach there soon but only after the dynamic change in the way we have a sail.

Q. What are your strategies for the growth of skill development and also your vision in the long term?

A. 'Skill Training' describes the ability to handle a particular subject or job role with the right ratio of creativity and craft. It definitely related to their thoughts, personality, humanity, socio-political commitment, and of course ambitions also. Every Skill training, whether it is this or another, should be designed for rebuilding or reconstructing a person completely and which directs his entire life to easily achieve and explore global methods and ideas. Let's conclude with the wordings of the great one and only Steve Jobs "Technology is nothing. What's important is that you have a faith in people, that they're basically good and smart, and if you give them tools, they'll do wonderful things with them."

Q. How skilling is improving employment?

A. The world is changing at a huge pace, like the flash of lighting. Technology, thoughts and vision, all the things that bring the human race far from the universe, is growing on a revolutionary manner. 'National standards' is already being changed to the most acclaimed term 'Global standards'!! The circumstances are changing so, we must improve the aspects of our products and services. To improve the quality of services, skill training must get widespread. All traditional methods must be modernized, without lacking our own traditional ideologies and power of the same. China has reached the major industry player of the world. So what about our country? 120 crore Human Resources if used with clear aim, there will be no doubt to achieve the big goal. "Make in India", "Skill India", NSDC may build our nation towards that amazing growth us. We should say that Advanced Animation Techniques is definitely an innovative thought. It has a great role in the Soul of VismayasMax.



Q. How VismayasMax Animation Academy make sure every student you train is employable?

A. In Google search, just type Vismayasmax Animations and there are around 500 reviews popped-in. All the reviews shares the same findings and feelings that...good people...good place...nice environment to construct career...sleepless hardworking day and nights...everyone are crazy about the medium...strong determination and focus that is in the career for every single person in this campus...etc..." That's all we have to do assure for the disciples who related with our humble campus.

Q. How VismayasMax Animation Academy make sure every student you train is employable?

A. In our institution and we, Vismayasmaxians always struggle harder and harder to realise in our inner soul, the most hidden ideology dissolved in our environment that 'VismayasMax Spirit @ Works'. See, our main goal is to create a philosophical foundation for our children the same time turn them as vibrant technocrats. As per the situation of the life changing in the global scenario, our disciples also should keep their heads-up and steady definitely.!! . Strong technological training, we have no difficulty in forming the world-class Vigorous Professionals. In India, I don't believe any of the institutions rather than VismayasMax provide "i7 computers and 70-inch double monitors" to their children to practice digital activities with a world-class syllabus in the state of art class room.?! And I think, this conversation can be ended now by the words of Great Socrates"I cannot teach anybody anything, I can only make them think", which is engraved in the walls of our studio along with the quotes of other legends.



**Q. How do you see Rotoscope as a career opportunity?**

A. Opportunities for roto artists exist in the field of production houses and creative boutiques on projects that combine live action and computer graphics.

The fundamental duties of a rotoscope artist are to trace over live-action movements on film, to create more realistic and fluid animation. They create detailed digital mattes with 2-D image processing and drawing tools; the mattes are then used to remove wires, rigs, and other unwanted elements, as well as to make background fixes and extractions.

While working on big projects, they assist compositors, who are responsible for constructing the final image by combining layers of previously-created material.

Depending on the quality of work and level of commitment, a rotoscope artist can start off his/ her career with a pay scale between Rs. 10,000 to Rs. 15,000. With experience, they can take home anywhere between Rs. 20,000 to Rs. 40,000 within a short span of time. Depending on the scale of project and the production studio, more experienced persons can expect a lump sum amount between Rs. 50,000 - Rs1 lakh or more.

Q. How is Stereo Roto different from VFX Roto, please elaborate?

A. Stereo roto, is a technique used to enable a three-dimensional effect, adding an illusion of depth to a flat image. Stereopsis, commonly known as depth perception, is the visual perception of differential distances among objects in one's line of sight. There are a number of visual cues that help us to see things that way. If one object partially hides another, for example, we understand the one in front to be closer. Objects and patterns grow smaller as they recede and vertical lines converge; objects in the distance are hazier and less deeply colored, with a shift towards the blue end of the spectrum.

The perspective difference between objects seen through the left and right eyes (binocular disparity) and our accommodation through focusing completes stereopsis for normal viewing. 3-D TV (and movies as well) typically work by presenting two separate images - one for the right eye and one for the left - that are incorporated through the use of specialized glasses.

VFX Roto is the process of manually altering film or video footage one frame at a time. The frames can be painted on arbitrarily to create custom animated effects like lightning or lightsabres or traced to create realistic traditional style animation or to produce hold-out mattes for compositing elements in a scene and more recently, to produce depth maps for stereo conversion.

The art of rotoscoping changed considerably with the introduction of digital tools such as Flame, Mocha, Silhouette, Digital Fusion, Nuke and After Effects (AE). With a thorough knowledge of rotoscoping, digital artists can create better live-action or CG composites as well as amazing visual effects. Various rotoscoping techniques are covered below, including matte creation, effects painting, paint touch-up, digital cloning, stereoscopic conversion and motion tracking, as well as a brief history of the craft and summary of the tools

Q. What category of the work is presently getting outsourced to India?

A. India has become the preferred choice for roto and paints outsourcing projects, VFX, and Stereo both. Gigantic box office figures of Bahubali franchise has been a booster for this outsourcing VFX work stream. India has established itself as one of the largest Media and Entertainment industry and getting bigger and better every passing year.

High currency conversion ratio is one of the biggest factors for outsourcing to India from various foreign countries. Major are USA, Europe, Australia and Canada. The said process helps to save them a lot of their financial resources.

Besides above, availability of creative and technical skilled artists, outstanding quality output, delivery of project in the stipulated time-line, strong support from the government, availability of necessary infrastructure, English Language as primary communication, quality training from institutions rooted in India as a world leader in VFX outsourcing of Roto (Rotoscopy), Prep (Paint) & Camera Matchmove.

Q. What kind of talent do you foresee shall be required over the coming years?

A. With rapidly updating technology and advanced process development in VFX production, there is an explicit requirement of the workforce who can adapt dynamic work environment, learn/update latest technologies, and invent methods to improve the production pipeline. The amount of work we are handling right now demands people from a multidisciplinary background who can handle complex tasks, lead teams and good at dealing with time and deadlines.

VFX studios are finding themselves a larger part of the creative process is that they are now made up more and more of talented concept artists, designers and visual effects supervisors who are good at problem-solving and have the tools to do it with. The client might only say, 'Just make it look cool', and suddenly the responsibility of meeting clients expectation is left up to VFX. So we are looking for proactive people.

Q. What skill sets do you consider while hiring a candidate? Are there any internal training programs you do to upgrade the skill sets of the existing team members?

A. Technical problem-solving skills, a good eye for detail, creative bent of mind, basic drawing skills (so a background in Fine Art would be great, although not necessary), a solid understanding of photography and the interplay of light, color and shadows are the fundamental skills we look for while hiring.

Our company has two verticals. Rotomaker Production and Rotomaker Academy. Any student joins VFX course in our academy will get 100% placement in our production with starting salary between 10k to 15k depending on their skill level. Students will learn practical based advanced Technologies and procedures used in VFX companies directly from the subject matter experts of the Industry, ensuring they are instantly ready to work on real-time projects once they complete their course. This strategy is beneficial for both our company and the individual who want to opt for VFX career.

EXCLUSIVE COVERAGE

PREETISHEEL G SINGH - HAIR, MAKE-UP AND PROSTHETIC DESIGNER (DA MAKEUP LAB) AND MARK TROY - MANAGING DIRECTOR (DA MAKEUP LAB)



Preetisheel G Singh and Mark Troy D'souza are the founder's of DaMakeup Lab. They offer a wide range of Services, from Character Concept Designing to Complex out of the box Beauty Make-up, Hair and Prosthetics for the Big Screens and Bollywood Blockbusters like Bajirao Mastani, Haider, Nanak Shah Fakir, Shivaay, Mom, 24 the Film etc, Also in upcoming movies like Mulk, Padmavati, 102 Not Out etc.

Q. What Indian touches and elements are there in "The House Next Door"?

A. Every country has a face of horror. It comes from your cultural orientation and also the aesthetic that the filmmaker decides to use. If you look at America, the times of Exorcist, the Omen franchise and then cult and pulpy horror like The Evil Dead started creating an imagery of horror And then the Japanese came and changed everything in the 1980s and '90s because they started making their own kind of horror. They were then followed by the South Koreans, who made it the turn of the century. Similarly, we wanted to create that face for Indian horror. Till now,

unfortunately, that face for Indian horror in Hindi is the Powderwala Bhoot, which is basically bad makeup and too much powder. We combined our sketches with prosthetic designs and came up with what you see on the Big Screen. India has not fully come to terms with accepting prosthetic makeup, as we like to do everything fast and quickly. We are so glad that we got a chance to team up with Siddharth and Director Milind Rau to have created something original in this genre.

Q. When needing to produce effects and prosthetics that need to be realistic, how do you source ideas and what are the strangest materials you have used for replicating things like blood, flesh or brains?

A. I go through medical books and I have my own library of images from real life incidents, which I have been collecting for a period of time. Keeping track of the injury of how they would look and their color over a period of time and maintaining that in the movie as per the script. The weirdest material having to use is sausage skin to make intestines..haha

Q. How effectively do you utilize the art forms like sketching, sculpting etc. for giving the real shape to a character in the movie The House Next Door?

A. Sketching and Photoshop are very important tools, which I use, in the initial development of the character. Important to have a visual image of the final character before we proceed any further. Then depending on the final design, further steps are taken which might involve heavy-duty prosthetics or a beautiful beauty look. Sculpting is of the most important step in creating

Prosthetics. This is the stage where we work to make any Prosthetic Piece look life like. Having a lot of actual real life reference photos is a must while sculpting for example to see where the wrinkle is folding or how the flesh would look for deep gash.

Q. What comes first, the designing of costume or the makeup design? What is the best practice of designing a makeup for an Historical movie like The House Next Door?

A. We worked simultaneously as these two are completely different departments.

Q. What all work have you done so far and which have been the one you admire the most?

A. I am very proud of all my films till date. But some of my most admired Movies are Bajirao Mastani, Nanak Shah Fakir, Haider, 102 Not Out (Yet to release), Padmavati and many more



YASMIN RODGERS - FILM, COMMERCIAL AND PHOTOGRAPHY HAIR, MAKE-UP AND PROSTHETIC ARTIST



She have been working as a hair and make-up designer since 1995. Trained Initially under Sylvie in Basic Make-up and Hair Styling before going to London to specialise in High Fashion and Special Effects Make-Up under Walter Schneiderman (who worked in Hollywood for 30 years) and his daughter Beryl Water. Later she apprenticed with the Make-up International Group U.K. (Face to Face Make - Up) for one year. Since then she is worked on several films, T.V. shows, Commercials and Music Videos like Fugly, Gulab Gang, The Reluctant Fundamentalist, Fukret, Eat Pray Love. She is also specialized in Cuts, Burns, Wounds, Scars, War Looks and Ageing in Special effects.

Q. What percentage of your work consists of prosthetic design research and how important is this process for you?

A. Prosthetic work and design depends on the film story and script.. once we read the script, we figure out where all Prosthetics will be needed.. there are different types of Prosthetics and so after understanding the story we decide what level of prosthetics will be required or the intensity of it once that is defined, we start research on the looks and requirements character wise. This is extremely important because this procedure helps us to bring reality to the story and bring it alive.

Q. While creating prosthetics for an actor, do you envision the characteristics of the actor to aid in their acting?

A. Yes once we figure out where we are going to use the Prosthetics and how it is going to help the actor to literally get into the skin of the character, we have discussions with the actors , Director, Costume designer to make it as real as the character the Director envisions.

Q. When needing to produce effects and prosthetics that need to be realistic, how do you source ideas and what are the strangest materials you have used for replicating things like blood, flesh or brains?

A. To produce effects as real as possible with prosthetics, first a lot of references are done from all sources possible like Google images, old films , books and magazines...Then the products that will help us to produce the required effects is used... like liquid latex, silicone, prose aide, medical adhesives etc.. also things like tissue, cotton, ketchup, iodine etc are also used to replicate blood and flesh.



Q. According to you what are the possibilities of employability or self-employability in this sector?

A. With more and more films being made more realistic nowadays, the chances of employment is very high... because the more skilled you are in prosthetics the higher chances of u getting more work.

Q. How beneficial is it to be a part of a union member? What is the process to be a union member and how can someone apply?

A. Being a Union Member is mandatory as otherwise you are not allowed to work in the industry..if anyone is found working without a union card you can get fined! We have a makeup/ hair/ costume Union and one has to go to the office to apply for either a hair card or a Makupcard. Once you fill up a form , after afew days you are called into the Union office for an Interview where they will ask you about your skills and all your documents are verified. Then within a month or two you are given your Union card.

Q. To what level is the utilization of art forms like sketching, sculpting etc for giving the real shape to a character?

A. It is very important to know sketching , molding and sculpting as this will help you to create the prosthetic part needed to create the character. Also basic skills in makeup and laying on of facial hair is very important.



Q. Employability is the major issue in India which is eventually improving, we would like you seek your kind insights on makeup industry?

A. We are the largest film industries in the world and there is more than enough employment for all skilled makeup people in these industries as there is work for films, TVC's , magazines, fashion industry, and bridal's also.

Q. What are the skills you expect one should have before you hire them?

A. All makeup artists and hair stylist should be technically trained in their skills from a recognized institute or apprenticed with a skilled makeup person who has a body of work and experience behind them.

Q. As a successful entrepreneur and start-up, what are suggestions you would like to give to the skilled and looking forward to have their own start-up?

A. First of all it is very important to have enough finance and a safe enough backup to have your own start up as material is very expensive... Also make sure you have good contacts in the industry to be self-employed.

Amit Behl – Sr. Joint Secretary



The movement of forming an Artiste Association started in the year 1939. The "Film Artistes Association of India" was in the same year and veteran artiste late Shri Sohrab Modi was its first founder President. CINE AND TV ARTISTS ASSOCIATION (CINTAA) registered under the provisions of the Indian Trade Union Act, 1926 on 30th June 1958 and veteran actress Smt. DurgaKhote was the first member to serve the Association and its members at large on honorary basis in the capacity of President. The main object of CINTAA is to safeguard the interest of its members, providing financial and medical assistance to its needy members, handling disputes of members. As on today CINTAA has membership strength of 6500+ members and to name few of them are Shri Manoj Kumar, Shri Amitabh Bachchan, Shri Dilip Kumar, Shri Shahrukh Khan.



Q. What are the benefits of being CINTAA Member and how can apply for membership?

A. The benefits of being a CINTAA member is that members will be associated with the only bonified and associated with all other bonified bodies.

The Association endeavor in:

- Resolving the disputes between artist and producers regarding their professional assignment mutually agreed upon.
- Recovering their legitimate dues from the producers.
- Safeguarding the rights of their members viz. Replacement and dubbing etc.
- Standing against professional exploitation of its members.

We also provide lot of composition benefits on permanent and semi-permanent injury and death. CINTAA also have tie-up with lot of hospitals, and institution (the list is available on our website www.cintaa.net).

99.9% reputed Production Houses, Studios, Broadcasters, Producers, Semi- Government and Government bodies who are dealing with Media and Entertainment are the member of CINTAA. We also have our sister concern Cine Artist Welfare, which is also call the CINTAA tower where all the facilities will be available exclusively for the CINTAA members.

Q. Does CINTAA support the artists in getting assignments or work projects in films or television?

A. CINTAA is a trade union, the only Indian actor association to the Federation of International Actor. We take care and look after the welfare of our members, encourage our members to get assignments by empaneling them with various sides like Casting websites, but we do not provide any job guarantee. However, we share our entire database of actors, their qualification, and vital statistics with the genuine casting sites, producers, studios, broadcasters etc, who want to empanel or employ our actors.

Q. Which are the different associations empaneled or associated with CINTAA?

A. We have a direct dialogue with all the acting associations and academy across the country from the Film and television Institute to the National School of Drama, Department of Indian theater in Chandigarh to the Department of Theater, Patna, The Whistling Woods Academy, The Bengal Actor Association, The Punjab Actor Association, All the Sadon Actor Association and many more.

There are 8000 regular members, 2000 work permit members and associate members. We also have members who get employment under the Cine Agents Combine, this is the members who unfortunately lesser employed and not heavily paid.

All the reputed production houses, studios, broadcasters, producers, semi- government and government bodies who are dealing with media and entertainment are the member of CINTAA. We also have our sister concern Cine Artist Welfare, which is also call the CINTAA tower where all the facilities will be available exclusively for the CINTAA members.

All the top actors from Shri Manoj Kumar, Shri Amitabh Bachchan, Shri Dilip Kumar, Shri Shahrukh Khan to Mr. Saif Ali Khan, you name it and all are the members of CINTAA. We are only bonified reorganized body of actors by all the producer associations, by the state and central government. Many of our members are also the part of government like Miss, Hema Malani, Mr. Paresh Rawal and many more.

Executive Committee Members



Vikram Gokhle
President



Manoj Joshi
Sr. Vice President



Darshan Jariwala
Vice President



Sushant Singh
Hon. General Secretary



Amit Behl
Sr. Joint Secretary



Rajeshwari Sachdev
Joint Secretary



Deepak Qazir
Kejriwal
Treasurer



Abhay Bhargava
Sr. Joint Secretary



Mukesh Tiwari



Nupur Alankar



Paagal Nair



Ravi Jhankal



Raja Murad



Sanjay Bhatia



Suneel Sinha

Q. Are you planning to offer any training programs under CINTAA for budding artists?

A. We are in the process of offering training programs for personality development, public speaking skills, auditions handling and other acting related courses. Also, we will soon start regular acting workshops with renowned people and members of our association. We are looking at definite skill programs, where we are look to tie up with bonified associations who offer skill training to our members.

Q. Your view on Skill India Mission and how can CINTAA contribute to support and benefit the Media Industry under the central or state government funded training program for skilling and upskilling.

A. Skill India is a wonderful mission, center will contribute whatever way it's possible but we want our skilled members to be monetarily benefited on all levels, so once our members start getting benefits by the skill development program, then we can offer our specialized skills to all the other people who need specialized skills in acting and related media. Once we see the benefits for our members we will definitely impart the skill training for unfortunate people who do not have expertise that CINTAA has. CINTAA needs to test the water and understand in what way this skill development program benefits the CINTAA members and accordingly we will take it further.

ALL INDIA HAIR & BEAUTY ASSOCIATION

Sangita Chauhan – MD. (AIHBA)



AIHBA annually conducts National Championship known as AIHBA India Awards . Its AIHBA's annual event starting from year 2013. Fresh talent from all over the country participates in National Awards and gets selected for International Championships. The categories and participants are growing each year by two fold . In AIHBA India Awards 2013, we had 4 categories with 70+ competitors, In 2014 we had 9 categories with 150+ competitors, in 2015 we had 12 categories with 270+ competitors, in 2016 there are 17 categories where the event has outgrown from one day to two days long & in 2017 there were 19 categories and 290+ competitors.



Q. What is All India Hair & Beauty Association all about?

A. The vision of AIHBA is to escalate the Indian – Hairdressing, Makeup & Nail Standards to International Level. AIHBA is the largest Indian Organization which is working towards globalizing the Indian Standards to International Level.. Our united vision is spreading education, uniting the fraternity, providing an international platform for competition and take extremely talented ones to International Championships abroad providing recognition to them. In 2013, AIHBA's Asia Cup 2013 Delegation comprised of 5 competitors, of which a team of Pushkar Sen & Kamlesh Sen won bronze medal. In 2015, AIHBA's Asia Cup competitors have exceeded five fold of our last time participation with 27 competitors of which we won 3 bronze medals (Ms. Lata Khanchandani, Ms. Elisha Chauhan & Mr. Jai Parekh), 9 certificate of excellence and 27 prestige diplomas. AIHBA's World Cup presence was globally felt and in both Hair world 2014 at Festhalle, Germany and Hair world 2016 at Seoul, South Korea , AIHBA was applauded for its progress from global leaders. In 2017 AIHBA participated in World Cup at Paris and won Silver medal in Ladies Progressive cut and Style.

Q. Does AIHBA support the artists in getting assignments or work projects?

A. Yes, AIHBA is contacted by entire fraternity and we recommend our CEC Trainers (Central executive committee trainers) to do seminars and shows pan India. This talent pool is created/polished by AIHBA through several international trainings. The work starts from grass roots to the top level. Prior to taking a competitor to International competition AIHBA conducts several international trainings by world champions . AIHBA has invited top stylists of Sweden(Joakim Roose & Emma Ekman), China (Rose Lee, Sindy, Ivon & Richard), Sri Lanka (Nihal), Poland (AndrezjMatracki) etc for Indian team training in various categories.

Q. What is the percentage of progression you have seen in this industry, how is it evolving?

A. The industry is evolving as the world standards are evolving. The quality is getting better and better. The only thing that is stagnant is the 'hygiene' level . I am in this industry since 1985. In my 32 years of experience , I can say that This industry surely has changed 200%. The way makeup and hair was done in salons or in bollywood is totally different from then to now.



Q. How AIHBA design and hold the seminars and training session, what are the parameter through which the course is been structured? Who conduct these seminars and training?

A. AIHBA senses the need and our huge network and sub associations trigger momentum if we need any training. Based on popularity and people's demand AIHBA chooses the category from list of World Cup categories and invites trainers for that category. ONLY and ONLY world champions conduct AIHBA's International trainings.



Q. In few years AIHBA will organize Asia- pacific competition in India, how can someone apply for the competition, what are benefits participant will get out of it? What are other competition a hair and makeup artist should participate in?

A. Globalization is essential to learn the techniques of other nations and position yourself on world map. Similarly Asia Pacific competition will expose Indian market to immense talent pool from all over Asia. Also, trade will pick up as when skill moves , the products also move . This movement causes our people to hone their skill and our Indian companies to research and develop better products for Indian market. The whole thing is extremely progressive.



MR. AUBREY ALOYSIUS – FOUNDER CHAIRMAN, MANAGING DIRECTOR OF LORRAINE MUSIC ACADEMY & THE FOUNDER TRUSTEE & PRESIDENT, LAMP TRUST

Q. I read that you are currently making a feature length film "A HERO OF WAR & PEACE" based on Bharat Ratna Lal Bahadur Shastri. How did the idea come about?

A. I was in search of a hero from the days our freedom struggle to present to our nation's youth to inspire them. Initially, I thought of researching and writing a book and making a documentary film. During my search and research, I came across the true story of a young boy whose life could be summed up by the words "From the banks of the River Ganga to the office of Prime Minister of the world's largest

democracy". I met and interviewed every family member in my research on my hero. What caught my attention was the character building process of the man. He was born near the banks of the River Ganga, lost his father at a tender age, lived his childhood with meager means, struggled to educate himself, bravely faced and overcame every challenge that life threw at him over the years of childhood & youth with tenacity. He was a man of high moral principles, values and ethics, who with integrity and character crossed all bridges and held the highest office with courage, integrity and utmost dignity. He was a legendary leader, successful and blameless both in public and private life. As I narrated Bharat Ratna Lal Bahadur Shastri's story to people, I have been motivated to complete a feature film to reach the widest audience possible and inspire them. I believe that anyone watching this film will be able to encash their rich, inspiring and motivating inheritance and pass it on to the next generation

Q. How does arts inspire you?

A. Art is only art if it inspires you. When you have experienced art and it has made a significant impact on your life, you cannot just stop there and enjoy it yourself, you have to pay it forward and spread the art. We are grateful to our mentors and teachers who taught us music and we have to pass it on and pay it forward. One of my heroes is Gurudev Rabindranath Tagore.

Q. Tell us something about LAMP. Where do you see it in 5 years?

A. LAMP is a registered Trust, an NGO / Not-for-Profit organization. It was launched in October 2010. LAMP's objective is "Character Building for Nation Building". We aim to build Responsible Citizenship through Nation Building Projects utilizing Music, Art & Culture (Performing Art, Visual Art, Literary Art) and focusing on Article 51A of the Constitution of India (Fundamental Duties of every Citizen). LAMP seeks, in every artistic way, to educate, inspire, ignite a patriotic fervor in society, and initiate Character. Building processes by implementing several nation building concepts, projects, contests, related events, initiatives and plans across the country.

In 5 years, LAMP would have reached out to and impacted children and youth across top 100 Smart Cities across India, and to the Indian Diaspora across top 40 cities globally with the maximum population of people of Indian origin. We would emerge as a Think Tank for all round Nation Building through Character Building.

Q. How did you association with music begin? How has been the journey so far?

A. Everything in life happens for a reason.

As a child, I used to sing at home, in church and participate in Singing Competitions in School. I also grew up in an environment where I also listened to Folk Music, Bollywood Music among other genres. My love and appreciation for music grew with this discipline of listening to music daily.

God has been kind and has blessed me. I met my wife, Lorraine, who is a superbly talented and qualified musician and well and experienced at handling people. After marriage, we worked together with a business plan that was penned down during our honeymoon.

Circumstances led us to take a complete break from our then existing business to re-invent ourselves using all the talents and strengths we had. We decided to shift from Mumbai to Delhi to do something for our Nation. The shared passion and interest in music caused us to decide to impact the Nation with Music Education.

This led us to start Lorraine Music Academy and there is no looking back ever since.

The journey so far has been exciting, interesting, productive and impactful. We believe that owing to our existence, we have helped many musicians devote themselves to music by skilling them and giving them employment. Very often, people do not pursue Music as a career because they cannot depend on Music to guarantee them a sustainable income. The risk we took has paid off and we continue to venture forward by taking risks which we believe will bring immense fruit as society begins to experience the power of music.

6. With numerous music institutions all over the county, how is LORRAINE MUSIC ACADEMY different from the rest?

Ans. Lorraine Music Academy is an institution that is focused on teaching Music and impacting our students and their families through the learning of music. We completely agree with Leo Tolstoy when he says that "Music or any other art is an art only when it has a positive impact on all who encounter it." We believe that Music has a key role to play in making students' minds and hearts happy, positive, creative and disciplined. We promote the learning of music because we believe in the power of music education. We promote music education not because we have an academy. We have an academy because we believe in the power of music education for character building in individuals at a micro level.





MR. RESUL POOKUTTY - SOUND DESIGNER, SOUND EDITOR, AUDIO MIXER & GOVERNING COUNCIL MEMBER (MESC)

Q. You have worked in almost all the film industries in the world. What is the experience like?

A. If we talk about 10 years ago the difference between our industry and the industry abroad, the one abroad would be far more prepared. There's a saying that Hollywood does three years of planning and three months of shooting and we do three months of planning and three years of shooting. But I think that in the last 10 years it has tremendously changed, films have become far more competent in terms of organization, scale, planning, production planning.

There are major production houses today that are performing as well as Hollywood in terms of execution, production planning, sticking to schedule and budget. Everything is accountable and transparent so the industry has to function professionally.

What probably lacks in us at the moment is understanding the business of filmmaking like the way Hollywood executes it. We are still looking at what the government will do for us instead of what we can do for ourselves. That makes a huge difference. Institutional funding has not come into our film industry yet. In abroad you can plan a film with tax credit, the institutional funding comes into filmmaking. Professionals could put together a project without having money like the way we set up a start-up. Unfortunately, that is not the case in India. Unless we have the financial support we cannot think of making a film.

Q. How has your journey to the Oscars been?

A. As a student of Film and Television Institution of India, I proudly declare that I am a student of public institutions of the country. During my earlier years, I studied in Malayalam medium government school, all my life I was academically funded by the state government. Some people believe that the government institutions are low grade but I would say that that was the biggest asset for me. After my studies, I came to Mumbai and through the struggles I always kept a quote of Swami Vivekananda in mind that says if the education that we got is not going to help your fellow human being, that education has no value. I always remember this as a life motto.

Earlier, the industry didn't need somebody like me then I thought I have to create a need for myself in the industry and that's what I tried to do in the last 14 years before the world came to know of my name.

I would be nobody if my industry was not willing to accept challenges and change according to the time. I am very proud of my industry that it accepted challenges and accepted people like me who are educated to be part of the mainstream industry. See today, if you want to get a job in any management, you need to do an MBA. You want to get a job in a school, you have to do a degree and B.Ed but the film industry, anybody can walk in. We don't need structured education to be successful in the industry and that is a boon as well as a boost. This is also the most dynamic thing about the industry in both ways. One needs sheer talent.

If today my name is been talked about in the mainstream Hollywood industry and is equated with people of very high stretching the in world industry it is only because I had explored the potential of both. In 91 years of Oscar history, this is the first technical Oscar in Asia. Nobody from Asia were able to break into the technical category of Hollywood.

After seeing the sheer brilliance of our work, they accepted and I think that is the beauty of art. Art doesn't judge you by your race, color, creed or religion it is only based on talent. So for me in that way, the film industry is a very peculiar collaboration of artists very different from any other industry in the world. Cinema is a very collaborative art, you cannot function on your own.

Having said that, if you have structured knowledge, you can contribute to the people who are coming after you. Your contribution is not your work, your contribution is what you've done for the rest of the people. For example, when I came into the film industry, less than 1% were involved in live sound in cinema. That's what I propagated and stood for. That's what I changed today, 45% of Indian cinema is doing live sound. Look at the number of job opportunities that it has created. When Rahman and won the Oscar one of the interviewers asked us, "What's the big deal about it?" AR said, "The next 10 years is going to be a golden period for Indian cinema." Rightly so, when you look back at the last 10 years of there has been a tremendous change in the Indian Cinema. People are very passionate about films, it is passion and ambition that drives people even when they are losing money making a film. Be it an action, comedy, drama film people like to talk about the movies that touch them.

My friends abroad always ask me how the Indian cinema prospers even with less than 3% success rate. Indian cinema is a very peculiar industry, it cannot be quantified on a regular magnitude of measurements with other industries.



Q. What has been your most challenging project so far?

A. It keeps changing from one film to another. When I worked for Black, I had to use live sound and that was the first time live sound was used in mainstream cinema. At first, it was a very challenging task but I did it. When I worked with Aamir in Ghajini, that was also a challenge for me but I overcame it. After Ghajini, when Slumdog Millionaire came my way I found that everything I've learned I had to unlearn. I had to find a new method of working and that method I believe has led to this global recognition.

I just finished a Tamil film called "Single Slipper". The whole film consists of only one character and it is on the Asian Book of Records for being the first film in the world that a writer, director, producer, actor is the same. The whole movie is on sound, the whole world he describes is on sound.

So to sum up my answer I would say that the challenges keep changing.

Q. You are one of the top sound designers in the world. What would you say is the most important quality one should possess in this field?

A. First of all, I don't believe that I'm number one. In everybody's lives there are ups and downs. When I was in the peak of my career, then you all came to know of me. I'm like anybody else, any other, sound person but I have a particular way of hearing that makes my cinema sound different.

To be successful in any sphere of things, a sense of hard work, perseverance, and stability is very important. You also need to study and have a knowledge of technology. Sound designing is a technical art and to be able to operate software or to be able to operate certain gadgets, you can learn it in three months or one year or three years. I don't think that makes you a sound man like the way that you perceive me. I studied cinema as an art. You need to have an education of art to understand what is actually behind it. Until you can place yourself and your work within the realm of a sense of history, I don't think your work will surpass time.

Q. What can you tell us about your future projects?

A. I have a lot of films coming this year. One has been released in September called "Pal Pal Dil Ke Pass" starring Sunny Deol. Another Tamil film coming called "Single Slipper", Malayalam movies called "Trance" & "Kolambi", various Bollywood as well as Hollywood films. I am also working on another book that will release soon.

Q. What is the one advice you would like to give to the young aspirants wanting to follow in your footsteps?

A. I would say follow your instincts, follow your heart but at the same time please remember, there are no shortcuts to success and hardwork. You have to work hard to make anything possible. When somebody says that you are working hard, it's their perspective. Until you are satisfied with what you do, you should not stop. It is not about pleasing anybody, it is about finding satisfaction in what you do.



Media TalkBack

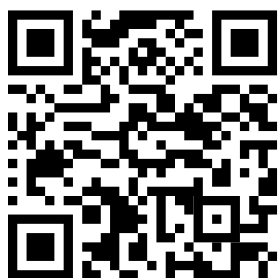
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MESC formulated Media Talk Back (Monthly Magazine) in August 2017 and have covered various sub-sectors of the Media & Entertainment Industry. Media Talk Back is the Showcase of Industry's Expertise, Opportunities, Possibilities and Real Life Stories. Its goal is not only to capture the influential insights/advices from Industry experts/their achievements or success stories of exceptional talents but also to break new ground in the M & E Industry to help future aspirants who are looking forward to do something extraordinary.

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