



Media Talk Back



HAIR, MAKE-UP & PROSTHETIC ARTISTRY

FROM ACTOR TO CHARACTER



Media
TalkBack

THE FUTURE OF GAMING



Honorable Minister Shri Dharmendra Pradhan released the 2nd edition of Media and Entertainment Skills Council's magazine "Media Talk Back" during the Global Skills Summit 2017 at FICCI.

MESSAGE FROM THE CHAIRMAN



Dr. Kamal Haasan

Chairman (MESOC) Film Actor,
Producer, Director & Screenwriter

“

The National Award winning actor, director and producer Dr. Kamal Haasan, identifies the real need to enhance the skill sets in professionals of Media industry. As Chairman of MESOC (Media and Entertainment Skills Council) he intends to work on the future of the country as well as it comes to showing the art of India Media & Entertainment Industry. He Intended to offer programs for training the students and also the trainers in such a way that the skill gap between academia and industry is minimized to the lowest possible limit.

”

MESSAGE FROM THE EDITOR IN CHIEF



Ashish S.K.

Founding Governing Member
of MESOC

“

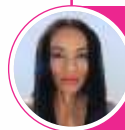
I extend my thanks and regards for supporting and contributing the information and insights required during the creation of our 3rd monthly magazine highlighting about Media & entertainment Skills sector. I'm sure the subscribers will get a much better understanding of the industry, the focus today and plans for tomorrow. For budding aspirants, this magazine shall provide the direction to accomplish success in their careers. I congratulate, MESOC for this initiative and request all stakeholders to come forward and support the 'Skill India' mission by contributing not just to the magazine but also to uplift the entire skilling ecosystem. Jai Hind!

”

EVOLUTION OF MAKE-UP ARTISTRY



Women's Make-up History



Ancient Egypt (c. 3150 - 31 BC)

Women in Ancient Egypt lined their eyes with kohl. Green and blue eyeshadows were made naturally. Lipstick in ancient Egypt symbolized status - both men and women of the upper class wore it.



Ancient Greece (c. 800 - 500 BC)

The goal of ancient Greek cosmetics was natural beauty. Unibrows were the popular eyebrow style for ancient Greek women. Women commonly wore lead-based face cream to lighten their skin.



India's Gupta Age (c. 320 - 550 A.D.)

Indian women have lined their eyes with kohl since ancient times, and this continued during the Gupta Age. Women commonly wore their hair either in one long braid down the back, with fresh flowers. Bindi was specifically worn by married Hindu women.



Elizabethan Era (c. 1558 - 1603)

Queen Elizabeth dictated style during the Elizabethan era. It was popular for women to either pluck or shave their eyebrows and hairline in order to create a higher forehead. Red hair, others dyed their hair or wore wigs to match the shade.



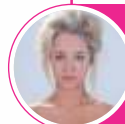
Japanese Geishas (c. mid-1700s)

Geishas became an integral part of Japanese society during the mid-18th century. Immaculate makeup is essential to the geisha tradition.



Pre-French Revolution (c. 1775 - 1789)

Makeup in pre-Revolution France was highly inspired by Marie Antoinette. Women powdered their face, neck, and shoulders to look as pale as possible, even drawing on blue veins to appear even more pale.



Victorian Era (c. 1837 - 1901)

Queen Victoria of England set the tone for the 19th century, publicly stating that wearing makeup was impolite. Because of this, skin was very important to Victorian beauty. Women lightly powdered their skin, but lip and cheek color was considered scandalous.



Swingin' Sixties (c. 1960 - 1969)

The liberation movements of the 1960s created an experimental atmosphere that extended to makeup. Women wore any and every color eyeshadow, heavy eyeliner, and big false eyelashes; sometimes those lashes were a wild color, or even beaded.



Current Trend (2010-2017)

The makeup trends from 2010-2017 are a tale of two extremes: either just a little bit of makeup applied artfully, or piles and piles of glitter and shine.

If you had to guess, how long would you say makeup artistry has been in existence? 200 years? 400 years? Would it surprise you if we tell you that makeup of one sort or another has been used for over 6,000 years in cultures all over the world? Incredible, right? In fact, almost every culture across the globe has a documented use for makeup in one form or another in its history; whether it be solely for beauty purposes or for more traditional religious or ceremonial purposes.

Starting from rouge, kohl, and chalk to whiten their skin to foundation, women went through extreme measures for cosmetic perfection and put effort to look more appealing. With the advancement in industry, chemistry and medicine in 18th and 19th century brought significant advancements in cosmetics. They were still not accepted fully, but new Victorian style that arose in 19th century brought the cosmetic-centric fashion that demanded that all "ladies" must present themselves as beautiful and fragile, with elaborate clothes and precisely defined facial features. For that purposes, Eyeshadows, lipsticks, nailpolish and other products started gaining attraction from the masses for the aforesaid purpose.

Early 20th century was without a doubt dawn of the modern cosmetic industry. Rise of film, photography, instant communication, countless innovators, and support from large industrialists managed to introduce cosmetic products to every household in the western world. Large departure from traditional styles happened in the era of 1960's - 1970's with the introduction of hippie movement (natural-looking cosmetic), punk (darker and sinister style that aimed to shock) and glam (extravagant and colorful style). Since then, many new styles emerged that have changed and molded fashion to its current state.

This industry has not just witnessed economic liberalization saw the most number of wins in beauty contests like Miss Universe Crowns, Miss World Crowns and many more. The report by ASSOCHAM highlighted that the consumption pattern of cosmetics among teenagers went up substantially between 2005 and 2015 because of increasing awareness and due to the desire to look good. Also, there has been a rising aspiration among men to look better groomed, which has led to the men's grooming market witnessing a growth of more than 42% in the last five years.



The Gears of Look

HAIR, MAKE-UP & COSTUME DESIGN

There are three departments in any film crew, the artists behind brings characters to life. One relies on the other and they feed on one another creatively allowing audiences to see the story and experience the truth of a character.



Those departments are Makeup, Hair, and Wardrobe. All the department's are equally important and in order to fully understand the topic at hand, being a Makeup Artist in film, is it essential to understand the additional departments that make the job possible and easy. The drawing board in any film begins with a screenplay or an idea. Within that exists a team of people that have to come together to bring that idea to life and then hundreds of people, hours, and meetings eventually lead to what ends up on screen. In the process of storyboarding (a layout of each scene in a screenplay), filmmakers begin to visualize their characters. The creation on a page becomes tangible and alive, and ready for the final execution. In the end, **Make-up artists, Hairdstylists, Costume designer** and actor comes together to give final shape to the character..



MAKE-UP TREND 2017

- Black Liner Redux
- Glossy Lids
- 80's beauty comeback
- Bold blush
- Metallic lite
- The relaxed Red Lips
- Glitter forever

“ For today's woman, she is more exposed to products and trends than ever, smart enough to understand her face and looks, trend in 2017 says, keep Kohl along with a smudge tip, a good highlighter and a contour Kit, gloss and shine Rocks now.”

- Nahush Pise



FROM STAGE TO SCREEN HOW MAKE-UP VARIES FROM THEATRE TO FILM

The growth of motion pictures saw changes in make-up practices in the twentieth century that were on the same scale as those that resulted from the introduction of electric lighting into theatres in the nineteenth century.

As long as theatre has existed, actors have used stage makeup. From ancient Greece theater (performers by masked actor), to Peking Opera's followed by Kabuki and Shakespeare's day who opted makeup in order to show facial expression. With the time, the makeup became more natural and detailed with the reduction of toxic lead.

In theater, performers play live, but in the stage of black and white motion pictures, some of the problems created include blonde hair photographing too dark, light-blue eyes photographing nearly white, and cloudy skies filming flat white. Early cinematographers were very good at estimating what tone of grey a particular color would look like when filmed, This task was made easy when they realized that viewing a scene through a blue lens gave them a good tonal approximation. Mughal-e-azam could be the best example where the changes can be differing from blue-sensitive film to colored.

In cinema, the early film industry naturally looked to traditional stage techniques, but these proved inadequate almost immediately. Early filmmakers used orthochromatic film stock, which had a limited color-range sensitivity, so, actors wore heavy pink greasepaint as well as black eyeliner and dark red lipstick (which, if applied too lightly, appeared white on screen). But now with the advent of HDTV and digital photography airbrushing technique became popular which give skin a flowless finish on the screen.

When performing on stage, it could go from an intimate stage setting to a large auditorium. Hence the characters are seen from a much farther distance than when seen on screen. Make-up plays a big role in the appearance / realization of these characterers, and so due to the distance and the lights on stage, the make-up is often exaggerated and bolder, which when seen up close can end up looking painted.



- Natasha Nischol

When you see how you can single-handedly transform the look of an actor, it's a great thrill.



- Vidyadhar Bhatte

MASTER MINDS OF MAKE-UP ARTISTRY PROFESSIONALS BEHIND IT



There are many aspects of media work that may require Make-up and wardrobe facilities. Depending on the film stock and cameras used, picture quality does vary and it is necessary to be aware of the differences. Make-up and hair are service departments, their aim being to help create pictures that are pleasing to the eye, or to help create an impression or atmosphere that is correct for the production needs.

The skills and knowledge required in each department are similar in all areas of media work and staff are able to work in any area. The one major difference in working practice is in the hairdressing department. For television and video work, make-up and hair are both done by the make-up artist. This is probably because when television first started the hairdressing requirements were fairly basic – making sure the hair was smooth and tidy. Stray hairs catch the strong lights and can be distracting. In cinema and photographic work, make-up and hairdressing are generally separate departments. Make-up artists do not touch the hair at all and qualified hairdressers are employed for hairdressing alone. In the theatre, wig makers are responsible for hairdressing.

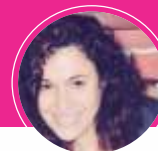
Whereas, most theatres do not employ make-up staff, as it would be good to keep the tradition of theatre make-up alive. Artists are expected to do their own make-up. There are now, however, more productions requiring special costume and make-up. Designers are contracted to do this work. They will not usually stay with the production throughout its run for which they need skilled people.

Skills, techniques and art, are important and it is crucial to enhance them constantly in order to be appreciated and employed within the industry.



- Vidyadhar Bhatte

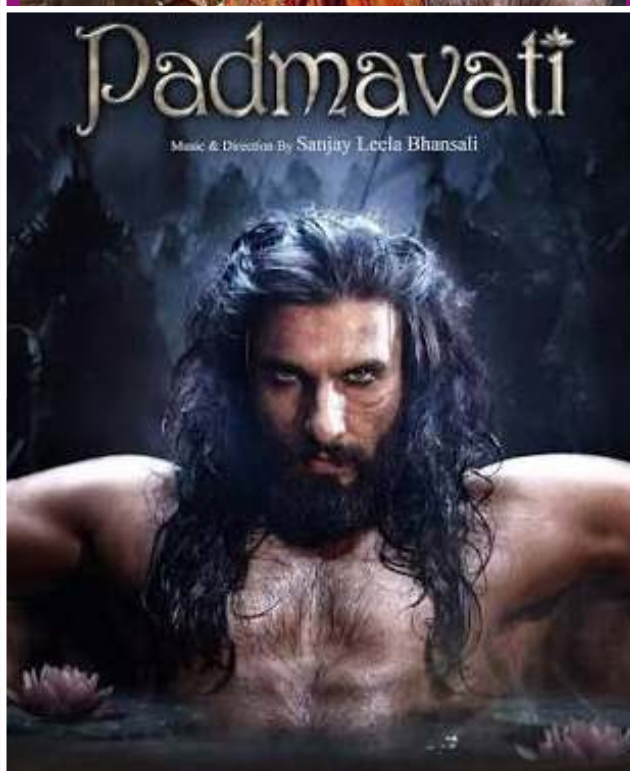
More skilled you are in prosthetics the higher chances of you getting more work.



- Yasmin Rodger

- Barbers, Hairdressers and Cosmetologists: 656,000 in 2014, 10% expected growth by 2024.
- Skincare specialists: 55,000 in 2014 with a 12% expected growth by 2024. Specific growth expected for businesses serving men.

EXCLUSIVE COVERAGE



Preetisheel G Singh and Mark Troy – HAIR, MAKE-UP AND PROSTHETIC DESIGNER (DA MAKEUP LAB)



Preetisheel G Singh and Mark Troy D'souza are the founder of DaMakeup Lab. They offer 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 Shivaay, Fan, Mom, Sarbjit, Mary Kom, Mubarakan etc, also in the upcoming movies like Mulk, Raabta, Padmavati, 102 Not Out etc.

Q. What percentage of your work consists of prosthetic design research for the movie "Padmavati" because Padmavati is set during the 12th century, and you don't even have paintings from that era from where you could have taken reference's. Prosthetics have been the major part of the movie.



A. There is a lot of prosthetics involved in the movie. Since there were no actual references from that era, I relied on the script and would imagine the characters in a particular enjoyment. Also details like what the character has gone through in the past, be it a Warrior or a Royalty, what injuries might have been inflicted, what weather conditions have they been travelling in and like many more factors. This would help me shape up and design the characters in the movie.

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 colour 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 you utilize the art forms like sketching, sculpting etc for giving the real shape to a character in Padmavati?

A. Sketching and photoshopping are very important tools which I use in the initial development of the character, ignored 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 Padmavati?

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 off all my films till date, Admired but some of my most admires movies are Baji Rao Mastani, Nanak Shah Fakir, 102 Not Out (Yet to release), Padmavati and few others.





Vidyadhar Bhatte is based in Mumbai, India and has been working as a make-up artist since 1974. Be it working his magic on beautiful faces like Rani Mukherji, Vidya Balan, Anushka Sharma, Dia Mirza or working with renowned directors like Aditya Chopra, Pradeep Sarkar or transforming actors' faces with prosthetics; he has done it all in his 36 years in the Indian advertising and film industry. Ever since, he has worked on over 80 hindi and regional films and over 15,000 television commercials.

He constantly enhances his skills by learning new techniques in the field of make-up and prosthetics and innovating all the time in his studio in Mumbai.

Q. Did you undertake any formal training for this profession?

A. When I first started doing prosthetic make-up, we had limited resources in terms of the materials available and formal training etc. This is when we would improvise. For instance, one of my first prosthetic make-up challenge was when I had the opportunity to work on the 1977 film, Shirdi ke Sai Baba, starring Rajendra Kumar, Manoj Kumar, Hema Malini and Sudhir Dalvi. This film involved transforming the look of characters using bald caps, beards etc. Using innovative techniques such as using tank tops ("ganji") to make bald caps, I successfully took up this challenge.

I was known for such improvisations. I did multiple Ad films, creating scars, demons, pimples and what not, from scratch for over two decades. From time to time, I went to London, Canada and USA to study and understand the art and technique of prosthetic make-up. I brought these techniques along with the latest technology and material back with me and used it efficiently for creating looks both in Ad and feature films.



Q. What made you feel the itch to become prosthetic artist?

A. As I mentioned before, I had some very challenging projects early on in my career. When you see how you can single-handedly transform the look of an actor, it's a great thrill. The possibilities of prosthetic make-up are endless. I would say, I got the itch to become a prosthetic artist from that.

Q. What techniques and/or products have changed during the course of your prosthetic career?

A. The techniques have certainly changed. As I mentioned before, we did not have access to cutting edge technology and materials before, which we do now.

Q. Bollywood is very experimental with looks. What kind of work have you done so far?

A. From films like Kranti at the beginning of my career, to Shamitabh, I have been working as a prosthetic make-up artist for a while now. Some of the memorable looks I have had the privilege to create are Gandhiji for Lage Raho Munnabhai, Shilpa Shetty's bald look for her Hollywood film The Desire, all the get-ups in Badmash Company, all of Vidya Balan's disguises in Bobby Jasoos, the looks in Shamitabh and many, many more. I'm currently working on two big projects called Bioscope wala and Aiyya re.

Q. What are the possibilities of employability in this sector?

A. Make-up artistry is a very exciting field and there are more and more people joining it. So there certainly is a lot of competition in this sector. With prosthetic make-up, it is also important to note that competition comes not only from the local experts, but also international ones.

However, in spite of this competition, if you are good, you are employable.

Skills, techniques and art, are important and it is crucial to enhance them constantly in order to be appreciated and employed within the industry.

Q. What is the total number of union members in the Bollywood cinema? What are the benefits of being a member in a film union?

A. There are multiple unions. The Federation union alone had 3000 members.





Suresh Bhardwaj is an Indian theatre, film and television director as well as a lighting and scenic designer. He is the director of (Aakar Kala Sangam) (AKS), a Delhi based theatre group and is currently in charge of the National School of Drama's regional centres at Bengluru, Gangtok (Sikkim) and Agartala (Tripura). He is also a faculty member of the National School of Drama and Academy of Excellence. He has been awarded as National Sangeet Natak Akademi Award (2005) from Indian President, Dr. APJ Abdul Kalam Azad for National Achievements in the theatre and allied arts, Special ROSCO (UK) award from the Chaman Lal Memorial Society for excellence in theatre, Habib Tanveer puraskaar -2011 vt Ras Kala Manch, Haryana, Pataliputra Award, a national award conferred by 'Praangan' Patna for lifetime achievement in drama etc. At present he is a Dean of Academy of Excellence, Delhi.

Q. How did you get into this industry?

I was not that good in academics, but I use to read a lot. There was a library opposite railway station where I started going frequently, especially to read drama books. I formed and also joined a drama club in 1971. Also, there were many skilled and talented people, in curiosity to know how they started their career, I joined little drama club for 2 years, many senior actors were part of it. Then I got exposed to National School of Drama in 1977, after looking into the environment there I decided to such a professional school like this. I was into theater 24/7 after joining National School of Drama, eventually I started doing theater workshops throughout the country. I was the 1st to join technical director with my formal director of National School of Drama, in Bhopal.

Around 1988 I started working in a serial "Asmaan Kaise kaise", wrote the screen play, dialogue and also did direction for the couple of episode. I enjoyed working because it was a different platform all together. I then started working in number serials on different channels. One day my acting director of National School of Drama met me, and to join them, from there I got into the teaching line.



Q. How theatre make-up differs from Television or film?

A. In television, camera catches you very sensitively and the expressions are highlighted, while on stage your expressions are louder, to be seen clearly by the audience. Theatrical makeup is used to assist in creating the appearance of the characters that actors portray during a theatre production. Prosthetics are still not inn in theater much, to show scars they still use vintage style. But in television it should look natural and more appealing.

Q. What are the techniques used in theatre make-up?

A. The makeup technique in theatre is conventional. Foundation is used as a base, eye liner and pencils are used to highlight the expressions, also to give the aging look. For beard and mustaches hair crape is used, which is the most traditional method. In theatre, lighting control make-up to a high degree, for example, yellow become orange. So, make up can lose it's effectiveness due to incorrect stage lighting, which needs to be taken care of.

Q. What does it take to become a theatre artist and what are the skill sets required? How important is formal training?

A. There are many institutes which imparts more systematic and professional training these days, even in National School of Drama it's a part of their curriculum, so that actors should know that what makeup is done to their face. I don't think that there is any specific course which have been proposed specially for theatre makeup yet, or in any drama department in India. There is just an orientation given to the students learning drama.

The makeup artist in theater have been skilled after practicing it, not by any formal training. I strongly believe that there should be a formal training for Theater Makeup. We are In interaction with the team to launch such course, because it's a job giving course now.





“OjasRajani is a well known makeup artist who have styled Actors and Models for years, and a popular wedding artist. OjasRajani is styling celebrities from last 11 years and specialized in dramatic eye makeup. Being a popular makeup artist in India who have worked with all the celebrities like Aishwarya Rai, Deepika Padukon, Sonam Kapoor etc, OjasRajani have also worked with international stars like Mariah Carey, Britney Spears &Ishaa for an international award night.OjasRajani have also been awarded as Most Creative Make Up Artist of the Year 2010 – 2011, EsteticaSwarzkoff Award 2011 – 2012, Most Wanted Make Up Year, Most fashionable Make Up Artist at B & D Awards 2012 – 2013 etc. Ojas Rajani has also worked as an actor in Movie "I".”

Q. How would the ten-years-old you feel about what you are now? Also, where do you see the beauty industry going?

A. I am in this business from 23 years. Being a celebrity makeupartist and hairstylist I think beauty business has evolved to sky rocketed level and will only grow more taller each day as every individual is somehow related and fascinated by the beauty industry in one way or the other. Have realized that beauty is skin deep and gets better and better and the impact is too strong in daily life.

Q. What's your best advice to the people who want to follow in your footsteps?

A. Patience and professional attitude take you all the way to success and honesty it is one's signature to success.



Q. According to you what are the percentage of employability and self-employability in this sector? What is the scope of improvement and how?

A. In terms of employment 80% is available all over and self-employment is 60% but now one needs to be organized and approachable as competition is getting tough, so a positive attitude is required and only hard work takes you there your work speaks volumes.

Q. What are the skill sets required to be a hairdresser and makeup artist? What do you look for your hire?

A. Willingness to accept change and creativity at pat and to master your craft be it hair or makeup and willing to learn more and more. Be open to suggestions and professional pleasing personality a smile can win a million hearts so no arrogance but be down to earth as we are all human.

Q. Do you think social media has completely change the beauty industry, both in terms of education and employment?

A. Yes social media has changed the whole face of education and employment, as it's easy to update your hair and makeup skills by checking YouTube tutorials and product knowledge as well as brands for look and learn and plus brands have been very keen to associate with new talent so more mileage for you and the brand as well as a larger international audience with the newer generation being so tech savvy so visibility and accessibility is easier and at large and is godly getting better and better each day.



Ojas Rajani look in "I" Movie

Q. How was your experience working in "I" Movie.

A. The most amazing experience working with Shankar the director as I have worked on all his films as a hair and makeup artist be it Aishwarya in "Robot" or Amy Jackson in "I" or Hindustani with Urmila Matondkaretc the best was to do the movie "I" as I created fantastic looks for Amy Jackson and styled myself from hair and makeup to my wardrobe it's a very emotional moment to work with a genius like Shankar.



Sumit Israni, Creative Director & proud Owner of Geetanjali Salons, he is the perfect embodiment of dualistic nature of the Art of Hairdressing. Geetanjali Salons, famous for its make-up & hair dressing, it has entered in its 28th year as the foremost beauty & style destination in Delhi. Sumit Israni is known for his fastest & creative haircuts, artistic coloring techniques, his knowledge of hair and an ambitious growth plan for Geetanjali Salons. He has raised expectations for clients as well as for hairdressers. He is the proud recipient of VOGUE Best Hairstylist of the year 2015!



Q. How does it feel to be a hairdresser? How did you get into this field?

A. Hairdressing have been a passion since beginning. As a side business my parents use to run a small beauty parlor. After my school I use to go to my parents beauty parlor and look everyone working, how they cut hair, how they mold the hair. I start getting fascinated, since then I started working and get into this field.

Q. What are the current hair trend you are seeing?

A. Current hair trends are more sleek, glossy and that's why it's in this fashion week, also, soft waves are also very in these days. Exaggerate hair are not in, rather settle hair colors are in. Not too much of asymmetry, more free flowing are in.

Q. As a hair expert, what are the tips you would like to give to the readers?

A. One should have a good haircut. If they have a good haircut you can play around with them, with no efforts, you can just wash them and go, you don't need to blow dryer or over treatments. If it's a good haircut it will fall well automatically you don't need to do much. You should know what haircut will suit your as per your face type and hair type. Try to create your own style, rather than copying anybody else's style because every hair texture is different, every hair shape is different, and every face cut is different. So, you decide what would suit you, be short, medium or long length. You should feel confident.

Q. Who is your ultimate hair icon and why?

A. Terrance Hobbit is my ultimate hair icon. He is still working as a hair dresser in London. He have catered lot of hair iconic shapes like bob , crunch cut's. I like him because he is a very creative and come up with very innovative ideas. What all cuts he makes are practical. Lot of artistic hair dresser creates cut that are not practical for the normal clients, but he creates trend which are normal and practical for the normal clients.

Q. As an entrepreneur and a successful startup, what would be your tips/ suggestions/ guidance for the people who are skilled and willing to have their own startup?

A. As an entrepreneur in this industry, I think that the people should know the trend well, they should have some skill set. For example, if they want to learn hair, makeup or beauty which are the three segments, they should know some skill sets before they want to get into it. If they want to be an entrepreneur, that's a different ball game all together. Being on a creative side, they definitely need to seek help from some management trainee, because they need to know how to run the show. When you are behind the chair it's very different, when you behind the client it's very different. So, you need to know how to balance it out.

For me working as a hairdresser is very different then as an entrepreneur. Creative person thinks from the heart, entrepreneur thinks from the mind.

Q. What are the challenges you think our India face in this sector beat a student or a professional? How can we overcome with them?

A. The main problem or challenge which I see is that every youngster wants to reach on the top very fast, they don't want to practice, weight it out, sweat it out, they want the result straight away. If one have to grow and achieve something, they need to give it time and have to be persistent enough and practice enough.

When I started this career there was no education, now there are lot of institutes came in , also, because the skill ministry is really pushing and lot of people are coming in. But still our education system is not yet on international level.

Next year we are planning to run our own academy. We will come up with very intense courses, where, if someone wants to become a hair dresser they will be a real hairdresser. The course duration will be longer, minimum 6 months and same for beauty and makeup. We want to create something like The Academy. Lot of people are coming in this field because of the glamor and money and creative part leftover, because of this we will be very choosy with the selection of the students. We wish to train those people who are passionate, because without passion we cannot skill them.



NIHUSH PISE AN INNOVATIVE MAKEUP ARTIST



An Independent professional makeup and hair artist based in Mumbai, India. As a freelancer professional, he is involved in numerous roles such as: makeup designer, makeup and hair consultant, idea creation to makeover rendering artist, resulting in a well formulated makeover solutions. His growing clients list are most of the top brands and celebrities. He aim to encourage and challenge new and existing clients to push and go beyond their imagined plan and scope of ideas and opportunities-to stand out and strive for more. He Established ONE STOP MAKEOVERS in 1999, today is a makeover studio for all of your makeup and hair styling requirements in fashion, bridal makeup, special effects, prosthetic makeup, body art and face painting.

Q. How long have you been a makeup artist and how did you get your start in the industry?

I started as a makeup artist in the year 2001. As a kid I started learning my initial skill in makeup from my mother, I understood what goes into design, application and communication. She gave me insight into design and process, as well as the art and business side of being a Key Artist. Later I went to Los Angeles to understand Prosthetic Makeup and building character, though they taught very basic things, it gave me a good foundation to grow more. When I came back to India and worked with the finest directors and production houses who challenged me as an artist, pushed me to limits to what I am today. I started looking for contacts in the industry, in the process met plenty of agencies and producers, that's is how I landed with my first movie Also, side by side I worked a lot with good photographers who introduced me the world of advertisements and print.



Q. Today's woman is busier than ever. What is the easiest/ quickest way to turn a day/ work look into something that works for night out?

For today's woman, she is more exposed to products and trends than ever, smart enough to understand her face and looks, trend in 2017 says, keep Kohl along with a smudge tip, a good highlighter and a contour Kit, gloss and shine Rocks now.

Q. Any tips on how girls can achieve a look that is both "cool" and parent- friendly?

A. A girl who has a flair of using colours and texture in unconventional ways always wins, and of course no parent who want a gothic look on her daughter.

Q. What are some common beauty mistakes that women make?

A. The most Common beauty mistakes I see now days are:

1. Going bright on eyes and well as lips, I believe as an artist, there can't be 2 heroes too much confusion, always keep your focus on one, it's a winner. Either you keep the eye stronger or the Lips (ex. red carpet look).
2. Too much Highlighter all over the face. Now shadows can't shine! Right? So keep your shadow areas matt, let the highlights stay on T zone.

Q. What product do you think should be a staple in every woman's purse?

A. Like we discussed, a good waterproof Kohl, lip tint balm fits well in a purse.

Q. What are the biggest challenges in this profession?

A. Biggest challenge!!

Be there, get it right and being consistent. If one has there 3 must do in his/her list, then we can overcome any challenge.

Q. What is the difference between Make-up for Party and Film or theatre?

A. Earlier we had different camera and lights used while movie making.

In today's HD world, there is not much of a difference in party makeup and Film makeup. Though there are few things we need to take care of in terms of Continuity or Longevity of makeup and the products used.



From Actor to Character

PROSTHETICS

Special Effects is a world of its own: Bruises, gashes, aging, ghouls, monsters, earthly creatures, fantasy creatures, prosthetics, blood, body suits, all-encompassing the world superseding reality.

A makeup artist that does Special Effects has to have limitless vision and a broad scope of what is possible. Like every avenue of film, special effects department is pushing the abilities and demand to create a vision. If a screenplay call for a bloodbath or a gruesome crime scene, you have to know that you will be placed with a team of people who know how to do that and it is a great advantage to watch and learn and go for it whenever you can.

Imagine watching Lord of the Rings: Trilogy and the Hobbits were missing their strangely hairy and clumsy feet or the point of an ear. If not for those details and prosthetics, somehow they would be less endearing, less real. Or imagine if you were to go back and watch The Wizard of Oz and the Cowardly Lion just had on a painted nose and not a molded one or even an innovative film such as The Nutty Professor – without the techniques and imagination of Rick Baker, none of those characters would have been possible. It just wouldn't be the same story. Everything from lighting to camera angles to makeup and wardrobe lend to telling the story.

Special Effects are impressive and strangely intriguing. The key is you have got to be willing to get your hands dirty and take direction – and take it well. Special Effects only relates to makeup, however, and not Set Design or blowing things up. Special Effects Makeup is time consuming and absolutely incredible. When hired to do special effects, know that you will be asked to put in a tremendous amount of time and effort because in truth, applying effects and prosthetics can be a daunting task. But much like anything in film, the hard work most always pays off.

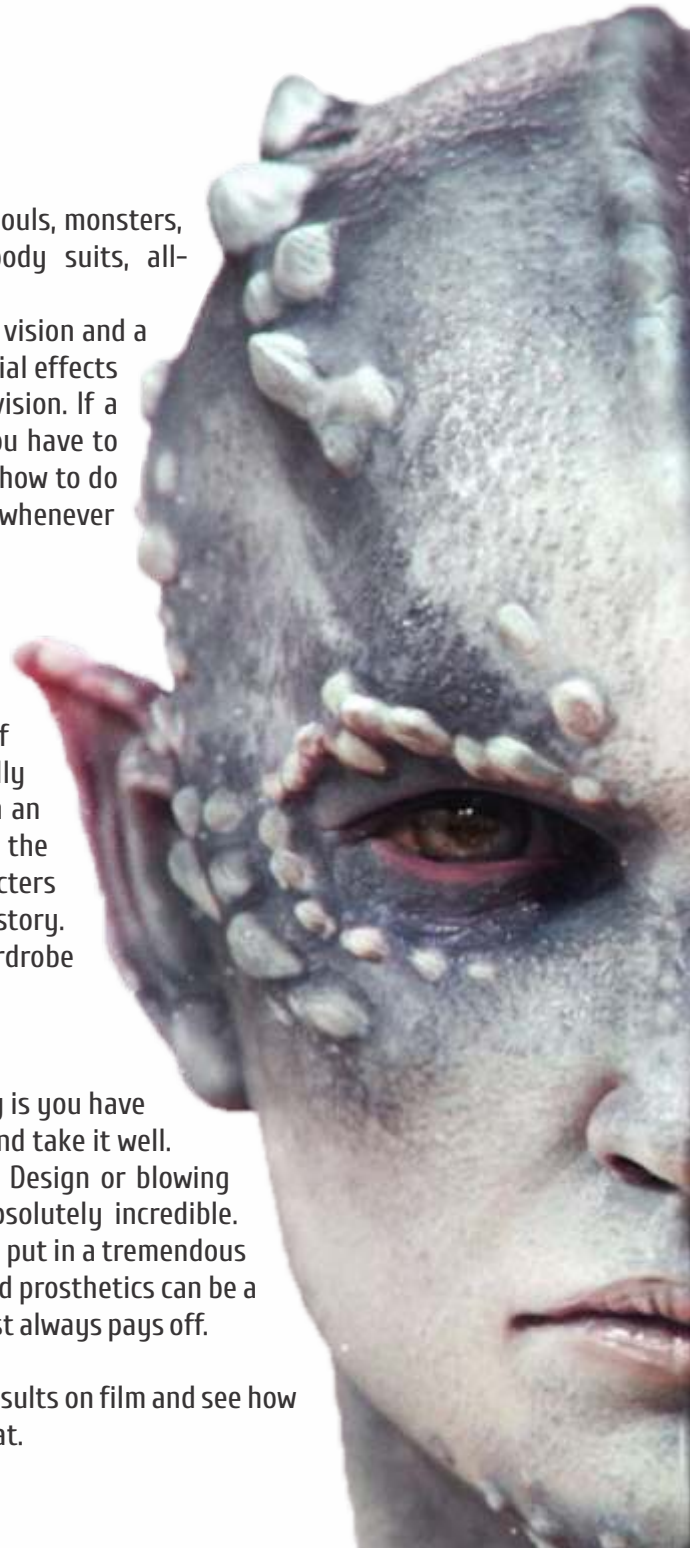
When you create a creature or a look and you see the finished results on film and see how pivotal your work was in telling a story there is great pride in that.

WHAT'S THE BEST ROUTE IN?

To get into the film and television industries you will need a good portfolio of work, including photographs and designs. With this you can approach a senior Prosthetics Artist for a placement as a Trainee. At all levels personality and the right attitude are extremely important. Most Prosthetics Artists learn new techniques on the job. Progress through the department is usually based on skills and experience.

THE LOWDOWN

- Designing, making and maintaining specialist prosthetic make up
- Working with Directors, Make-up Designers, Production Designers and Actors
- Working on feature films, television, commercials, pop promos, corporate productions.



EXPERT SECTION

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. I 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 Makeupcard. Once you fill up a form , after a few 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.



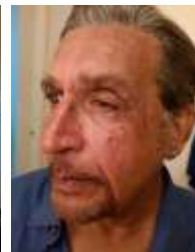
Q. When did you feel the itch to become prosthetic artist?

A. Ever since I was a child I have been interested in human anatomy and the body, though that usually manifested in art, sculpture, and an undue fascination with gory diseases! I consequently became a graduate of Fine Art at Leeds University, UK, though it wasn't until I was offered an assisting job on a film with a team from France that I learned what prosthetics make-up really entailed. I completely fell in love with the transformation that happens and immediately decided to re-train.

Q. Bollywood is very experimental with looks. What kind of work have you done so far?

A. I would argue that Bollywood is actually not that experimental with looks, though this is slowly changing. The value of a film often rests on the actors who star in it and maintaining their particular celebrity brand can get in the way of a real commitment to a character's look. The long shooting schedules in Bollywood often mean that an actor will be doing multiple films simultaneously which can also restrict what they are able to change with their look. However, there is definitely a shift happening and actors and actresses are becoming braver with their on-screen appearance and better understand how makeup can contribute so

much to the characters they play. This year I have been working with Ranbir Kapoor and Anushka Sharma, both of whom have allowed me to completely transform them. Whilst Ranbir had to sit for up to 4 hours for full facial prosthetics in his role as Sanjay Dutt, with Anushka Sharma we did the opposite and stripped her face right down to the basics for Pari. Her most basic look took just 10 minutes to complete but she looks totally different to the glamorous Anushka we know!



Q. What is the cyborg to you, and what does this cyborgian future entail?

A. Cyborgs in popular fiction are humans or animals that have been augmented in some way by mechanical enhancements. A cyborgian future doesn't seem so far away when you look at how medical science is using technology to fix weaknesses in our bodies, whether it be small heart pacemakers or entire limbs. Humans' growing desire to change and 'enhance' their bodies is reflected in the rapidly expanding cosmetic surgery industry. And whilst this is so far only to improve the body's appearance, it's plausible that this will evolve into a desire to improve the body's capabilities; to use technology to break the limitations of our physical selves.

Q. When it comes to make-up artists and special effects, for me the name that immediately springs to mind is H.R Giger and Alien, although of course he started out as a painter and sculptor. Who do you admire most in your field and do you think it benefits creativity for make-up artists to have a foundation or experience in other art forms as well?

A. I love the work of Kazuhiro Tsuji, who recently did the prosthetics on Gary Oldman as Winston Churchill. He is exceptionally skilled and his make-up work is part of a greater understanding of himself as an artist. He regularly exhibits as an artist and sculptor whilst also continuing as a makeup artist on films. Whilst it's of course not a pre-requisite, I do think that any training in art is only going to be beneficial to your work as a make-up artist. It's important not just to understand colour, texture and form, but the techniques and discipline in art helps in learning how to push and explore your creativity to its maximum potential.

Q. What skill sets do you expect before you hire an employee?

A. I have had a lot of difficulty in hiring assistants in the past. From those who contact me, I first look for good technical skills and a contemporary understanding of aesthetics, but what is most important is a good work ethic and a desire to learn, sadly these are skills many people lack enough of to make a career in make-up. It is exhausting work both physically and mentally; you have to be very tough and adaptable to handle the long hours in hot sun, and also deal with actors and other sleep-deprived crew members. There are not enough opportunities for young people to work whilst they are teenagers or in college to gain the necessary experience of working in a team, learning to use initiative and handling constructive criticism and this has been very evident when searching for new team members.

Q. There are Hair, Makeup and Prosthetics vocational courses in India, do you think that the courses should be upskilled? If yes, how can we make it our education pattern in this industry better?

A. I think creating short, specialized and affordable courses for those who already have a basic understanding of make-up would be invaluable to the industry. Many of the techniques used in films, though often ingenious, are very outdated and there is a lack of opportunity for those who want to improve. In the film industry as opposed to the fashion or advertising industry, make-up is not paid well and so these courses really need to be affordable and accessible in order to create real change. Internships or shadowing opportunities for young people thinking about make-up as a career would also be indispensable.



Q. What should be an approach to a professional hairdresser, make-up and prosthetic artist?

A. One of the key things to being a professional hairdresser, make-up artist or prosthetic artist is to be a team player. You will never work in isolation, and it is very important to be open and be able to share and exchange ideas without having an ego.

An excellence in your chosen field is a given, whilst being professional, honest about what you can or cannot do and by always being on time.

When starting out it is important to have a passion for your craft. Understanding the lifestyle choices you may have to take once entering this profession, the investment required to train in your chosen field as well as in your kit is something you need to consider.. and finally a dedication to your craft by constantly trying to better yourself and assisting on the field as that's where you learn the most, with a willingness to start from the bottom up.

Q. How different the make varies for stage to screen?

A. When performing on stage, it could go from an intimate stage setting to a large auditorium. Hence the characters are seen from a much farther distance than when seen on screen. Make-up plays a big role in the appearance / realization of these characters, and so due to the distance and the lights on stage, the make-up is often exaggerated and bolder, which when seen up close can end up looking painted.

On Screen, with hi- definition cameras and so many close ups every flaw / pore is visible, hence the makeup needs to be much lighter and well blended so it doesn't distract but works to enhance the appearance of the character.

Q. How do you design the hair, makeup and prosthetics, what are the parameter behind it?

A. In a nutshell- When designing a look, one of the first things is to either read the script or get a brief- depending on the kind of job it is to understand what it is you need to create or re-create. Once that is done, there is usually a discussion with the creative team to brainstorm on ideas and get the directors / creative's vision. Pulling together visual ideas, sketches is the next step forward- research and referencing form a bit part of this depending on the kind of look you are working towards...these are constantly getting fine tuned until the look is finalized.. once done there is a final look test either on or off camera and once the look is locked in -its shoot time !

Q. Since you are running your academy, so, what best you try to make students skilled, how you design your course structure, how is it different from other academies?

A. I think we are different because we are non formulaic and we teach and encourage our students to think for themselves.

Our courses are much more than just lipstick and eyeshadow as there is so much more to the world of make-up, which we expose our students to .. giving them a wider entry point and lifestyle choice before entering the market.

We believe everyone is talented and we nurture that individual talent by guiding them to think for themselves. Our courses are designed and constantly upgraded to keep students updated with the latest international techniques and products.

We start from the basics, strengthening those skills before moving on to more advanced make-ups and creating their first designs. We have structured our courses keeping in mind the Indian market but also the International competition that is very much a part of our Industry currently and believe our students should be able to confidently compete on a world stage.



Our courses expose students not only to the world of make-up but also to the world of art, cinema and stage- all of which directly influence their work.

Students are taught and encouraged to enhance their research, reference, design and presentation skills. Plus we also have photoshoots as part of our courses, which give our students the feel of a real life shoot, working with a team and also the realization of how to enhance and work their skills for the camera.

Tools of the craft

An approach to a Professional Artist

Learning how to do makeup in general is a process focused on an overall idea. Learning how to do makeup in the beauty world requires knowledge and skill. Learning how to do makeup for film requires a tremendous amount of understanding, practical application, experience, and an openness to the world of the unimagined. The vision requires skilling and upskilling along with practice.

Makeup artistry is a creative career with a wide array of possibilities, and successful artists are able to use design skills, experimentation and products to create stunning looks. Makeup artists must keep up with fashion trends and product developments, and have an interest in skin science and beauty.

To be a successful professional one should have certain skills and attributes.

Creativity: A makeup artist is just that – an artist. He or she needs to be able to create a variety of looks, from natural through to Avant Garde, using color, design and application together to make something beautiful.

Color Knowledge: To apply makeup effectively, you'll need to understand how to the color makeup you're applying. Concealing red spots or dark blue shadows under opposites on the color wheel – so you'll need to know your color wheel inside out!



television, theatre or film, as you will be required to stick to a budget, planning your work and keeping costs under control.

Organization: Whether you're working in a salon or as a freelance makeup artist, being punctual and organized is essential. You are likely to be working in stressful, time-pressured situations where keeping to schedule is an important part of the job.

Sales Skills: If you're working on a makeup counter, turning a demonstration into a sale is essential. You'll have to be friendly, personable and be able to talk about the products enthusiastically with good knowledge, and give advice suited to your customer.

Stamina: Being on your feet all day as you work requires physical fitness and stamina. Makeup artistry is hard work, and you'll need to look after yourself to stay healthy, and make sure you get plenty of sleep and exercise.

Personal Skills: A makeup artist works extremely closely with clients for sustained periods, from initial consultations through to application. An important component in stressful and time-sensitive working situations, such as the preparation for a wedding, or a studio, a makeup artist needs to be a great listener, a good communication, and a friendly, efficient person.

Business Know: How: If you're planning to work as a freelance makeup artist, you'll be running your own business. You'll need to be confident with setting your rates, keeping your books, invoicing and paying your taxes.

Confidence with figures is important if you are working in

“What is most important is a good work ethic and a desire to learn, you have to be very tough and adaptable to handle the long hours in hot sun, and also deal with actors and other sleep-deprived crew members.”

“I think creating short, specialized and affordable courses for those who already have a basic understanding of make-up would be invaluable to the industry.”



– Clover Wootton

Building and Supporting the Ecosystem



The business has changed dramatically and is now predominantly freelance. Consequently, it is more difficult to assess a person's capability. It would be expected that the more experience a person has, the more able they are to work on complex make-up and productions. Some training is necessary for any personnel but, even then, beginning as a runner or assistant and learning as you go may be the only way to get started. However, in the freelance world your reputation before you and it would be risky to talk on work that is not within your capabilities and experience. On the other hand, you need the experience in order to learn and progress. The best way of gaining this is to work with more experienced people and, overtime, build up a good reputation.

Working in film and television it's beneficial to be a part of union, you can still work in the industry with being a union member but in order to work for network television or established production companies consistently, you will not be able to get higher until you are a member of the union. Also, a union provides a safety of work and after work facility along with the concise working hours.

The union endeavors 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.



CINE AND TV ARTISTES ASSOCIATION



Amit Behl – Sr. Joint Secretary



The movement of forming an Artists Association started in the year 1939. The "Film Artists Association of India" was in the same year and veteran artist 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 an 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 a 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



Paayal 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 (Andrezj Matracki) 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.



Blue Heavens Beauty & Make-up Academy

Dr. Rachna Pandit – Owner



Blue Heavens is a famous Cosmetic Clinic & Beauty Parlour run by Dr. Rachna Pandit. She is a renowned beauty therapist and make-up artist of good repute. Dr. Pandit is also a recipient of National & International awards. They also have an institute of beauty culture & cosmetics which conducts certified beauty courses for long-term and short-term durations.

Dr. Rachna Pandit



BLUE HEAVENS

TM Blue Heavens Beauty & Makeup Academy is the academy in Uttar Pradesh which provide Skill development programs. With the support of Media and Entertainment Skill Development we also provide main stream courses of Hair and Make-up. Also, under the special project we offer free course of Hair and Make-up Artistry training to the students.

To be a professional and skilled makeup and hair artist it's important to undergo an effective and professional training, with dedication and practice. If you are skilled and professional you will not face issues in getting a job because everyone hunts for good talent. Special effect makeup and prosthetics is another part of creativity in makeup design. The one who have complete knowledge and skill of prosthetics are in demand not in India but in abroad as well.



The ephemeral spaces that dictates WORLD ECONOMY

The makeup industry, what the mass defines as ephemeral, is one of the most dynamic and innovative industries driving the world industry. From personal beauty to ceremonial to entertainment the beauty industry has extensively developed over the last decade.

"A beauty artist perspective defines and creates a new idea of aesthetics in a world where nobody is happy of who he is" A. Maurizio Grioli

In today's world, the makeup industry has come a long way, a lucrative career choice for many youngsters. Any dream to become reality requires lots of hard work and dedication. When I interview the students who want to enroll in one of our courses, the first thing I explain to them is that they should study in a similar way as that of studying medicine. Why? Our role is as accurate as the one of the plastic surgery doctor, our job is to find possible temporary solutions that makes someone else life better. And if we are looking at the great past we can see how the need of beautifying the body it has always been in our DNA, from Pharaohs to medieval fighters from ancient Greece priestess to the Can Can dancers the use of makeup in both men and women has always been there. At times to scare the rivals during a battle at times to entertain entire families in a theatrical performance. Make up has over the centuries defined looks and with it decades. We still remember the 60's because of Twiggy and her iconic look.

I have been involved in design education field for more than a decade from Europe to Thailand, to China and now India. In my career I have been helping hundreds of students achieving their goal and I can proudly say that a good amount of them through competition, strong passion and engagement have made an impact in the world industry, I consider myself very privileged to head the school of Fashion at Pearl Academy. We have an institute in India that encourages people to think different and helps them to become successful, to be somebody.



Make up in India, it is indeed something very traditional and melting tradition to innovation allows students to explore millions of possibilities.

As any well reputed institute the research of a student with the guidance of highly skilled mentors will lead the learner to come out with new findings from a basic idea of creating a evening look to the innovation of building a label that takes in consideration a global impact.

Surely our role is to create an impact in the industry; in academics we constantly look at the future. We analyze, understand and predict what could become desirable for the market in the upcoming 3 to 5 years.

Indian students should focus on the heritage that the country can offer, and by apply new technologies for example, re-propose and set new trends for the entire world.

We can often see how in Givenchy shows the Indian soul in constantly present.

People should look at all the sub-cultures that spring up everyday and set up new trends, thanks or because of the social media is no longer Japan that rules the culture of creating new identities.

One of my goals in my career has always been building students to be successful and as I said right at the beginning any dream require intense dedication. In the next 3 years together with my team we will prepare a good number of students to approach the industry and impact the system, we have already initiated discussions on how to build international relationships so I will not be surprised to

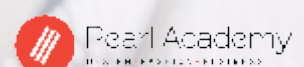
see a pearlite becoming creating the new competitor of Bobby Brown

The "MAKE IN INDIA" concept will surely help the country to expand and been soon recognized worldwide.



- A. Maurizio Grioli

school of fashion Styling & Textiles,
Pearl Academy



K Narayan – Managing Director, NBCFDC



Q. Please give us a small insight about NBCFDC schemes, its benefits and the target group the scheme focuses on?

A. The main objective of Corporation is to promote economic and developmental activities for the benefits of Backward Classes and to assist these classes by way of loans and advances for economically and financially viable schemes and projects. The Corporation also assist these classes by way of loan for pursuing general/ professional/ technical education or training at graduate and high level. Schemes are implemented through State Channelizing Agency (SCAs) nomination by respective State Government/ UT and PSBs/RRBs. SDTC are implemented by Government Training Institutes and SSCs.

SCHEMES:

Team Loan

- **General Loan:** under the scheme, beneficiaries belonging to Backward Classes living below double the poverty line can obtain loan upto Rs. 10,00,000/- @7% p.a. NBCFBC loan: 85% of the project cost.
- **New Swarnima for Women:** Under this scheme, women belonging to background classes living below double the poverty line can obtain loan upto Rs. 1,00,000/- @5% p.a. NBCFBC loan: 95% of the project cost.
- **Education Loan Scheme:** NBCFDC provide Educational Loan to the students of Backward Classes living below double the poverty line for pursuing general/ professional/ technical courses or training at graduate and/or higher level. Maximum loan limit in India is Rs.10 lakh and abroad is Rs. 20 lakh. The rate of interest is 4% p.a. and girl students will get at special concessional rate of interest @3.5% p.a. NBCFDC loan: 90% for study in India and 85% for study abroad.

Micro Finance

- **Micro Finance Scheme:** This scheme is implemented by SCAs through accredited NGOs/ Self_Help Group. The maximum loan limit per beneficiary is Rs. 50,000/- @ 5% interest p.a. interest. NBCFBC loan: 90% of the project cost.
- **Mahila Samridhi Yojana:** NBCFDC's Mahila Samridhi Yojana is implemented by SCAs through NGOs/ Self- Help Groups (SHGs). The maximum loan limit per beneficiary is Rs. 50,000/- @ 4% interest p.a. NBCFBC loan: 95% of the project cost.

Q. Considering the target audience under NBCFDC scheme what are the possibilities of employment you see in the media sector?

A. It is a known fact that most of the performers belong to Backward Classes and traditionally engaged in professions like musician, dancing, acting as well as manufacturing of musical instruments. Therefore, there is a high possibility of employment among the backward classes in performing arts if their traditional art and craft is enhanced through Skill Development training by Media & Entertainment Skill Council.

Q. How do you see the Media and entertainment industry evolving and what further could be the areas which the sector should focus on to create better employability and entrepreneur opportunities?

A. With the arrival of Smart Phone, Smart Television and other Social Networking sites the scope of Media and Entertainment industry particularly Sector Skill Councils (SSCs) has achieved important place itself. We anticipate large number of youth would be attracted towards this sector and will be gainfully employed/ self-employed in the industry giving by each passing days.

Q. We understand that media sector leverages the fact of creating more self-employment then employment opportunities, so it will be good to understand if there are any final aid stroke support provided by NBCFDC from students willing to set up their own business?

A. The NBCFDC provides loan at concessional rate of interest to the member of Backward Classes who want to pursue for self-employment activities. The Skill Development Training Program (SDTP) gives them added benefits to pursue their passion with professionalism. It is proved fact, that the trained person becomes better entrepreneur and chances of success or more than the new and sent in the field without any training.

The NBCFDC loans are available @4% to 6% upto Rs. 50.00 lakh and loan are available @7% upto Rs. 10.00 lakh. We encourage the SSCs to council their trainee students go far self-employment with soft loan available under NBCFDC schemes. The detail of the schemes can be seen at NBCFDC website: www.nbcfdc.gov.in.



Ajit Punia – GM NBCFDC

SUCCESS STORY

Gursewak Singh - Make-up artist



GURU works in the Fashion, Beauty and Media on photographic shoots, fashion shows, makeovers, TV commercials and film sets, utilizing his versatility and instinctive ability to create from cutting edge contemporary to classically chic.

In short time he have a commendable work profile. Since 2009 he have worked many movies, Femina Miss India, Lakme Fashion week, GIMA, Wills India Fashion week, Dubai Fashion Week, International Wool Mark Prize, Delhi Couture Week, India International Jewellery Week and many.

Q. How did you get into this industry? Did you go through any formal training?

A. I studied Fashion design but my heart was always with Makeup so after completing my degree I took up first job as Makeup Artist with Makeup forever. I was trained professionally for makeup in Dubai in Makeup forever Academy and then i Worked for MAC Cosmetics for 5 yrs and there was no looking back.

Q. How you design your makeup, what is the background behind it? Also, how important the color and light relationship is w.r.t. the makeup?

A. Designing the Makeup look is very easy if you really listen to your clients and their ideas behind the story-line. These days its more easier all thanks to our most powerful social media. Pickup a reference picture and recreate or take inspiration. Things are much more easier now I feel.

As a makeup artist its very important to study the lightning and colors that your working with. if you working in harsh light your makeup can look all washed out , same way if your working in dim light it could make your makeup look too harsh.

Q. According to you what are the skill sets required to become a hair and makeup artist?

A. A career as a makeup artist can be exciting and different every day. The satisfaction comes from using makeup to help people look their best or become characters far different from their usual selves. Makeup artists work in entertainment, theater, television, film, retail stores and on their own. They learn the necessary skills through courses at local colleges, universities or community colleges and on the job.

Makeup artists must learn important skills even before picking up a sponge or brush. They learn to assess a client's skin type, including coloring, condition and sensitivity. These factors determine the type and colors of makeup to use. Learning color principles is an intricate skill that takes into account race, ethnicity, obvious skin color and undertones of color.

To be a successful makeup artist, you should be creative and artistic, enjoy experimenting with ideas and materials, and have a good eye for color. Makeup artists may work long hours, mostly on their feet, requiring both stamina and fitness. The job can be stressful at times, too, with early mornings and travel for photo shoots and late evenings for theater work. Preparing for performances can put added pressure on everyone.



Q. Why in this industry people prefer to work as a freelancer?

A. For most emerging makeup artists, working a day job to help pay the bills is a fact of life. But what should you do when you want to focus solely on your makeup career?

The right answer lies in your own experience, and depends on your personal situation. If you need a change in your life or you want to challenge yourself, there's a ton of reasons why starting your makeup artistry career is the right choice!

You get to pursue your passion full-time
More practice = more credibility, Flexible scheduling

Q. Do you think that there could be better vocational courses for Hair, makeup and prosthetic in India?

A. Yes we really need good makeup schools, not something which is only limited to one sector specifically. We currently have few good schools however they are only available in big cities, training is only to basic level. In depth training is what we required for upcoming Make-up and Hair artists. Prosthetic is very limited only for TV or films.



Q. Employment is a major issue , what are the opportunities in this sub sector for finically weak candidates who want their own start-up?

A. If you love the beauty industry, have a flair for creativity and are passionate about makeup, becoming a freelance makeup artist might be a great career option for you. Just like starting up any kind of business, there are a few things to consider to make sure it's the best option for you, and to increase your chances of success. Becoming a makeup artist is a amazing option for those who want to have a creative job where no day is the same, as there will likely be a wide range of projects week in and week out.

Because you're working on a freelance basis, it's more important than ever to have a large and well-connected network. Whether it's chatting to people at live events in your area or connecting with people online on platforms such as LinkedIn, you need to start growing your contacts to ensure success.

It would be very unprofessional for you to offer your services to a client, and then discover you don't have the right (or enough) tools. One of your biggest and most important investments for your business will be your tools. Without them, you literally won't have a business.

As you start to get clients and potential leads, you need to stay very organised. Over time you will develop your own processes to ensure you're always organised and on top of everything. You may feel a diary or planner that you write in each day with to-do's and tasks is the best way to keep yourself organised.

Appreciate any and everyone who helps you or gives you a chance. For this will come back around, and one day soon you will be the one giving chances and opportunities. Believe in a morally run business, don't pinch your pennies too tight. Offering your services at an inconvenient time or not ideal price point is what it is to start out in this industry. You can be kind, you can care about others and still be very very successful. Remind yourself of that every day!





Straight from the artist **Practical Tips** from the Professionals



“ Creative person thinks from the heart, entrepreneur thinks from the mind. ”

- Sumit Israni

“ What is most important is a good work ethic and a desire to learn, you have to be very tough and adaptable to handle the long hours in hot sun, and also deal with actors and other sleep-deprived crew members. ”

- Clover Wootton

“ When you see how you can single-handedly transform the look of an actor, it's a great thrill. ”

- Vidyaadhar Bhatte

“ Patience and professional attitude take you all the way to success and honesty it is one's signature to success. ”

- Ojas Rajani

“ Willingness to accept change and creativity at pat and to master your craft be it hair or makeup and willing to learn more and more. Be open to suggestions and professional pleasingpers onality a smile can win a million hearts so no a r r ogance but be down to earth as we are all human. ”

- Ojas Rajani

“ More skilled you are in prosthetics the higher chances of u getting more work. ”

- Yasmin Rodger

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

- Yasmin Rodger



About MESC

Founded in 2012, Media & Entertainment Skills Council is a Not-for-Profit Organization, registered under the Societies Registration Act, 1860. The Council has been promoted by Federation of Indian Chambers of Commerce & Industry (FICCI) with financial support by National Skill Development Corporation (NSDC). MESC has a mandate to create 11.74 lakhs (1.2 mn approx.) skilled workforce by 2022 and contribute to the National Skill Mission of creating 500 million skilled workforce by 2022.

The key objective of MESC Council is to create a robust and vibrant eco-system for quality vocational education and skill development in Media & Entertainment Space in the country.

In addition, the Media & Entertainment Sector Skill Council aims to serve as a single source of information on M & E sector with specific reference to Skill and Human Resource Development in India. The Council is also implementing Standards, Training, Accreditation & Reward (PMKVY) scheme of Government of India. Under the PMKVY Scheme, MESC has introduced the training programme in affiliated institutes and completed the assessment and certification of approximately 8,000 students.

PRIME OBJECTIVES OF MESC:

- Develop National Occupational Standards
- Standardization of Training Process & Certificate
- Establishing Industry Academia Interface
- Set-up effective Labor Market Information System

QUALIFICATION PACKS:

OCCUPATION	QUALIFICATION PACK NAME	QP ID.	NSQF Level	No. of NOS's
Hair-Makeup	Make-up Artist	MES Q 1801	4	6
Hair-Makeup	Hairdresser	MES Q 1802	4	6
Hair-Makeup	Prosthetics Artist	MES Q 1803	5	4

MESC Consortium Partners



Simoul Alva - Winner of Medallion of Excellence at World Skills 2017- Abu Dhabi/Russia Mini Skills Competition



Simoul Alva - Graphic Design Technology



Ms Simoul Alva, who has created her own world records, As you all read below, though with 98 % in SSC, she could have got Medical or Engineering Seats after HSC, wherein too, she got 96% marks, Simoul chose her favorite art.. graphic design joined NID.. National Institute of Design, securing the seat though merit. Now she is Known as reputed International Graphic designer. Born and brought up in Mumbai, she deserves a recognition to be proud of Mumbaite making proud Maharashtra equally. Simoul got Medallion of Excellence at World Skills, also won the first prize in the mini skills competition, organized by the World Skills Russia

21-year-old Simoul Alva is a 7th Semester Student of Graphic Design at NID, and now the Winner of Medallion of Excellence at World Skills, Abu Dhabi 2017 in the Graphic Design and Technology category, competing 5 countries-Germany, Brazil, Netherlands, Japan, and Hongkong. Her mentor was NID alumni- Anthony Lopez, the Founder of Lopez Design.



Young Talent Taken Center Stage MINI SKILLS COMPETITION

Simoul Alva has won the first prize in the mini skills competition, organized by the World Skills Russia at an exhibition centre in Moscow. The mini skills competition was a simulation of the WorldSkills International Competition scheduled from October 14 to 19 at Abu Dhabi.

Media & Entertainment Skills Council (MESC) invited international trainer Wolfgang Toechterle from Italy to train her on specific areas linked to packaging and conceptualization.

Engagement with Stakeholders



With Mr. Charanjit Singh Channi (Minister of Technical educational & industrial Training in the Punjab government, MLA, Chamkaur Sahib Assembly Constituency)



MESC team with Mr. Ajit punia, GM NBCFDC



MESC Team with Mr. K Narayan, MD, NBCFDC



Honorable Minister Dharmendra Pradhan releasing the 2nd Edition of Mesc Magazine "#Media_Talk_Back" during the Global Skills Summit 2017



Productive round of discussion with Indian Outdoor Advertiser Association



Mesc team with Mr Rajiv Jain, Vice President, BJP, Harayana



Sector Skill Council Summit , by Jharkhand Skill Development Mission Society

Meeting with Industry Expert



With the Nahush Pise in his Studio. He is high-profile international makeup artist. He worked extensively in the fashion industry, top advertising brand and movies. He is also running his own makeup academy since 12 years.



With Deepak Qazir Khejriwal and Amit Behl in Cine and TV Artistes Associations. CINTAA is a trade union, the only actor association to the Federation of International Actor.



With Mark Troy D'souza, in DaMakeup Lab, founded by Preetisheel G Singh and him. They offer wide range of Services from Character Concept Designing to Complex out of the box Beauty Makeup, Hair and Prosthetics for the Big Screen.



A meeting with Vidyadhar Bhatte, discussing on the insights of Bollywood makeup with his experience of 45 years in this industry. He began his career by assisting veteran makeup artist, Pandhari Jukar in 1974. He constantly enhances his skills by learning new techniques in the field of makeup and prosthetics.

" An initiative to a new start

Signing of MoU between Media and Entertainment Skills Council and Prime Focus. with aim to provide world class training in the industry, leveraging its creative and technology leaders. Prime focus and MESC will train 3,500 Candidates under MESC Job Roles thereby providing Placements and encouraging Entrepreneurship and bringing world class education available to all students and professionals.



Signing of MoU between Media and Entertainment Skills Council and Indian Outdoor Advertising Association. with aim to provide world class training in the industry, leveraging its global expertise and experience to create tomorrow's creative and technology leaders. Prime focus and MESC will train 3,500 Candidates under MESC Job Roles thereby providing Placements and encouraging Entrepreneurship and bringing world class education available to all students and professionals.



Media and Entertainment Skills Council, recently entered into an MOU with Maharashtra State Skill Development Society (MSSDS) for an industry linked skill development and training program after a meaningful discussion about skilling, upskilling and reskilling projects with E. Ravendiran, IASCEO, Maharashtra State Skill Development Society (MSSDS). Government of Maharashtra MESC shall impart training that is relevant to the needs of the industry under 'Pranav Mahajan Kaushalya Vikas and Udyojakata Abhiyan' to 15000 unemployed youth in Maharashtra over a period of three years and Media and Entertainment Domain.



Media & Entertainment Skills Council signed a MoU with Rajasthan Skills & Livelihoods Development Corporation (RSLDC). MESC through its effective skill training and development courses, intend to empower the youths across cities and towns in Rajasthan and to further cement their future in Media and Entertainment Sector and believe this alliance will augment development in the education and training sector in the country, alongside, bridge the skill gap to meet the industry demand."





MESC INDIVIDUAL MEMBERSHIP APPLICATION FORM

Facilities available to MESC members

- Access to certified skilled manpower
- Training and Certification of existing/new manpower
- Design of training programmes as per the requirements of the industry
- Networking Opportunities
- Newsletter/Journal
- Conferences and events of the MESC Sector Skill Council
- Role in designing the National Occupational Standards of the Sector
- Publication of member articles in MESC's publications circulated across the industry
- Policy Advocacy

Annual Membership Fees Rs 1,000/-

Lifetime Membership Fees : 10,000/-

MEMBERSHIP FORM

1. Full Name _____ Name of the Organization _____
2. Type ☐ Media House ☐ Animation/ Vfx Studio ☐ T.V, Film & Production ☐ Education ☐ Trainee ☐ Other (Pls specify)
3. Segment ☐ Small ☐ Medium ☐ Large ☐ Other (Pls specify)
4. Address for Communication _____
5. Phone No. _____ E-mail Id: _____
6. Website (If any) _____
7. Membership type: ☐ Annually ☐ Lifetime

Single Point of Contact (for Organizations)

- Name _____
- Designation _____ Landline no. _____
- Mobile no. _____ Email Id _____
7. Segment of interest ☐ Instrumentation ☐ Automation ☐ Surveillance ☐ Communication (Broadcast)
8. Mode of Payment ☐ NEFT ☐ Cheque ☐ Cash

Signature

Name of the Bank: UNITED BANK OF INDIA
Bank Account Name: MESC
Bank Account Number: 359018039336
Contact: 9999194676

Branch IFS Code: UTBI0TNM709



MESC CORPORATE MEMBERSHIP APPLICATION FORM

Facilities available to MESC members

- Access to certified skilled manpower
- Training and Certification of existing/new manpower
- Design of training programmes as per the requirements of the industry
- Networking Opportunities
- Newsletter/Journal
- Conferences and events of the MESC Sector Skill Council
- Role in designing the National Occupational Standards of the Sector
- Publication of member articles in MESC's publications circulated across the industry
- Policy Advocacy

Annual Membership Fees Rs 5,000/-

MEMBERSHIP FORM

1. Name of the Organization _____
2. Type ☐ Media House ☐ Animation/ Vfx Studio ☐ T.V, Film & Production ☐ Education ☐ Trainee ☐ Other (Pls specify)
3. Segment ☐ Small ☐ Medium ☐ Large ☐ Other (Pls specify)
4. Address for Communication _____
5. Phone No. _____ E-mail Id: _____
6. Website (If any) _____

Single Point of Contact (for Organizations)

- Name _____
- Designation _____ Landline no. _____
- Mobile no. _____ Email Id _____
7. Segment of interest ☐ Instrumentation ☐ Automation ☐ Surveillance ☐ Communication (Broadcast)
8. Mode of Payment ☐ NEFT ☐ Cheque ☐ Cash

Signature

Name of the Bank: UNITED BANK OF INDIA
Bank Account Name: MESC
Bank Account Number: 359018039336
Contact: 9999194676

Branch IFS Code: UTBI0TNM709



PMKVY

प्रधानमंत्री कौशल विकास योजना

**“Let’s make India the
Skill Capital of the World”**

- Shri Narendra Modi
Honourable Prime Minister

PMKVY(Pradhan Mantri Kaushal Vikas Yojna) is one of the biggest project led by MSDE(Ministry of Skill Development and Entrepreneurship). The goal is to skill a huge number of Indian youth by providing industr related skill training so that they can achieve a better livelihood. The Short Term Training imparted at PMKVY Training Centres (TCs) is expected to benefit candidates of Indian nationality who are either school/college dropouts or unemployed. Apart from providing training according to the National Skills Qualification Framework (NSQF), trainings for soft skills, entrepreneurship etc is also being on the list. Individuals with prior learning experience or skills shall be assessed and certified under the Recognition of Prior Learning (RPL) component of the Scheme. RPL aims to align the competencies of the unregulated workforce of the country to the NSQF.

JOB ROLES offered by MESC
under PMKVY (Pradhan Mantri Kaushal Vikas Yojna)



EDITOR

ANIMATOR

ROTO ARTIST

HAIRDRESSER

SOUND EDITOR

MODELLER

MAKE-UP ARTIST

CHARACTER DESIGNER



Simoul Alva - Awarded Medallion @ World Skills



Competition has acted as a mirror to the evolution of trades across the world. Throughout these years many competition skills have disappeared, many have merged, and many new ones have materialized," quoting from the site worldskills.org

This year, at the WorldSkills Competition in Abu Dhabi from 15th to 18th October, 28 competitors from India took part in 26 skill categories.

In 2016, Anthony Lopez, Founder Director Lopez Design was appointed Graphic Design Expert for WorldSkills from India and he set up a strategic and thorough process to find the perfect candidate. Aside of the candidates chosen through an entrance exam set up by the National Skill Development Corporation India, a wildcard entry was proposed and 30 candidates selected in the first round of which, Simoul Alva from NID was picked as the best choice.

Simoul says, "After I was selected, I was informed how I needed to learn not just graphic design, but how I should be technically sound. I was sent by Anthony to the best studios for technical learning. We often looked at design articles to critique what is good design and what is not. I gained a holistic understanding of design practice."

Simoul "I realize how big and important this competition is when you enter the hall, the magnitude of the entire enterprise. The pressure to perform with all of your abilities comes together in one place."



**Media & Entertainment
Skills Council**

Media & Entertainment Skills Council

1-4, Ground Floor, World Trade Center, Babar Lane, New Delhi - 110001

+91 11 49048335 | +91 11 49048336 | +91 9999 1946 76

info@mescindia.org | www.mescindia.org



Film



Radio



Gaming



Media



Animation



Television



Advertising



Digital



Print