

Media

Talk Back

**MUSIC
CHANGING
LIVES ALL
AROUND**



Chairman's Message



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

Mr. Subhash Ghai
MESC, Chairman

Sub-Editor

Mohit Soni
Chief Operating Officer

Conceptualised by

Pooja Arora

EDITOR'S MESSAGE



I extend my gratitude and regards towards everyone who supported and contributed in the creation of the 16th edition of the Media Talk Back magazine which is specifically focused on the blooming Music & Sound industry. Through this, you will get an insight on one of the biggest aspects of the Media & Entertainment sector with articles, information and one on one interview with some of the top professionals from the industry giving scoops on their journey, upcoming projects, do and don'ts to have a successful career, etc. "Music changing lives all around", is indented to inspire, educate and above all spread the love of music to all our readers.

MR. MOHIT SONI
CEO, MESC

EVOLUTION

of Indian Music & Sound Industry



"Music is the purest form of art... therefore true poets, they who are seers, seek to express the universe in terms of music... The singer has everything within him. The notes come out from his very life. They are not materials gathered from outside."- Rabindranath Tagore



History of the Music Industry in India

In India, the origin of music, indeed sound itself is traced back to the origin of the universe. According to Hindu mythology, the first-ever sound is the Naadbrahma (Brhma as Sound), which pervades the entire universe. It is the purest sound in the universe and is believed to be unstruck. Another myth associates the origin of sound (and dance) with the Tandava of Shiva and Onkar. It is said that sage Narada then introduced the art of music to the earth from heaven. Like dance, the origin of the music in India was in devotional songs and was restricted to religious and ritualistic purposes and was mainly used in temples only. This then developed in association with folk music and other musical forms of India and gradually derived its own musical characteristics.

The concept of Naadbrahma was prevalent in the Vedic ages. All organized music traces its origins back to the Sam Veda which contains the earliest known form of organized music. The earliest raga owes its origin to the Sam Ved. During the late Vedic Period, music prevailed in the form called Samgana, which was purely a chanting of the verses in musical patterns. After that music changed its course a little bit. The epics were narrated in musical tones called 'Jatigan.' Between the second to the seventh century AD, a form of music called 'Prabandh Sangeet', written in Sanskrit became very popular. This form gave rise to a simpler form called Dhruvpad, which used Hindi as the medium.

The first reference to music was made by Panini in 500 BC and the first reference to musical theory is found in 'Rikpratisakhya' in 400 BC. Bharata's Natyashastra (4th century AD), contains several chapters on music, which was probably the first clear written work on music that has divided music into octaves and twenty-two keys. The next important work on music is 'Dathilan' that also mentions the existence of twenty-two srutis per octave. According to ancient notions, only these twenty-two srutis can be made by human beings. Two other important works written during this period were 'Brihaddesi' written by Matanga in the 9th century AD, which attempts to define Raga and 'Sangeeta Makaranda' written by Narada in 11th century AD, which enumerates ninety-three Raagas and classifies them into masculine and feminine species.

MODERN DAY MUSIC IN INDIA

The most significant factor in modern music has been due to the influence of the mass media, particularly cinema and radio. Their influence is not limited to the cities. The influence of radio and FM channels are also responsible for the development and prosperity of modern music industry.

Very early, with the introduction of sound films in the 1930s, the cinema industry in India discovered that if films were to be successful they had to include songs, and to this day are similar to the 'musicals' of the West. The songs were initially taken from traditional Indian sources, folk, devotional, and classical, as well as 'ghazals' and 'qawwalis', and were presented in a more or less traditional manner. New songs were, however, needed to suit the plot and action in the films and gradually new instrumentation and techniques were introduced. The influence of Western music was delayed, partly by the fact that India had no indigenous tradition of orchestral music, which involves lengthy compositions and accurate performance from notation. Neither of them were part of the training of the traditional Indian musician. There was also the lack of experience with harmony, counterpoint, and orchestration, techniques which the West had gradually developed over a period of several hundred years. It has been believed that music is based on harmony. In the early stages of the development of Indian music, the

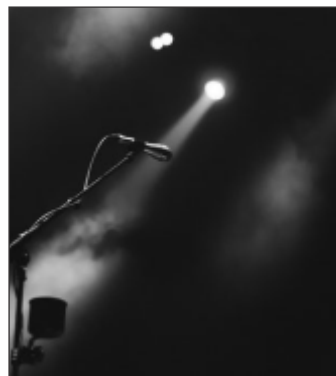
“When you have experienced art and it has made a significant impact on your life, you cannot just stop there and enjoy it yourself, you have to pay it forward and spread the art.”



Aubrey Aloysius

Founder-Chairman, Managing Director of Lorraine Music Academy, & the Founder Trustee & President, LAMP Trust

nearly all successful productions



instruments of the orchestra were used in unison, with only occasional experiments with simple polyphony. The main function of the orchestra was to provide dynamic contrasts, and, by using different instruments, to vary the timbre of the melody line. Over time, however, there has been increasing use of polyphony and there have been many attempts to add harmony to Indian melodies. From the Indian point of view, however, the melody supplies the logic for the harmonies, and the use of harmony adds a new aspect to Indian music.

In the modern Indian film songs, the melody generally retains its Indian character and the singer often uses traditional vocal ornaments. Even the accompanying orchestra shows a great deal of Western influence and may include Western instruments of all types. Indian musicologists are grabbing the trend of modern Indian music that has some Western influence.

Music in modern India has a huge variation that is created keeping in mind the preferences of the new generation. To create a subtle difference in tunes and mood, the blend of tunes and faster beats are added. Sometimes, fusion is created with blending Indian classical music with western music. Keeping pace with the modern world, Indi pop music is also created. This type of music is created with the amalgamation of Indian and western pop music.



CHANGE IN SOUND OF MUSIC OVER THE YEARS

With the change of society, the sound of music has also developed over the years, making it a reflection of our cultural evolution. In the beginning, humans made music that closely mimicked the sounds they heard around them in nature in terms of tones and repetitions.

In Indigenous cultures, music played a role in ceremonies and traditions. Traditional instruments were played, and lyrics were often strongly linked to nature. The sounds of music reflected this close association that indigenous cultures had with the land and its wildlife. Over time, modern society has lost this connection. This is reflected in the changing sound of the music and in the changing lyrics of songs that are sung.

With time, more musical instruments were developed and played together which resulted in more sophisticated and complex sounds being produced. The beats, rhythms, tempo and lyrics of songs all changed along with the change in cultures.

Although some indigenous cultures such as many of the African tribes, Native American tribes, South American ethnic people, and Australian aborigines still retain

the playing of their indigenous music, there have been influences from the western world incorporated into some of the music. Features of the sound of music have changed over the decades. The sound has gotten louder. The pace and rhythm in many cases have become faster, possibly reflecting the fast pace of the modern world that we live in today. However, the feature of music bounciness (how spiky and energetic the music feels) has become less today when compared with the music of the 1980s. Techno and reggae music are typical examples of what is known as bouncy music.

The advent of the computer led to an even greater diversity of computer-generated and enhanced sounds. Modernization has led to different approaches to how tempo is implemented in music. Electronic dance music for instance, has beatmatching where DJs can alter the speed of one piece of music to match that of another piece of music. They create a blended sound by doing this.

Some music aficionados complain that music has lost its organic feel since the invention of electronic devices. They complain that this has unfortunately resulted in a more mechanical feel and tone to the music of today that is less natural and less appealing than the music of the past.

This less acoustic sound has become increasingly common in music today. Musicians and singers have recognized that people miss the acoustic sound so that



“It is the most beautiful thing to be able to be creative and be able to come up with ideas and bring a smile to people's faces.”



Mr. Baylon Fonseca

Production Mixer & Sound Designer

often they will make a track that is also acoustic so that customers who want this sound can access it. You can often find a non-acoustic and acoustic track for a particular song that is made today.

The sound of music has become more complex over history mainly due to the increased migration of people and their exposure to new elements. Today much of music has sounds with elements from more than one region. The increasing tendency for music artists to collaborate today is another reason we see more complexity and diversity in how music sounds.

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INFLUENCE OF MUSIC ON SOCIETY

"Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything." – Plato.

Profound memories are often linked to listening to music many of which are latent; or unintended, even unrecognized until later. Then at that moment, it is suddenly apparent the impact music has on life. Music has been vital to society essentially since the beginning of civilized existence and has directly shaped life and the way people express themselves still today. From a sociological imagination point of view, which enables people to see relationships between events in their personal lives and society.

We were once a generation of hard-working people who would listen to radio broadcasts or go to the local movie theater in our spare time; today it is rare to have a conversation without one of the participants checking his or her smartphone. Before social media, before iPods, before cable television, life was more separated. This is not to say that media did not exist in the early 1900s, but it did not have the impact that it does on modern society. Everything was in hard copy back then – records turned into cassettes, which turned into compact disks, news was delivered over the radio or through the newspaper. Today, the popular way to listen to music is through MP3 – it is not a hard copy and has to be listened to through an MP3 player. Music lovers would go to concerts, not YouTube, to listen to music. People would go to their local movie theater to see a movie, not to be introduced to new music in the previews or told to go online to view the promotional website for one of the upcoming releases. Media sources were rarely connected, unlike today. The Internet plays a major role in 2014; we can learn and talk to people from across the world, we can hack into databases and find any file that is needed, and we can become familiar with the news before it is broadcasted on television. Convergence is everywhere, however, many people do not know what it is, why it talked about or how it relates to them.

Music can reassure, soothe, inspire and educate us – and that's just for starters. Perhaps one reason for this is because they are performed by real people, human failings and all, which is why reading lyrics on paper will never quite add up. Songs have always held a mirror to the world, reflecting the things going on around us, and, arguably, music changes society like no other art form.

Traditionally, songs were passed down through the generations by being sung, like oral histories. Come the 20th Century, however, technological advances quickly made the world a much smaller place and, thanks to cheap, widely-available audio equipment, songs could suddenly be distributed on a much larger scale.

Music can encourage individuals to think about where they're going in the world; to inform the decisions they make; to help forge an identity. But while music might be consumed in solitude, taking a hold on imaginations as you listen in bedrooms and on headphones, it has a unifying effect. An individual touched by music is not isolated. They are one of millions of people affected by those moments, and in turn that has a huge effect on society.

SOME OF THE EFFECTS OF MUSIC ON SOCIETY INCLUDE –

Music has been a means of personal, popular and general exertion of the thoughts and feelings of a person or people. We can find drawings and images of people playing with instruments of music as far back as 4000 years ago in Asia.

STIMULATION OF THE FETUS IN ITS DEVELOPMENTAL STAGE



We start with the development of human rights from conception. Listening to music stimulates the fetus promoting their health. A child who was actively involved in making music at an early stage may have better-developed self-esteem and enhance his or her social and brain skills.

MUSIC HELPS IN BETTER ASSIMILATION



Several studies have proved that listening to classical music while reading can help one in better assimilation of whatever you are reading. Slow, soft and relaxing music, also helps improve your academic performance and give a better memory. It also opens the soul for better meditation.

INFLUENCE ON OUR CHOICE OF A PARTICULAR PRODUCT OVER ANOTHER



Advertising agencies year in year out churn out millions of dollars for radio and TV jingles, and also to sign endorsement deals with music superstars. This is due to how a well-composed song can greatly affect the sales of a particular product. How is that? Jingles help the customers remember names of the products and make the product more recognized by singing it in the genre which is popularly in that community. They also make several mentions of how to use the product making it customer-friendly. Knowing this, directly or indirectly the music demand is a major factor in boosting the economy of any given country.

ITS POWER AND INFLUENCE OVER THE POPULACE



We see this occurring mostly among the younger generation. In the '50s the emergence of rock and roll was frowned upon by religious organizations, educators and parents as a corruption of the youths. Most of the genres of music that have been of great influence the world over like rock and roll, rock, punk, rap, and afro-hip-hop (from Nigeria) have been seen as containing elements of sexually suggestive and provocative content, violence and hate which has been known to have an adverse effect on youths leading to rebellion and the other social vices. This is a disadvantage of the easily available feature of music. The solution for society might be to encourage individuals who understand the repercussions and promote them as real role models.

AS A TOOL FOR CREATING AWARENESS OF SOCIETY'S PAIN POINTS



Music over time has not only been used for entertaining purposes but also as a tool to point out the problems ravaging the Society. It is a tool in letting the world know what the people were going through as opposed to using news agencies whose content may not reach as many due to their lack of interest in news reports.

The above is just a tip of the iceberg of the numerous effects that we have encountered through the spread of music in the Society. One cannot even begin to consider how music has been an advantage both in the relieve of pain, the spread of love, the furtherance of religion and so on.



Media & Entertainment
Skills Council

NAPS

NATIONAL APPRENTICESHIP PROMOTION SCHEME

National Apprenticeship Promotion Scheme (NAPS)

Apprenticeship Training is a course which comprises of basic and practical training at the workplace in an industry or establishment. In order to promote apprenticeship a new scheme NAPS has been launched by the Government in August, 2016.

BENEFITS OF THE EMPLOYER

- ADDRESS SKILL GAP FOR THE INDUSTRY
- INDUSTRY CAN DESIGN THEIR OWN COURSES
- INCREASE AVAILABILITY OF INDUSTRY READY SKILLED MANPOWER
- REDUCE ATTRITION
- REDUCE EXPENDITURE ON RECRUITMENT PROCESS
- STUDIES ESTABLISH THAT LOYALTY FACTOR IN APPRENTICES IS RELATIVELY HIGHER
- FINANCIAL SUPPORT FROM THE GOVERNMENT THROUGH NATIONAL APPRENTICESHIP PROMOTION SCHEME.

Music & The Brain

The field of music and neuroscience is greatly expanding and is indicating many beneficial ways music can engage and change the brain. Let's discuss how music affects the brain and mood by engaging emotion, memory, learning and neuroplasticity, and attention. In looking at the many ways that music engages the brain, we can begin to understand how creating a consistent musical program can target and enhance certain brain functions.

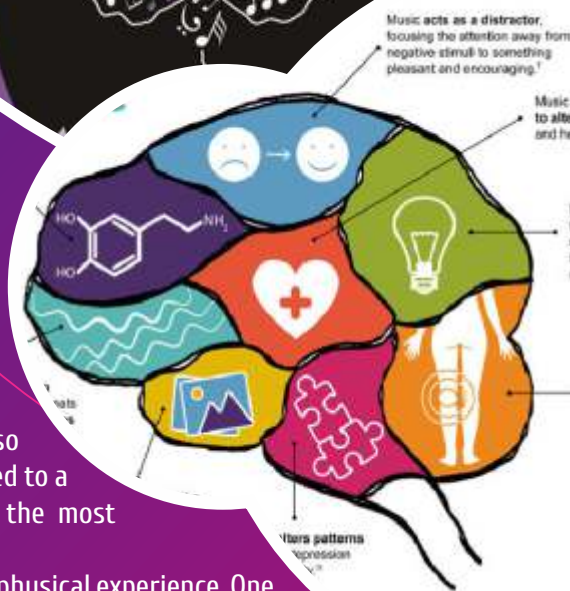
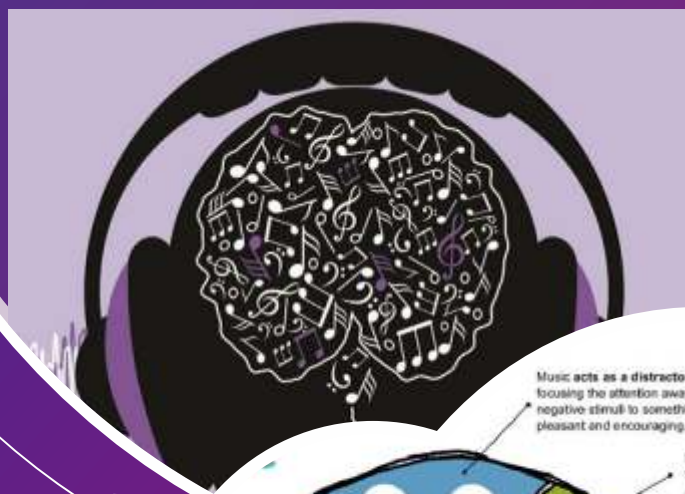
Emotion

Research indicates that music stimulates emotions through specific brain circuits. We can easily see how music and the brain engage mood and emotion when a child smiles and begins to dance to a rhythm. He is experiencing an uplifted mood of joy from the music. We also see this when parent and child connect through song. Have you ever listened to a mother singing a lullaby to her newborn baby? It is probably one of the most significant bonding experiences between people you will ever witness.

Outside of music affecting the brain as an emotional experience, it is also a physical experience. One reason for this is a hormone related to bonding called oxytocin. The "cuddle hormone," as it's sometimes called, can be released by singing. No wonder music is such a profound emotional experience in the mind of both mother and child!

Besides, research indicates that music affects mood by producing an array of other beneficial molecules in our biological pharmacy.

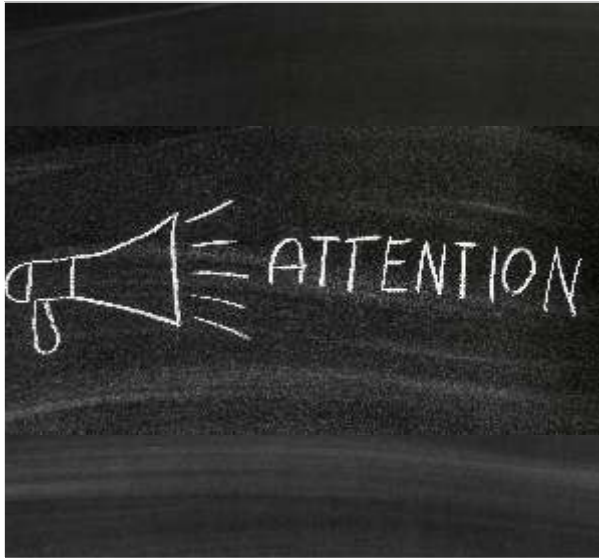
Listening to music can create peak emotions, which increase the amount of dopamine, a specific neurotransmitter that is produced in the brain and helps control the brain's reward and pleasure centers. We often feel emotions are experienced from our heart, but an enormous part of the emotional stimulus is communicated through the brain. Our newfound understanding of how music affects the brain and heart is leading to innovative ways to utilize music and the brain to create emotional understanding between people. Study shows that using songs as a form of communication could increase emotional understanding in autistic children. The study incorporated specific songs to portray different emotions. Music succeeded where verbal language failed. Music was able to bridge the brain and heart. It evokes and engages our emotions in many stages of our lives both individually and in groups and can evoke the deepest emotions in people and help us process fear, grief, sadness, and resentment, even if these emotions are held on a subconscious level.



Memory

A 2009 study found that there is a part of the brain that "associates music and memories when we experience emotionally salient episodic memories that are triggered by familiar songs from our past." In other words, familiar music can reconnect people with deep, meaningful memories from their past.

These principles are what we will use later to form the basis of specifically constructed playlists to evoke certain emotional responses that we wish to produce by the interaction with music and the brain.



Attention

Ever hear a song that engages you so profoundly it takes hold of your mind's full attention? By engaging our brain and our attention in the right ways, music can activate, sustain, and improve our attention.

It is the space between the notes that captivates our full attention and allows the busy mind to communicate and integrate with the heart. It is in these silences, where our focus is total and complete, that true balance and healing can occur, as our brain and heart move into coherence.

On the other hand, we have all experienced how certain types of music, while affecting our mood, can also distract us or make us inattentive to tasks at hand. This makes complete sense. Unlike the attentive silences of the previous study, some songs can negatively

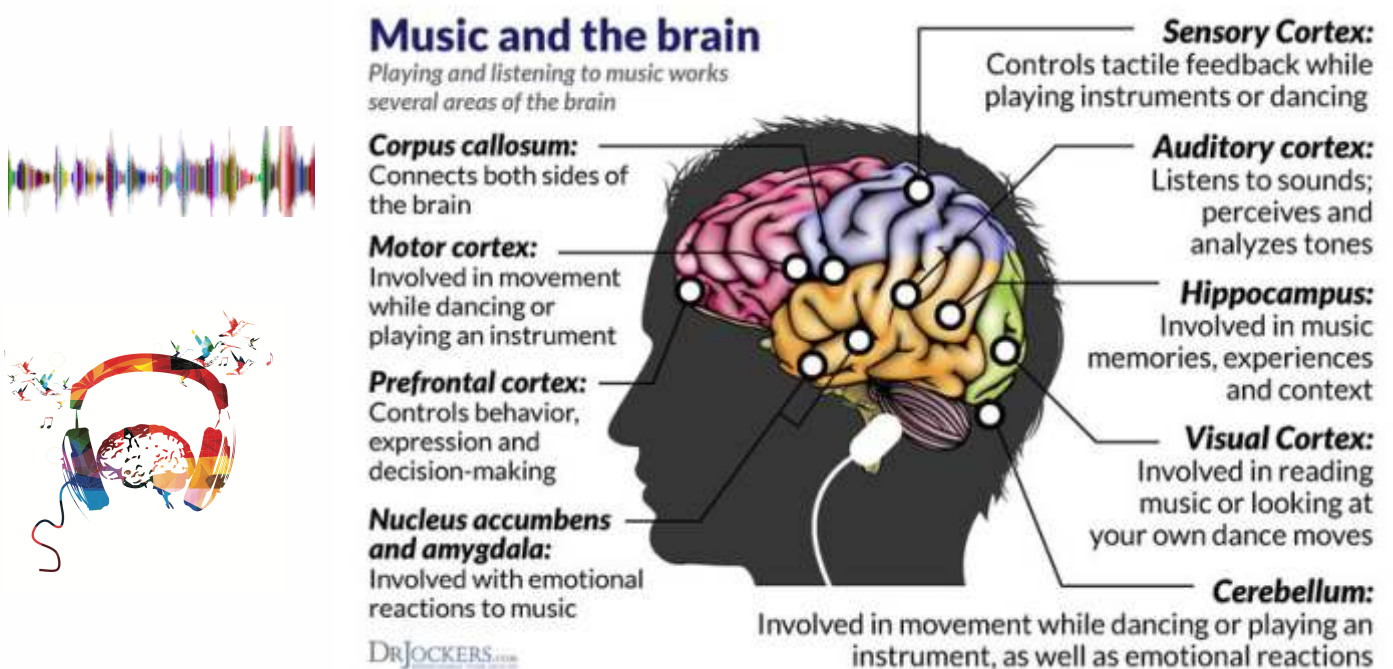
engage our attention, as we become part of the song's story or scene. Lyrics are descriptive and engage our analytical mind, and lyrically heavy music could divide the attention of many people's brains.

Learning and Neuroplasticity

Neuroplasticity is the brain's ability to reorganize itself by forming new neural connections throughout life and can be greatly affected by the harmony of music and the brain. It allows the neurons (nerve cells) in the brain to compensate for injury and disease and to adjust their activities in response to new situations or changes in their environment.

To further clarify, when our brain is damaged, it can find or create new pathways to function properly. Amazingly, music can provide the stimuli to create these new pathways and to help the brain rewire itself in the case of brain injury. It's like getting directions to a location. If a road is closed, or you are stuck in traffic, there is sometimes an alternate route to get to the same place. Music can help map that alternate route in your brain!

Many of us have experienced some kind of neuroplasticity in our normal lives. Neuroplasticity, simply put, is our brain's ability to repair connections and find alternate pathways to memories, emotions, and even physical systems such as speech—and utilizing music is a wonderful way to achieve this effect.





www.mescindia.org

About MESC

Founded in 2012, MESC 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 from National Skill Development Corporation (NSDC).

MESC (FICCI) has a mandate to create 11.74 lakhs skilled workforce by 2022 and contribute to the National Skill Mission of creating 500 million skilled workforce by 2022.

PRIME OBJECTIVES OF MESC:

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

2,00,000+
Trainings

65
Qualification
Pack

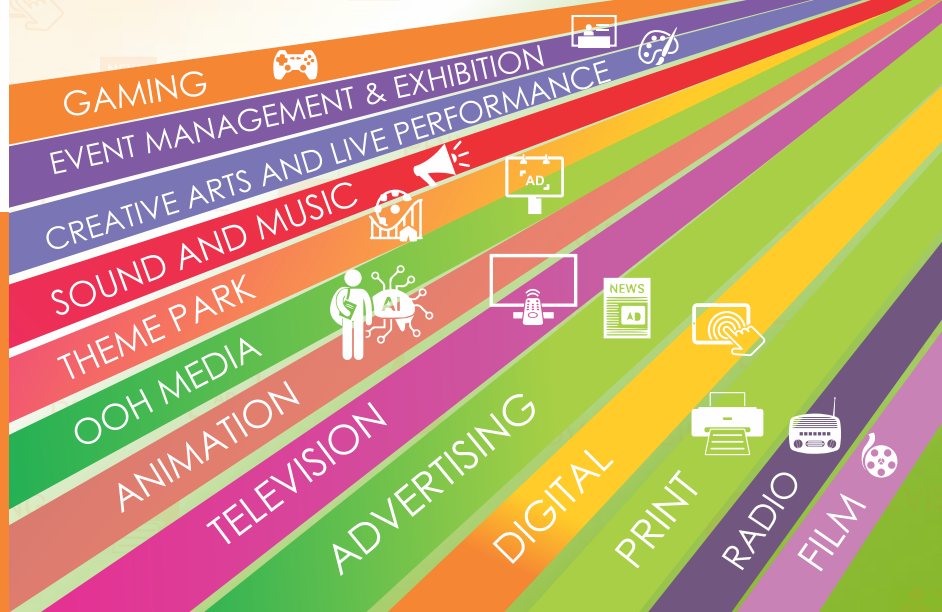
12
Sub-Sector

970
schools offering
MESC programs

12
Training
Institutions

1,00,000+
Certified
under RPL

Consortium Partners



INDIAN MUSIC INDUSTRY- A MAJOR GROWTH DRIVER FOR REVENUES

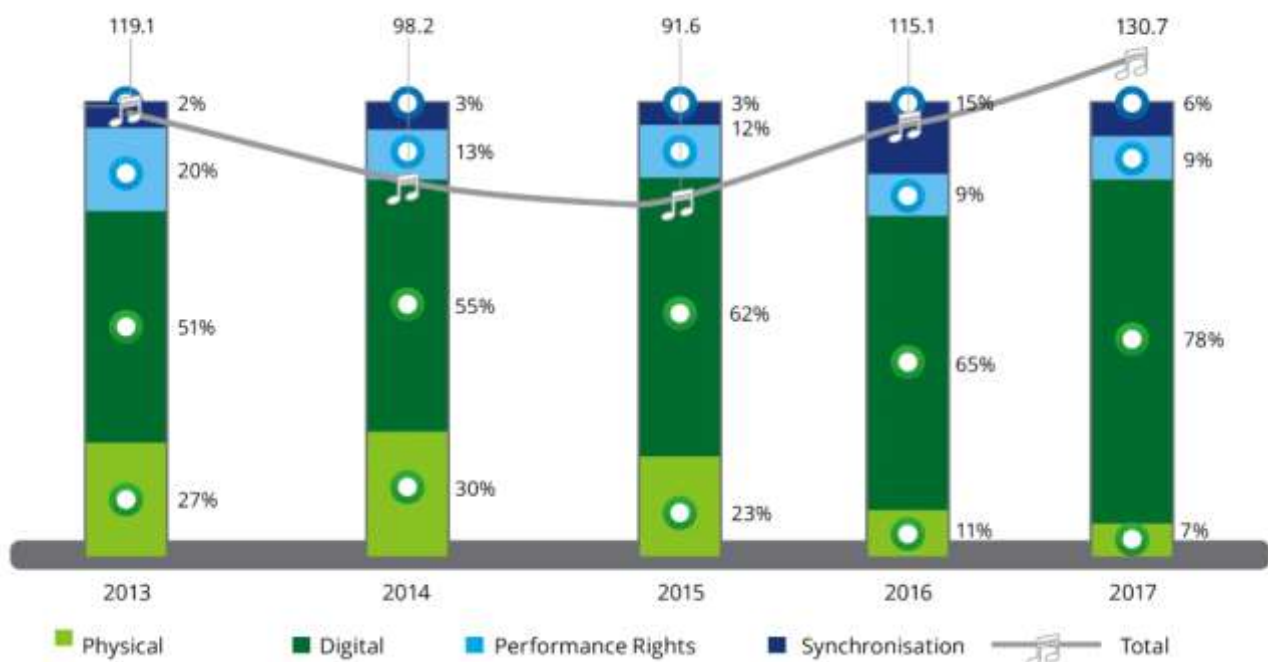
The International Federation of the Phonographic Industry (IFPI) representing the recording industry worldwide, found in a recent survey that Indian consumers spend 21.58 hours per week listening to music, higher than the global average of 17.89 hours per week – clearly making India a music-loving country.

The Indian recorded music industry has emerged as a major growth driver for the revenues generated in the global recorded music industry in the last few years. Owing largely to the rapidly evolving technological landscape, the growth and revival of the domestic music industry took the overall revenues to US\$131 million or INR 850 crores in 2017.

Despite operational and regulatory hurdles such as piracy of music, the value gap, challenges in monitoring commercial exploitation of music, and lack of awareness about copyrights and royalties, the Indian recorded music industry is currently ranked 19th, globally in terms of revenue.

Breaking into the Top 20 markets in the world is indeed a significant step for the Indian recorded music industry. A key driver, the Hindi film industry (Bollywood) has ruled the Indian recorded music industry for decades together where Bollywood film producers prioritized good music for their movies to register good opening week returns in terms of revenue.

Indian music industry revenues (%) by format - 2017



“What is important is having a solid base in the language of music so that infinite possibilities of composition are available at your finger-tips.”



Ashutosh Phatak

Founder, True School, Film & TV composer and producer, Co-founder Bluefrog



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

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

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

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

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

Q. How has your journey to the Oscars been?

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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



**MR. TANMOY BASU, MUSIC PRODUCER & GOVERNING COUNCIL MEMBER (MESO)****Q. Who has inspired you in your musical journey and how?**

A. With the opening of 21st century we see the emergence of digital medium. Music from different parts of the world started cueing on the Internet and hence able to inspire people beyond a cultural boundary. Scottish folk inspires a Korean composer and Arabic music becomes a chart buster in Bollywood. Today's music is a cultural polyphony all across the world. Johann Sebastian Bach, Tchaikovsky, Nino Rota, Hans Zimmer, Jerry Goldsmith, James Horner are some of my international all-time favorites. In Indian Music Kumar Gandharva, Rabindra Nath Tagore, R D Burman, A R Rahman, S D Burman, Ilaiyaraaja are always remembered.

My musical journey started in childhood as my father and sister used to sing songs. Having an elder sister trained in Indian Classical music paved my musical affinity. Though serious training in music started during FTII days as I got my guruji Pandit Rajendra Kulkarni, who taught me Indian Classical music in Flute. Parallel to that, I started learning Guitar, Piano and also started programming my tracks. Composed tracks sooner liked by people and I started to score BGM for films and advertisements.

Q. You have been involved with teaching for almost a decade now, what in your opinion is the best part about it?

A. Being an Audio Engineer and Music Composer at the same time my approach to teaching encompasses the total sonic technique and aesthetics. Dabbling across audio to music is a very easy job for me and I love to discuss the sonic merit of an audio visual product with students. I started teaching Film Sound and Music in 2009 from being a guest lecturer in Pune University. Then to Centum U, Annapurna Film and Media School, Seamless Education, MIT Pune and finally to Whistling Woods International. Teaching cinema sound or music is very unique as it is experiential and subjective at the same time. One has to listen and analyse thousands of sound tracks and delve deep into the aesthetics and technique to create something truly wonderful.

Q. You are also a poet and a writer along with being a composer. Do you think that all these traits make you a better musician?

A. Yes I wrote many poems in Bengali and English. Many of my songs were written by me. I am very much intrigued by the Indian spiritual tradition and currently working on several Nirgun Geets, composed and written by me to spread the Indian philosophic messages. I know many composers like Rabindra Nath Tagore, Salil Chowdhuri who wrote their own songs besides composing them. It helps one to know the lyrical meter, bars and beats at the same time to create better synergy in the musical piece. Tune gives the plinth to the words and both together compounds the beauty of their singular individuality.

Q. How did your interest in flute begin?

A. The flute is the oldest instrument of the world. The archaeologists had found the world's oldest musical instrument "Neanderthal Flute" dating over 43000 years. In India, Flute is always related to Krishna and in tantric traditions, it symbolises Seven Chakras present in the human subtle body. It is considered as a divine instrument in the whole world. My interest in flute began because of its soothing, airy, transcendental nature of timbre. The most portable, natural instrument is though very tough to play and needs years of practice to master. Pandit Hari Prasad Chaurasia and Pandit Rajendra Kulkarni are my inspirations in Indian Classical instrumental music.

Q. What is your opinion on the current music scene in the country?

A. The world of Music is going through a transitional phase. The Cassette and CD era is gone and YouTube, iTunes are ruling the listener's ears. Though the variety of listening is increasing day by day but the quality of the same is nose diving due to lack of patience in the audience. Current studies show human average attention span is 8 seconds and that's lower than that of a Goldfish! The Mp3 is very handy as a small file to transfer but in acute listening, it lacks fidelity. As the albums industry is in close up, Music composers are having a narrow niche to earn their bread and butter. Same way non-filmy composers are becoming more dependent on stage shows and live performances. Today the system of buying music from the internet is in a nascent stage. Hence until the listeners are choosing hi fidelity sound by opting uncompressed digital audio formats like .WAV, .AIFF or .FLAC, the .Mp3 autocracy will continue. The current era is good for Speakers and Amplifiers as people are having large no of Hi Fi choices. Good quality consumer speakers are crowding electronic shops widely. This market trend is for sure dividing the listeners in "Purists" and "Non Purists" groups. The purist listeners are qualified to be called Audiophiles. In a holistic sense Music scene is evolving to become more sensitive and beyond cultural, geographical boundary. Today's music is truly local as well as global at the same time.





THE WAY FORWARD FOR THE INDIAN RECORDING MUSIC INDUSTRY

1. Restricting Piracy

There is rampant piracy in the digital music industry, hampering the industry from realizing its true potential. While there has been an increase in the overall consumption of music, the revenue leakages have also increased. This is largely due to the P2P applications or sharing applications. Estimates point to a US \$ 250 million loss each year because of piracy in India.

Therefore, there is a need for a strong anti-piracy program, wherein all industry stakeholders come together to curb this burning issue. Collaboration with technology companies could help the industry manage copyright and safeguard the content from infringement.

2. Audio OTT boosts the regional industry

Bollywood has ruled the recorded music industry for decades, however, in the past couple of years, a new trend has emerged. In 2016, Hindi film music contributed to 70 percent of consumption on streaming services such as Gaana, JioSaavn, etc. However, about two years later, this figure has dropped to 50 percent. In the meantime, consumption of regional music has grown from 5 percent to 25 percent within the same timeframe of two years.

The three major languages that produce content in significant numbers and have sizeable industry players that command significant market share are Punjabi, Telugu, and Tamil. Punjabi singers have been engaged in many recent Bollywood movies and retro hits in Punjab are remixed to suit the taste and preferences of a younger demographic.

Regional music such as Marathi and Gujarati has also influenced the latest music creations in Bollywood. Furthermore, initiatives such as Vyrl and Sofar Sounds have recently propelled the overall growth of independent music in the country. Per discussions with industry participants, the share of international music has decreased by half during this tenure. More penetration to tier 2 and tier 3 cities has led to this shift in consumption pattern.

“Though craft is primary, budding musicians should stay updated with the latest tools technology offers.”



Mr. Alphons Joseph
Music Director

3. I-POP Consumption

The greater outreach of audio OTT platforms has had a positive influence on independent music penetration in the traditionally film-dependent music scenario in India. Easy and affordable access to independent music on audio OTT platforms has been instrumental in bringing about this effect.

In the past two years, the consumption of independent music in India increased marginally; however, if a comparison is made between the consumption (percent of overall stream) for the said two-year time period and five years before that, the number has doubled. According to the industry participants, I-POP (singles from artists) contributes from 18 percent to 22 percent in Hindi music, based on the releases. Sources in industry analyzed this number to be more than 90 percent in case of Punjabi music. Other regional languages, except Bengali and Assamese, have not seen a lot of I-POP consumption.



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A look Inside the Online Music Industry in India

The music industry has changed quite a bit over the last couple of decades, all thanks to new technology. With the rise of affordable mobile internet, audio streaming has rapidly gained popularity to become the easiest way to listen to music anywhere and everywhere.

Valued at US\$ 280 million, the Indian audio OTT industry has been on a growth trajectory. At present, the revenue from the audio OTT industry contributes 67% of the total recorded music revenue in India.

According to a Cisco report, India is becoming a big battleground for video and audio streaming services firms. This is due to the number of smartphone users in India is expected to double to 829 million by 2022 from 404.1 million in 2017. The heightened interest in India's music-streaming segment comes at a time when the over-the-top (OTT) industry is having its moment in the sun thanks to increasing smartphone and internet adoption, coupled with sliding data prices.

The on-demand video industry is already the rage in the country, and experts believe music streaming is the next frontier. But tapping into space is getting more challenging. Swedish music streaming giant Spotify said that since its launch in India in the first quarter, it got more than 1 million users in the country within the very first week. Amarjit Batra, Managing Director, Spotify India: "Even though we are early into our India journey, it has truly been encouraging and special on multiple fronts. It was humbling to see the anticipation for Spotify in India ahead of our arrival and that immensely contributed to us, garnering more than 1 million users within the very first week of our launch. The engagement on the platform has also been above industry standards. Today, we have more than 2 million active monthly users in India."

Adding, "India is known for its social, cultural and geographic diversity. That said- we are committed to enhancing the user's experience in music and podcasts through continued focus on personalization, seamless discoverability, and in-depth localization. As invested industry partners, we are focused on growing the market by creating a healthy industry value chain, driving value for our partners, including labels, creators and brands. We believe there is an immense opportunity for growth through education in transitioning users from the mindset of piracy towards streaming music as we continue to make music streaming a more accessible, exciting and preferred proposition. Over a decade ago, we pioneered the music streaming service industry; even today, we remain committed in our pursuit to offer an unparalleled audio experience that delivers beyond the user's expectations and sets music streaming industry standards."

Players in the industry have also made the most of this growth. Hungama Music, for instance, has registered a 37% growth in music streaming sessions since 2017. Users spent 145 million hours of streaming music, leading to a 22% growth in the time each user spent while listening to music. While the number of streams has tripled since the year before, users downloaded 40 million songs in 2018, 29 times more than 2017 for offline listening.



“It is not about pleasing anybody,
it is about finding satisfaction in
what you do”



Mr. Resul Pookutty

Sound Designer, Sound Editor,
Audio Mixer & Governing
Council Member, MESCC

Online music listeners
in **India** expected to
grow to **273 million**
by **March 2020**





MR. BAYLON FONSECA - PRODUCTION MIXER & SOUND DESIGNER

Q. How did you get your start and what made you want to be a sound designer?

A. I think from a very early age, I was exposed to a lot of films by my father but I never had this immense urge or desire to be working on films. What was very exciting for me was the sound and so while films were happening on one side, I was listening to a lot of music and it was a great time for music too because we had music spanning the 50s, 60s, all the way to the 80s, and then the pop era of the 90s and sounds



intrigued me. Then there was the fact that there were musicians in our family. My father was a musician, not by profession but as a hobby. I would say that was the start of the journey. Twiddling and tweaking with the electronics, figuring out how sounds came into our system and came out of it. Maybe that was the humble beginnings of what was to be a sound engineer to start with, which was followed by an education in electronics.

Q. For people who are not aware of a Sound Designer, how will you describe your work to them?

A. A sound designer is a person putting together the dialogue with the effects that you hear in the film. The effects could be a doorbell or a cell phone ring or an action sequence having hand fights or gunshots and explosions. Sometimes you want to create some new kinds of sounds and all of these then comes together in the mixing studio so you have your dialogue, effects, foley, and the music all come together in a mixing studio where it kind of cohesively becomes what is the film you watch on screen.

Sound designer understands what the script is. He maps that era. It creates a soundscape that brings memory recollections. It's a rather creatively challenging job to be able to create sounds for a film. Whereas if there were no creativity than all of the sound will sound the same, the same ambiances, the same effects, and there'd be no titillation. So it's a creatively challenging and fulfilling job.

Q. What is your process of work from start to finish?

A. In the ideal situation, I start work on a film when I get the script. I read the script I discuss how I feel about the script with the director I might have inputs to give and then I parallelly start my creative technical breakdown of the script in terms of the challenges that I need to address for sound so that these can be looked into and worked upon as we get into production.

We have to be aware of all the simple basic stuffs while shooting a film like the awareness of the environments we are shooting in. We need to have a lot of silence around us so that we can capture the original content as clean as possible.

Editorial works on the edit of the film. They arrive at a final lock cut, which is then outputted to the sound department. The outputs go to the dialogue team, the effects team and the foley team in parallel, one output will also go to the music composer. So we are all working on sound at the same time and this process culminates in all of this material dialogue, effects, Foley, music, songs also, arriving at the mixing studio where we go through a process of what's called a pre-mix leading to the final mix of the film. Once the mix is all done, we will go through a process of watching it in a theater to make sure that what we've mixed is exactly what we are hearing. Usually there will be a few corrections so we come back, make the corrections and then the final masters are outputted reel wise to the team that will create the DCP for us.

The DCP is what will eventually play in the theater. It is the process of merging the final picture with the final master output of sound. So that's the simple process from start to finish.



Q. What are the stress and challenges of being a sound designer? How do you overcome it?

A. There could be so many things that challenge you as a sound designer in terms of your creative output. I have to look beyond those challenges and be able to come up with something beautiful for the soundtrack of the film. On the other hand, the stressful thing is, when the schedule goes all astray and affects the timeline for our creative cycle.

How do I overcome it? I think it's the experience that has set in over the years that you've worked that enable you and facilitate your abilities to cope and to maneuver. So half the time I'm moving from a plan A to a plan B to plan C just to be able to choose the maximum out of the time we have and in that satisfying myself with the utmost creativity. The key thing is, you have to handle the stress at your level and make sure it doesn't percolate down to your team because if your team is working under stress then there's obviously going to be panic that sets in, if there's panic that sets in, the creativity is going to get affected.

So you know, it is a simple managerial side of the entire work demands of a sound designer. Keep calm and keep plowing ahead.

Q. What would you say is your biggest achievement so far?

A. That's such a tough question to answer considering I feel that I still have a good many years left in me. Having said that, I think there have been some great challenging films that I've had the privilege to work on and each of them has been tougher than the previous.

I would say Zoya Akhtar's *Dil Dhadakne Do* has been my biggest-happiest, most satisfying personal achievement of my life. I say this because *DDD* was the toughest film I've ever done. We were meant to shoot on a ship with zero security locked off and 23 actors. The entire movement and shoot were very organic, fluid and quick. So I had to be on my toes throughout that entire shoot. There were also a lot of technical challenges but in the end, it all turned out great.

Q. What advice would you give to those looking to dabble into sound design?

A. Keep exploring, keep reinventing what you know and don't get comfortable. You always have to be hungry for more with the fire burning within you. Love what you do, even if it is the smallest project in the world, give your heart and soul towards it. As a sound designer, you are touching people's lives even though most people will never see your face or hear you. You are touching the life of somebody, somewhere in the world. It is the most beautiful thing to be able to be creative and be able to come up with ideas and bring a smile to people's faces.



Ms. MADHUSHREE



MS. MADHUSHREE - SINGER

Q. You have a family full of musicians, did that influence you towards the art?

A. Ofcourse, I am from a family where everyone sings. My father was a very good singer and he also wanted me to become a singer. He began teaching me at a very early age. Infact, my first stage performance as a singer was at the age of 5.

Q. You have sung for a lot of movies, can you tell us your experience?

A. I've sung a lot of songs in different languages with various music directors. I have learned a lot from everyone I have worked with and it has become my lifetime achievements.

Q. How do you approach each song?

A. Before each song, I say to myself that it is my first and last song and put in everything I have into it. I've been following this rule since the beginning of my singing career whether it was while singing for my first film "Moksha" or "Baahubali 2".

Q. What is your favorite song to sing and why?

A. I have a lot of songs I like but if I had to choose a song that is close to my heart, I would say it is "Chalo Ek Baar Phir Se" from the film "Gumrah" because of its lyrics. I am always awestruck by the song and catch myself humming it from time to time.

Q. What is it like to work with the legendary AR Rahman? What is the most valuable lesson that you've learned from him?

A. What can I say about Rahman ji. He is my mentor. Today the Madhushree you know is because of his songs. From a classical singer he transformed me into a playback singer. I have collaborated with him in more than 30 songs in different languages and genres. I would always describe it as an incredible and amazing experience. I have learned a lot from him but the most important lesson I've learned is that he has always pushed me to sing in my voice and my style. He not only groomed me as a creative singer but also a creative singer.



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

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

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

A. I was in search of a hero from the days our freedom struggle to present to our nation's youth to inspire them. Initially, I thought of researching and writing a book and making a documentary film.

During my search and research, I came across the true story of a young boy whose life could be summed up by the words "From the banks of the River Ganga to the office of Prime Minister of the world's largest

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

Q. How does arts inspire you?

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

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

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

Building processes by implementing several nation building concepts, projects, contests, related events, initiatives and plans across the country.

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

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

A. Everything in life happens for a reason.

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

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

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

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

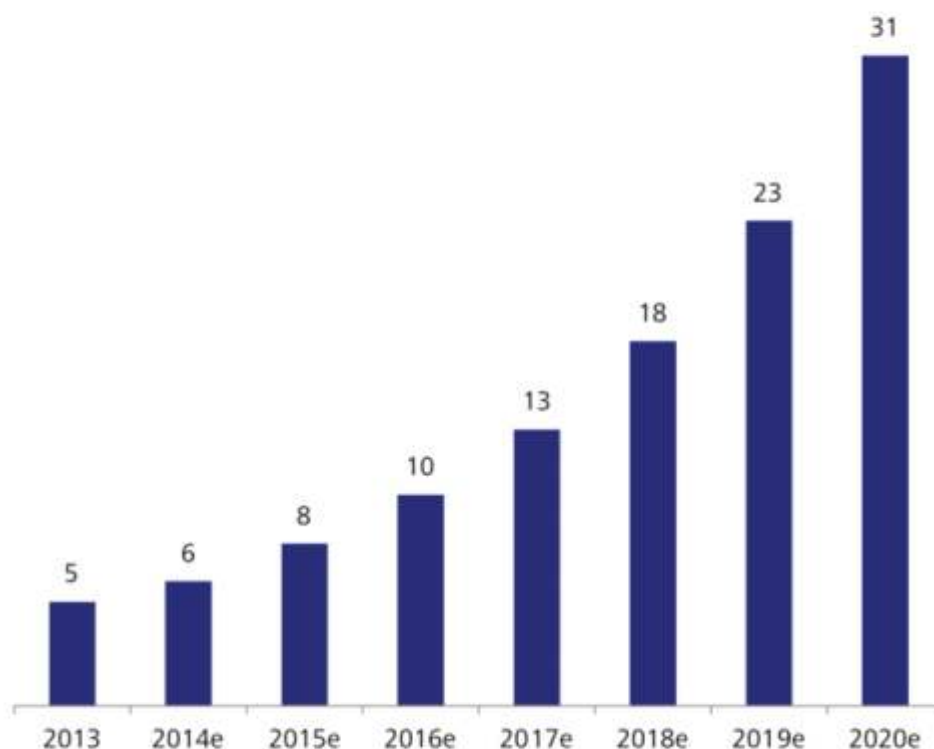
The journey so far has been exciting, interesting, productive and impactful. We believe that owing to our existence, we have helped many musicians devote themselves to music by skilling them and giving them employment. Very often, people do not pursue Music as a career because they cannot depend on Music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

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

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



Indian Digital Music Industry Revenues ₹ (billion)



Digital music industry challenges & player initiatives



As monetization of digital music is under evolution, cost of serving these services also poses a challenge. A large part of the digital music industry revenues goes to content labels and rights publishers, thus these services require very high scale to fund the operational costs. Most of the players are coming up with innovative models to acquire customers and scale up fast. Saavn has partnered with e-commerce player Snapdeal, Gaana partnered with PayTM while Hungama tied-up with Aircel 35 for customer acquisition leveraging the cross-selling opportunity.

Piracy is another area that hinders the customer's willingness to pay. However, the ease of access and popularity of digital platforms like Gaana and Saavn with

younger generation has helped reduce the piracy to some extent.

Digitization of old content is still a challenge. While new music releases are easily available in digital form, a large part of the old and popular music content is not yet digitized. However, most of this content is expected to be digitized within the next 1-2 years.

High dependence on carrier billing for subscription monetization is another challenge and is expected to remain for the next few years. In India, the cost of collection through carrier billing is very high and ranges from 30% to 60% which directly impacts the subscription revenues for online music service providers. Most of the players are focusing on acquiring subscriber through other payment modes like credit cards and mobile wallets. Differentiated service is another challenge. Players are experimenting with personalized offerings, curated playlists and genre-specific radios in absence of content exclusivity.



UPCOMING WORLD CHAMPIONS TO JOIN THE LEGACY



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MR. AKHIL TALREJA



MR. AKHIL TALREJA- DJ

Q. How did you get into the DJ profession?

A. My passion for DJing begun when I was in the second year of junior college. At first I took it up for fun, playing gigs, college events, etc but even then it was just a hobby. Then one day I participated in a college competition where I was awarded the first runner-up. I would say that is when my real passion for DJing began and after I completed my education I had the opportunity to take the profession seriously. I am grateful that I have a job which I enjoy and in return I get to see people enjoy it as much as I do. It would be right to say that DJing was my hobby which turned into a passion and later a profession.

Q. How would you describe your style?

Ans. I would describe my style as tapori. The kind of style that connects with the masses and which everyone enjoys. My audience also call me "Tapori King".

Q. How do you think DJ'ing in India has evolved over the years?

A. With the change in time, new development, new profession has come up. The "My son should become an Engineer or a Doctor", period is over. People want to experiment with new things and to be honest even after 70 years of independence, we still are doing the same job, reporting, pressure, etc. People need new kinds of stuff that's why you see a lot of new creative and innovative, businesses and start-ups. So DJing wasn't a dynamic business, it was stagnant in the beginning but the best part about being stagnant is that there are a lot of opportunities for development. DJing is still doubted as a profession but I believe that it has evolved and it will keep evolving. As an Ambassador for PartyMap DJ academy we have the largest chain of DJing and Music School in India, we have decided to train and evolve this industry in the future as well.

Q. What will your advice be to young aspirants wanting to follow in your footsteps?

A. I will not advise them to follow my footsteps. Instead, I will make it easier for them. First of all, do not copy anybody. Secondly, there are a lot of negativity associated with this industry so I would urge everyone to be positive. Thirdly, stop criticizing and start analyzing on how to get better in your craft. Start executing, you just cannot sit and talk without putting in any effort. PartyMap is also there to help you achieve your dreams.

Q. If not DJ, what do you think would have been your profession and why?

A. I would like to think that I would have been a business man, owning an event management company or working for one or even being involved in the hotel business. I have also acted in serials, been a part of reality shows and appeared in numerous television channels as well as online streaming sites like Amazon Prime.

MR. ZUBIN BALAPORIA



MR. ZUBIN BALAPORIA- Music Composer & Performer

Q. How did your passion for music begin? Did you know then that you would be a member of one of the biggest rock bands in the nation?

A. I came from a very musical family. Though no one played music professionally, everyone played some instrument or the other. Growing up in this environment and with a piano at home, I started doodling around and my parents felt I had a good ear so they got me a teacher. That's how it all started and of course at that time I had no idea that someday I would be in a successful rock band.

Q. As a musician what inspires you?

A. Everything around me. My environment, my friends, the movies I watch and the places I visit.

Q. Tell us about your upcoming projects.

A. As of now many Indus Creed concerts are coming up. Alongside, I am also performing with some brilliant musicians from the Indian Classical World such as Ustad Zakir Hussein, Fazal Quereshi, Taufiq Quereshi, Hidayat Khan and Rakesh Chaurasia. My studio work for television and film continues from own studio which is Bandwagon Recording Studios.

Q. What has been the biggest lesson you have learned in your 25 years of career?

A. Be humble and keep practicing. Grab every opportunity irrespective of the money. You learn from every experience.

Q. What is your take on the current rock music scenario of the country?

A. Sometimes it is good and sometimes it takes a back seat. There is a lot of competition from EDM, the world of DJs and Bollywood - which is fine.

Q. What is your advice for aspiring musicians?

A. As I said above - Practice like crazy, be good & honest at your craft. Stay focused and most of all - Believe in yourself - Good things happen to Good people!

CAREERS IN MUSIC

Everybody enjoys music in some form. For most people, music can be an avocation, a hobby, a minor occupation that becomes a tool for relaxation. However, if music is your calling, you can choose to make music your vocation, a means of employment, trade or profession. The opportunities are huge. There are several career opportunities that one can carve out from a passion for music. Some of these are:

MUSIC TEACHER

If you enjoy working with children, teaching music will be a great rewarding job. The skills one will need are in-depth musical knowledge, communication skills, teaching skills, organizational skills, enthusiasm and patience.

MUSIC COMPOSER

This is a career choice for those who love creating new music. You could write songs for popular performers, arrange music for films or television serials, and write jingles for advertising films.

MUSIC ARRANGER

As a music arranger, you can work with a single musician artist or a conductor or a group of musicians or a choir or an orchestra. Your primary role would be to arrange a piece of music and harmonise every aspect of the piece from the instruments to the tempo, based on the requirement of the performer, group of performers, conductor, music director or producer. With increased experience, there could be opportunities to be a Film Score Arranger.



STAGE SINGER

An aspiring singer should have a good voice, make a diligent effort to train the voice and sing well. Aside from singing, they could also be good at an instrument that will help in accompanying themselves during performances. Singers may also write music and lyrics.

LIVE ARTIST

A Singer or a Musician / Instrumentalist can do live solo performances, or perform with a band. One can also freelance, which also means learning to run a business. There are plenty of performing opportunities emerging in various avenues.

RECORDING ARTIST

As a recording artist, a musician can record music in a studio by singing or playing an instrument, either solo or in a band or choir. In addition to being a Recording Artist, one can perform in front of an audience to promote their music.

PLAYBACK ARTIST

As a playback singer, your singing is pre-recorded for use in movies. You will record songs for soundtracks, and actors/actresses will lip-sync the songs for movie cameras.

SONG WRITER

This is a good career option if you like writing lyrics and melodies for songs for another artist to perform. Your hope that together you will create a number one hit may become a reality.

SOUND ENGINEER / AUDIO ENGINEERS (FOR A MUSIC STUDIO)

Sound Engineers use equipment, machinery, and technology to help create, record, mix, synchronize, and reproduce voice, music and sound effects. There are plenty of opportunities to work in Music Studios, Stage Performances / Live Shows, Movie Productions, Music Recordings, Video Games.

MUSIC PRODUCER

To be a Music Producer you need to have good ear training and a grasp of songwriting, copyright law, business, marketing, among several other skills.

MUSIC THERAPIST

There is an increasing demand for Music Therapists. If you aspire to be one, you need to prepare yourself to take up courses in music, psychology, biology, physiology, social and behavioral sciences. A graduate degree in Music Therapy will deepen your knowledge about the way music affects the brain.

OTHER CAREER OPPORTUNITIES INCLUDE:

- Ad Film Music Professional
- Music Event Producer or Manager
- Choreographer
- Music Director
- Club DJ
- Radio Jockey
- Music Journalist
- Music Blogger
- Music Critic
- Artist Manager
- Booking Agent
- Talent Promoter
- Concert Tour Manager
- Concert Hall Manager
- Stage Manager
- Publicist
- Voice Therapist
- Speech Pathologist
- Musical Instrument Specialist: Tuner, Repair & Restoration
- Musical Instrument Builder / Designer
- Ethnomusicologist / Cultural Anthropologist



By Aubrey Aloysius,

Founder-Chairman, Managing Director of Lorraine Music Academy, & the Founder Trustee & President, LAMP Trust.

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MESC JOBS

MESC JOBS is a pioneering initiative by Media & Entertainment Skills Council. It's a dedicated Job Portal available explicitly for job seekers, students and companies of the glooming Media & Entertainment Industry.

Unique feature of MESC-Jobs portal is the Technical Test and interviews of candidates from different locations will be conducted online with integrating aadhar based security and periodic screenshots and pictures of the candidate while taking test.

**PARTNER WITH US & HAVE
GREAT OPPORTUNITIES!**



**MESC-JOBS WILL CATER TO ALL THE
12 SUBSECTOR OF THE INDUSTRY**

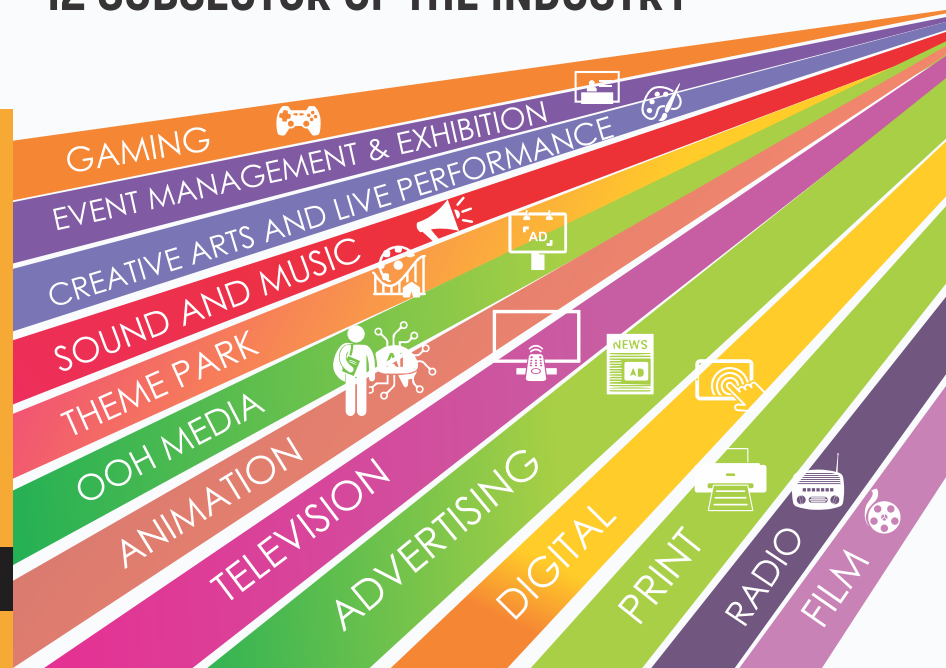


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GROW MUSIC SKILLS TO POSITIVELY IMPACT NATION

Up-close and personal with renowned Music Director, Alphons Joseph

The positive impact of Music in Education, Therapy and Career is well documented. With the recent advances in Artificial Intelligence, conventional Career skills are being rapidly challenged and demand for creative skillsets like Music is set to spike. What are the implications of India's rapidly growing Music Industry in the Skills-development landscape of the country? To have an industry insider's perspective on the topic, we caught up with the South Indian Film industry's accomplished Music Director, Shri Alphons Joseph. Alphons who shot to national fame as a playback singer with his soulful rendition of A. R. Rahman's 'Aromale' is also a prolific performer and a highly respected Music Educator.

Q: As a youngster, you were exceptionally talented in Music and was the University 'Kalaprathibha' multiple times. Yet when it came to higher education you first pursued and graduated in Computer Applications (MCA). What prompted you to make such a choice initially and has the situation in India changed now?

A. My paternal uncle, Shri K. K. Paul was a gifted Musician, who despite having a great number of devoted students following locally, never made it financially or enjoyed a wide reputation in the Music world. So the advice I got was to secure my financial stability through a professional Engineering degree, but to pursue Music on the side. I qualified in Western Music from the London Trinity College remotely and after my MCA went on to pursue my Masters in Carnatic Music. Fortunately, things have changed a lot and today's young Musical talents have a wide choice of platforms in the media, online and offline which can give them a head-start in a Music career.

Q. High levels of stress in a growing number of school and college-going students and an increasing number of dropouts from professional colleges are being reported recently. Do you believe parental pressure to opt for misaligned career choices is a key factor for this? If yes, do you see Music as a viable, alternative Career option in India today and what could be done to nurture the necessary skills in youth?

A. Youngsters are being overburdened to pursue something they do not have the aptitude for – this is one of the main reasons they are unable to cope with the demands of a highly competitive environment. Today with the right skillsets, Music has emerged as a viable career option in India. With our film industry that has an annual revenue of over Rs 100 billion, the scope for budding Musicians to turn their passion into a career is attractive. But a factory-line approach to Music education has to change. The proposed 2019 National Educational Policy's focus on holistic education is a welcome shift in this direction. We need to identify the gaps and encourage targeted, industry-relevant skill-building. I founded the Crossroads School of Music (CRSM) in 2003 at Kochi intending to bridge these gaps. Our mentors and educators nurture a variety of skill sets to ensure a wide pool of Music career options. At CRSM we start Music skill development as early as Kindergarten. Children have to be nurtured to think creatively and grow in self-esteem. We recently launched a first-of-its-kind Music curriculum focused on the holistic development of pre-school children.

Q. You have been working in the Film and Music industry for over two decades. What was your experience in getting into the industry and what advice would you offer to aspiring Music performers, Composers and Musicians?

A. Although it is tough to get into this highly competitive industry that demands a lot of time and effort, unlike before opportunities have also grown manifold. New talent coming to the industry needs to be armed with sound expertise in Indian Classical Music as well as knowledge in all genres of Music along with the creativity to think and communicate in a Musical language. Though craft is primary, budding musicians should stay updated with the latest tools technology offers. But between Government Universities which focus exclusively on traditional Music and private institutions that approach Music as if it was a digital product, this can however be a big challenge. Like in any career, music industry too has its risks. Right now, with a huge lack in mentors who can groom Musicians in the industry, the onus of being spotted falls solely on the Musician in the early stage of his/her career. It is not just film music that Musicians have opportunities in – Music therapy and training are also areas that require Musicians who can apply and impart their craft. Tradition plus technology I would say is a new way forward.

Scientifically documented benefits of the positive impact music can have on the society is truly astounding. The Music industry is a highly dynamic space that will see a lot of change in the coming decade. From helping develop Emergent Literacies in pre-schoolers, Neuro Therapists employing Music to fight Dementia, to be a key, emerging component of Career choices, the vital importance of Music today is undeniable. If developed with far-sighted vision and strategy, Music skills can truly become a driving force in positively impacting the employability of future generations and thereby the nation's progress.





CREATIVE WARRIORS

EVERYONE IS A GENIUS

www.mescindia.org

“ ILLUMINATING THE MEDIA & ENTERTAINMENT INDUSTRY”

CREATIVE WARRIOR

MESC brings creative warriors to Schools, Colleges & Universities that could be of a prodigious value proposition and support to upsurge revenue generation. In future, this can get into a developed academia of international standards with futuristic approach.

The creative warrior gets an opportunity to opt for multiple programs or award levels at various stages of their academics. We offer diploma & advanced diploma programs along with multiple entry & exist options.

We can offer foundation & intermediate courses in:

Acting/Theatre
Dance/Aerobics
Digital Photography
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Mobile Film Making
Graphic design
Digital Media
2D & 3D Game Design
Fine Arts & Crafts
Animation & VFX
Print technology
Modelling

MESC offers creative warriors an opportunity to get the customized course curriculum based on the prerequisites of their methodology. MESC team will be delighted to discuss the various aspects of each subject matter and structure the course curriculum and content centred on the duration availability and needs.



THE TRUE SCHOOL OF MUSIC

True School has been training students since 2013 in the areas of music production, music performance (vocals, keyboards, guitar, bass and drums), sound engineering and Djing. Our Professional courses equip students with highly relevant practical and creative skills backed by a solid foundation of theoretical concepts and principles. These courses also lay significant focus on developing communication, collaborative and analytical skills that are highly essential for artistic professions in the media & entertainment industry.

True School operates in a 15500 sq. ft. specialist campus in Mumbai that is custom designed for professional music education. In addition to dedicated classrooms, ensemble spaces, studio, music production and instrument labs, practice rooms and auditorium, there are common and community spaces that foster social interactions and collaboration.

A strong industry link is the backbone of our curriculum and student experience. We maintain close ties with record labels such as Sony Music (India), industry leaders, performance venues and production houses, providing avenues for students and graduates to engage in professional music making.

A highly experienced team of Indian and international faculty made up of 6 different nationalities bring a global influence to the overall student experience at True School. A number of established industry professionals such as Ranjit Barot (MD for A. R. Rahman), Ashutosh Phatak, Shubha Mudgal, Mahesh Tinaikar (Guitarist, Induscreed) and Ganesh Gangadharan form part of True School's teaching talent, while artists such as Shankar Mahadevan, Salim Merchant, Ehsaan Noorani, Loy Mendonsa, and many others have led on-campus workshops and masterclasses.

In 2018 True School became an affiliated Training Partner of the Media and Entertainment Skills Council (MESCC), and went on to become the first Centre of Excellence for music and audio engineering courses in India.

Graduates of our courses have gone on to become highly successful musicians and DJs, music producers at leading production houses and sound engineers at film post-production studios, live sound companies and performance venues.

contact@trueschool.in | 022 6624 3200

www.trueschool.in



MR. ASHUTOSH PATHAK - FOUNDER, TRUE SCHOOL OF MUSIC, FILM & TV COMPOSER & PRODUCER, CO-FOUNDER, BLUEFROG

Q. How did your career in music begin? What got you interested?

A. I was part of the first band ever in my school and loved composing music from a young age. I went to the University of Pennsylvania for my undergraduate studies where I took the opportunity to study Western Classical music along with Economics. This was done out of pure interest with no thought about a career but laid a foundation for which I would later be incredibly grateful. My music career started accidentally when I was asked to compose music for an audiovisual film for free! Till now I had composed songs for my band and this was the first time I had composed something for someone else and to someone else's brief. I instantly fell in love with the challenge and process and there was no looking back after that. My career took off pretty fast and I owe a lot of it to my education as it taught me the language of music which I was so

excited to communicate in and made the whole composition process easy and fun to the extent that I never felt I was doing a job. And it still feels the same after over 3000 jobs and 25 years in the business!

Q. Tell us something about the app you've created, 'Learn to sing'.

A. This app was created out of a passion to merge technology and music education to make music education available to everybody! We will be launching a free version very shortly with the hope of bringing the joy of learning to sing into every Indian's life. Currently, we have a Western School with English songs and lessons and an Indian School with Hindi songs and lessons with plans ongoing regional very soon. What's unique about this app is that it gives you accurate feedback in real time about how well you sing and you can also get a line by line review of your performance so you know what areas to work on. Along with this, there's an in-depth curriculum that can take a beginner to an advanced level and you can do this in your own convenient time. We've also had contests where celebrities like Salim Merchant have given direct feedback to students and in one instance the winner of the contest had the opportunity to perform on stage in a full-blown Salim Suleiman show!

Q. You have composed music for commercials, films and even released over 15 albums. Where do you get your inspiration for such projects?

A. When you compose music professionally, you have to constantly be inspired to do your job. I believe it is possible to tap into inspiration on demand! What is important is having a solid base in the language of music so that infinite possibilities of composition are available at your finger-tips. Also, you can develop techniques to get into "inspired states". It is this combination of technique and domain knowledge that enables you to compose on the fly and do it thousands of times without too much repetition.

Q. You are a man with many hats. Would it be fair to make you choose the one you are most proud of?

A. I have to say that the hat I'm most proud of is the True School of Music. Being part of creating an institution that is training our country's future artists is not only an honor and privilege but also a great responsibility. I love to teach and as the cliché goes I've truly learned so much by teaching. I'm very proud of the integrity and commitment to music education that exists with the team as well as the attitude and diversity of the students. I love the fact that the majority of our students are not from Mumbai but from all over the country.

Q. What has been the biggest challenge for you thus far?

A. My biggest challenges have come in the F&B space. It's an incredibly difficult business but in some respects crucial for building the live music industry in our country. I hope to figure that one out soon but on the positive side, some plans are brewing!





MR. NITIN CHANDY- CO-FOUNDER & MD, THE TRUE SCHOOL OF MUSIC

Q. What was the motivation to start True School?

A. Having been part of the Music Industry in the capacity of a Sound Engineer and part-time Producer for almost 20 years, I've had the opportunity to see the industry grow in leaps and bounds over the years. When I started my career in 2001 there were just a handful of satellite television channels and radio stations but this catapulted exponentially in the last 8 to 10 years. In addition to this, there was a huge digital boom towards the late 2000's and also a massive increase in the live music scene. All this expansion in the industry created immense opportunities for more people to be employed within it. However, there was a lack of trained professionals to fulfill these roles, whether it was in performance, production or in areas of technical assistance and know-how.

There was also a major lack of western contemporary music education infrastructure in the country. For the most part, it is a disorganized sector made up of a lot of private tutors or small schools that mostly taught music from a hobby point of view. If anyone wanted to study music seriously, they

would have to either go abroad to either the US or Europe or apprentice under a leading musician. Studying abroad was also prohibitively expensive with US schools charging tuition fees anywhere between USD25K to 75K per year and European counterparts in the range of USD10K to USD20K.

So, therefore the motivation to set up the True School of Music was primarily to offer world-class music education in the country at relatively affordable prices. The idea was to create a Music Industry School that was focused on creating music professionals, who could earn from the music industry. Our objective was to make people aware of the many jobs that existed in the industry and train them appropriately to do those jobs, professionally.

Q. In what ways have True School evolved over the years of its existence?

A. True School of Music originally started as a school for already existing music professionals, who we thought wanted to increase their knowledge and skill in music. However, it soon evolved into being a school for aspiring music professionals, who had previously little or no knowledge of music but had the passion and drive to be part of the industry.

In the early days, we started with a one-year advanced curriculum and soon realized that we need to build more on the basics, as the level of students coming into the program was not optimal, as they lacked any sort of formal education or foundation in music. So the curriculum evolved into a 3-year program for our production and performance courses, 2 years for our Sound Engineering programs and 3 to 6 months for our DJ'ing programs. All our longer programs have been broken down into 11-month certificate courses of which most have now been mapped to NSQF Levels 4,5, 6 & 7 by MESO. Our institution has evolved from being just a music training institute to a school of higher learning. Today our courses are mapped and articulated to multiple foreign universities, where students can pursue BSc, BA or even MA courses in music.

Q. Do you find any significant gaps in the current models of training and preparation of professional musicians in India? If yes, how should those gaps be addressed?

A. Yes, in the current scenario, we have a lot more to do in preparing young individuals who chose to take music professionally. A case has to be made to introduce formal music education in schools so that children have exposure to music at a very young age. Beyond just the cognitive and emotional development it can provide young kids, music allows them a chance to make a career out of something they are passionate about. In most developed countries school boards like IB and IGCSE, introduce music education from kindergarten through grade 12. The level of awareness and exposure of young adults who pursue college-level or professional music education in developed countries far exceeds their Indian counterparts. It is therefore very important to make primary and secondary music education accessible and available in India.

Currently, as a higher education school of music in India, we focus a lot on building a strong musical foundation while at the same time introducing them to advanced techniques and complex musical principles. This sometimes can get overwhelming, when you're trying to get a student ready for the music industry in just three years. However, we have started an internship program within the school, where we are providing additional mentorship support to select students, to get them industry-ready, by the time they graduate

Q. Do you find any significant gaps in the current models of training and preparation of professional musicians in India? If yes, how should those gaps be addressed?

A. True School intends to be part of every stage of music education, whether it be primary, secondary or tertiary music education. True School has already built its own K-12 curriculum and is now actively piloting this program in some of the major schools in Mumbai. We are also developing skill-based programs for municipal schools which can be mapped to NSQF levels 1 to 4. These skills could allow students from underprivileged backgrounds to pursue jobs in the music industry that otherwise, might not be possible.

True School is also aggressively increasing its footprint by setting franchise for its professional-level courses around the country. We are also making music education more accessible by delivering courses online. So no matter where you are or what background you come from, True School endeavors to connect students of varying knowledge levels, to an appropriate skill market. In short, we want to be everywhere and in everything, when it comes to music.



MR. ADITYA BALANI- COMPOSER, GUITARIST, SINGER-SONGWRITER, MUSIC PRODUCER & EDUCATOR

Q. How did your interest in music begin and how has the journey been so far?

A. My interest in music began at quite an early age when I was about 4 or so. We had a little keyboard at home and I would play melodies on it by ear. Whatever music my parents were listening to, be it Bollywood or pop/rock like the Beatles, ABBA, the Eagles, I really enjoyed it and those records had a strong influence on me. I didn't pursue that much further until high school, where I picked up the guitar and started taking that seriously. My journey has been wonderful and I feel grateful to have had the opportunity to collaborate with musicians from around the world. My various projects have taken me across many borders and I truly feel blessed to be able to travel the world sharing music. It has not been an easy path but one that is very rewarding.

Q. Where do you get your inspiration to make music?

A. I feel that everything I experience in some way or another does seep into my creative expression. Needless to say, somethings or events do have a larger impact and shape songs or even entire albums. I take inspiration from books and movies that leave an impression on me and also like to go into nature to find solitude and then seek to create from that space.

Q. What was your aim behind opening Global Music Institute?

A. When I started I wanted to learn to play and compose but couldn't find a good teacher to guide me and had to rely on self-learning. The value of good music education became almost obvious to me, ironically by the lack of it.

The idea behind GMI was to create a space for young artistes and musicians to have access to a higher level of music education. Our first program was a month long intensive performance program with international faculty. Though it was a very new concept which challenged the music education model at the time, a lot of the young musicians found value in the program. The success of the program help spread word and interest about GMI in the music community and soon we moved to a semester based system. Today, GMI is a hub for local musicians to learn, interact and perform. The introduction of international faculty at the institute meant that apart from guitar, drums, voice, and piano lessons, students could also get exposure to instruments such as the double bass, trumpet and saxophone – which weren't very accessible in India. This led to a growing community welcoming all genres of music, not only the more popular ones but also more obscure and experimental. We are proud to see GMI become a platform for artistic expression and an avenue for young musicians to hone their craft and launch themselves in the professional music industry with more confidence.

Q. What do you think of the current music industry of the country?

A. I think it is a very exciting time to be a musician right now. The field is expanding and the kind of opportunities for growth that are available are very promising. There is more access to not only Bollywood but also more non-mainstream and independent music. The tastes of audiences have also diversified a lot and many musicians are finding their niche space and a dedicated fan base. Having said that the industry is still at a nascent stage and could build more professionalism and accountability. There is a wide open space for creative entrepreneurs to redefine norms and practices and also find new avenues for the industry to grow and evolve.

Q. What would your advice be aspiring musicians?

A. I would say be prepared to work hard and aim for a long sustainable career. That begins with developing a very strong foundation by studying, practicing and honing your craft. Be focused on finding your true voice and sound that defines you as an artist and creator. At the same time understand the intricacies of the music business as the industry is a lot more dynamic now and trends and practices change very fast. It's also important to develop a good network of connections not only on social media but real personal ones by going to local shows, concerts and events to support a healthy music community.





Q. What inspired you to set up PATSAV?

A. Life experiences that envisioned my route to education industry were:

After graduation, I had a strong inclination towards seeking post-graduate knowledge & academic experience internationally. My experience studying in a UK university exposed me to the equal importance of Creative & Entertainment education along with the regular mainstream education & I witnessed how youth in western countries very focused in making successful careers in Art, Music, Film & Entertainment.

Having returned back to India, in 2004 I started an overseas education consulting company and had sent many students abroad to pursue formal & higher education to international destinations in the field of Creative Music & Entertainment based education apart from also counseling students for study opportunities in mainstream careers such as Technology, Engineering, Management, IT etc.

In a few years, I started interacting with more youngsters who wanted to pursue professional Music & Entertainment related Careers in DJing & Sound Engineering who had to go all lengths across the Country to figure out where we could get a formal training in being a DJ & a Sound Engineer but was not successful. This led me doing extensive research in understanding & identifying academic opportunities for Indian Market & Industry & it thus inspired me to introduce PATSAV in 2007.

Q. What has been the biggest challenge in your career so far?

A. Journey from Being an Education Consultant to being an Entertainment Entrepreneur & an Entertainer I have faced numerous challenges at many stages.

Apart from being a founder of PATSAV today, I am a Professional DJ myself. The biggest challenge for me was to self-explore the art, understand the nitty-gritty of what goes behind being a professional musician, artist & striving hard & facing the struggle to seek respectable position & recognition as an Entertainer myself.

Q. How do you see the industry evolving in the next decade?

A. Our world is increasingly becoming digital by the day. Youth is much connected today to the world through the Internet. The consumption of creative content is also increasing manifolds.

For over a decade Patsav has been involved in nurturing, training & preparing talent for the ever demanding Music & Entertainment Industry be it a Professional DJ, Music Producer, Event Manager, Sound Engineer, Visual Artist or an entrepreneur within the Entertainment Industry. The whole philosophy of Patsav is to let the young minds who are passionate about music, shows, performances, light, sound, visuals, Film, Tv prepare, give experience & help them achieve relevant skills to make it big in the music & entertainment industry.

If one has this passion, vision & zeal to take this journey forward in being the future stars of the entertainment industry, Patsav Prepares You all for it.

Q. What would you say is the best part of being an educator?

A. I was once visited by a parent who was a scientist & was very furious knowing that his 19-year-old son chose to take up Entertainment as a Career & wanted to be a DJ & Music Producer. During my interaction with the parent he expressed his concern & mistrust on the Entertainment.

Today that student is an established Sound Engineer, Musician & an Artist working at international platforms.

To inspire, one has to lead first. This very constant challenge to develop, design new methodologies, nurture young minds towards the new ideology isn't power but I would say applied knowledge is the real power & seeing successful careers, independent growth, confidence to lead, to compete, contribute, mentor & be a guide are all the best parts of being an educator

Q. There are many aspiring entrepreneurs in the country looking to make it big, what would your advice be to them?

A. Never follow the herd, be natural, be yourself, believe in our idea, believe in yourself. Challenges come & even to some extent are thrown upon an entrepreneur. The zeal to overcome such challenges with applied thought process both with rational thinking & guided intellect is a great way to move forward not just at the start but every step forward.

It's very important to build a good team. As is taught in management that management is not what the manager does but is what the manager gets done. Any entrepreneurial system is much connected with the ideology of its existence, the people who drive this ideology. Decision making skill, risk taking capacity & equally above all is leading by example & being self-sufficient. Above all sometimes it's not just always about monetary gains but it is also about doing what you love & finally loving what you have decided to do.



MESC LAUNCHES AWSITC

MESC's Authorized WorldSkills India Training Centers was launched on the 15th of October, 2019 at FICCI, New Delhi by our Hon'ble Minister of Skill Development & Entrepreneurship, Dr. Mahendra Nath Pandey.

The event was attended by various eminent personalities in the Media & Entertainment sector such as Shri. Subhash Ghai, Chairman, MESC, Mr. Manish Kumar, CEO, NSDC, Ms. Shobha Mishra Ghosh, Asst. Secretary General, FICCI, Ms. Sunita Sanghi, Sr. Advisor, MSDE, Mr. Mohit Soni, CEO, MESC and many more.

During the launch, Dr. Mahendra Nath Pandey stressed on the importance of skilling in the country and how MESC is helping in bridging the gaps by coming up with initiatives such as AWSITC.

MESC awarded the authorization certificates to the AWSITC and also felicitated the WorldSkills Kazan 2019 winners along with their mentors who together made the nation proud with their performance.

The Council has successfully established 14 AWSITC's across 9 cities in India.



MANTHAN

IMPECCABLE ACADEMIA

HYDERABAD, 23RD SEPTEMBER, 2019

Another great show was hosted on Vidyadaan Webinar; Manthan- Impeccable Academia at Ramoji Film City, Hyderabad on September 23rd, 2019. Media & Entertainment Skills Council in association with Ministry of Human Resource and Development launched Creative Warriors B.Sc. Degree Programs that are industry linked Programs in Animation VFX, Performing Arts and Film Making.

Under the strong Leadership of Mr. Subhash Ghai, the event was a grand success with a gathering of 340+ Academicians from various Colleges and Universities, and was watched live online on Vidyadaan live webinar by 15000+ students across India.



MUMBAI, 19TH OCTOBER, 2019

MANTHAN organised by MESC with support from MHRD was a huge success with a gathering of more than 300 Academicians from various Colleges and Universities.

Manthan was graced by Shri. Subhash Ghai, Chairman, MESC as the chief guest along with notable personalities like Mr. Subba Rao, Sr. Economic Advisor, MHRD; Mr. Amit Behl, Indian Television and Film Actor and Sec. General CINTAA; Mr. Sushant Singh, Indian Actor and General Secretary, CINTAA; Mr. Chaitanya Chinchlikar, VP of Whistling Woods International; Mr. Ramesh Anumukonda, Country Manager, India Sub Continent, Unity Technologies; Mr. Aamir, Head of Operations, Redchillies VFX and Mr. Mohit Soni, CEO, MESC.

MANTHAN is focused on a plethora of opportunities available in the Media and Entertainment Industry. It's highlighting the possibilities of Association between Media and Entertainment Skills Council (MESC) and participating esteemed Academic Institutions, colleges & universities. The Ministry of Human Resource & Development along with MESC has developed specialized employment-oriented Bachelor Courses as:

Bsc. Animation & VFX | BSc. Performing Arts | BSc. Film Making



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 1,000/-

MEMBERSHIP FORM

1. Name of the Organization _____
2. Type ☐ Media House ☐ Animation/ VFX Studio ☐ TV, Film & Production ☐ Education ☐ Gaming ☐ Other (Pls specify) _____
3. Segment ☐ Small ☐ Medium ☐ Large ☐ Other (Pls specify) _____
4. Address for Communication _____
5. Phone No _____ Email 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: +91 11 49048335 | 49048336

Branch IFS Code: UTBI0TNM709



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

MEMBERSHIP FORM

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

Signature

MESC Event Gallery



Shri. Subhash Ghai, Chairman, MESC presenting a sketch to Dr. Mahindra Nath Pandey, Hon'ble Minister, Skill Development & Entrepreneurship



Glimpses of MESC conducting RPL registration & assessment at CINTAA



Radiant Designs in association with MESC organised RPL orientation and assessment



Interactive session with Mr. Subhash Ghai, Chairman, MESC, during the counsellors training session for AWSITC



Mr. Mohit Soni, CEO, MESC speaking at Centurion University



MESC conducted RPL assessment and orientation for Rajasthan Photographers Association



Glimpses of MESC participating at the Global Skills Summit 2019 organized by FICCI

Leading Media & Entertainment Training Partners



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