

Media Talk Back

*Graphic Design
Illustrating the Future*



Skill India
कौशल भारत - कुशल भारत



**MEDIA & ENTERTAINMENT
SKILLS COUNCIL**



Transforming the skill landscape



8th Edition of Media Talk Back magazine "IndiaSkills2018" released by Mr. Subhash Ghai, Chairman, MESC

MESSAGE FROM THE CHAIRMAN



Shri. Subhash Ghai

Chairman (MESC)
Renowned Indian Film Director,
Producer & Screenwriter

MESC is a revolution & evolution to the whole education system of India with full emphasis on skill based education than only on memory based education as it used to happen in the Past. It is one of the finest initiative by the government of India and I am proud to be associated with MESC with the serious responsibility to develop a new generation of skilled people in every field specially in our sector of Media & Entertainment to explore and think beyond the obvious in every Art & Craft we are in. I am humble and thankful to everyone who entrusted me this great responsibility of taking it in the right direction for the next generation. I am sure we have a good team to achieve our goals.

MESSAGE FROM THE EDITOR IN CHIEF



Munjal Shroff

Governing Council Member, MESC

On November 12th we lost one of the most iconic creators of our time - Stan Lee. Millions across the world like me grew up on a staple diet of Stan Lee comics. As I sat down to edit this issue his most famous quote kept ringing in my head - With great power comes great responsibility.

India has the power of a massive young talent pool and as an industry we have the responsibility to skill them so these young budding artist become well-groomed professionals and artist of repute. I urge all working professional to take up this responsibility by devoting some time to grooming talent and empower them with your knowledge and experience.

This issue focuses on illustrations and Graphic Art. We have featured budding artist and seasoned professionals and I hope there is a take away for our readers from the insights shared by them. I would like to thank all the contributors who have turned in wonderful crisp articles. I would also like to thank our spirited editorial team at MESC for all their effort in putting together another exciting issue of the magazine.

The History of Graphic Design

Graphic design is the art and profession of selecting and arranging visual elements - such as typography, images, symbols, and colours - to convey a message to an audience. Sometimes graphic design is called "visual communications," a term that emphasizes its function of giving form - e.g., the design of a book, advertisement, logo, or Web site - to information. An important part of the designer's task is to combine visual and verbal elements into an ordered and effective whole. Graphic design is therefore a collaborative discipline: writers produce words and photographers and illustrators create images that the designer incorporates into a complete visual communication.

The evolution of graphic design as a practice and profession has been closely bound to technological innovations, societal needs, and the visual imagination of practitioners. Graphic design has been practiced in various forms throughout history; indeed, strong examples of graphic design date back to manuscripts in ancient China, Egypt, and Greece. As printing and book production developed in the 15th century, advances in graphic design developed alongside it over subsequent centuries, with compositors or typesetters often designing pages as they set the type.

In the late 19th century, graphic design emerged as a distinct profession in the West, in part because of the job specialization process that occurred there, and in part because of the new technologies and commercial possibilities brought about by the Industrial Revolution. New production methods led to the separation of the design of a communication medium (e.g., a poster) from its actual production. Increasingly, over the course of the late 19th and early 20th centuries, advertising agencies, book publishers, and magazines hired art directors who organized all visual elements of the communication and brought them into a harmonious whole, creating an expression appropriate to the content. In 1922 typographer William A. Dwiggins coined the term graphic design to identify the emerging field.

Throughout the 20th century, the technology available to designers continued to advance rapidly, as did the artistic and commercial possibilities for design. The profession expanded enormously, and graphic designers created, among other things, magazine pages, book jackets, posters, compact-disc covers, postage stamps, packaging, trademarks, signs, advertisements, kinetic titles for television programs and motion pictures, and Web sites. By the turn of the 21st century, graphic design had become a global profession, as advanced technology and industry spread throughout the world.



Importance of Graphic Design

The word graphics has been derived from the word 'graph' which literally means a visual which is accurate and proper by calculation. Designing in graphics involves artistic and professional disciplines to put across a message. It involves synergizing the complexity of a topic or a brief with visual simplicity. It is all about blending analytics with creative thinking. In this process it involves a graphic designer who combines words, images, and typography and page layout techniques to get the final outcome. The field of graphic design covers designing logo, packaging, illustrations, banners, editorial and layout. While on the web, it entails designing websites, programming, broadcasts, and animation.

"A picture speaks a thousand words" and rightfully so; communication is a vital part of any business. If your audience or your potential client does not understand what business your company is doing it will fail to generate leads or drive growth. Of course there are other ways of conveying your information through words, phrases and content but a visual means is the most striking way to hit the audience's mind so that the message remains etched in the viewer's memory. It is here where a graphic design plays a very important role to convey a message with a dash of innovation. The process of graphic designing involves combining technological, aesthetics and creative thinking to generate graphically communicative ideas.

Graphic Design is something which drives advertising and attracts us to brands. That is why it is said Graphic Design is so important to our everyday lives. Graphic designs are present everywhere to be found be it newspaper, magazines, packaging, branding, websites, posters, books, signage. Graphic Design gives your Company a Face and Visual Presentation that just by looking at it. As the global market shrinks with the ever growing reach of technology the need for that eye catching graphic becomes more and more valuable to a business. Graphics are required in our

every day's life. The strong meaning of graphic stimulates a person to reach for the product or feel drawn to it or to immediately decide it is an inferior product and has no use for it. It can also convey a message that you are established and should be taken seriously. A strong corporate identity can also convey that your company is far bigger than it actually is. You can instill a sense of trust in your target audience – If a company looks professional, your potential customers are more likely to trust that you can deliver. A creative and Strong Brand will make sure that your clients remember you – A large percentage of people remember what they see far better than what they hear or read. Standing out from your competitors is Vital. This can be done through all your visual avenues. Your corporate identity can highlight your competitive advantage and tell potential clients how you do business and why they should choose you.





Role of Graphic Design in the Digital Marketing Era

Digital marketing is one of the rapidly growing industries in India which is mostly based on the visuals and informative content. With the same aspect, the Graphic Design is more than just pictures and drawings. It is the major chunk of content marketing which is an art of communication, and problem-solving through imagery pictures and creatives. For businesses, this is a most effective as well as the ideal ways to engage with customers. As per the marketers, Graphic Designing is one of the key components in the digital marketing world to build brand awareness and influence the customer's decision-making process.

Graphic Designing, the most pervasive art today, has given a new meaning to digital marketing. With minimal and simplified design basics, this tool had been adding contemporary flair to a company's advertisement profile. Every company strives for a position higher than its competitors. Indeed, businesspersons can survive the struggle when marketers use something unique in their commercial scheme.

Due to the rapid growth of social media and dependency on the internet, the consumers are likely exposed to "Tweets", "Likes", "Texts" and "Messages" on the Web and on their mobile devices. With the need to read or view images in seconds as well as on smaller screens; Graphic Design plays an increasingly important role in getting proper attention. Let's dive more into the concept of Graphic Designing and role of Graphic Designing in Digital Marketing World.

Among all other online marketing campaigns, graphics work wonders. The concept of using visual elements has always been a means mainly to appease the target audience. Today, graphic designing has climbed a step up as one of the most fundamental factors that have been affecting the success of a digital marketing campaign.

Until recent past, many entrepreneurs failed to understand the significance of Graphic Design. Now, there has been an immense interest amongst people. A new wave has been describing the convergence of digital marketing and graphic design. Today, these two industries have become inseparable. In this year and the years to come visual elements will provide immeasurable benefits to a digital marketer.

BENEFITS OF A GOOD GRAPHIC DESIGN

Graphic Design is "the art or skill of combining text and pictures in advertisements, magazines, or books." As a highly visual society we cannot seem to go a day without noticing the golden arches that is McDonald's or the goddess of Starbucks. These are just a few of the worldwide logos and designs behind strong brands. Often time's people think of graphic design as the icing on the cake, but it's really the bread and butter of your company. Graphic design is a major part of the whole process and aims to identify with a certain targeted audience. However your designs are representing your company as a whole.



The Power of Persuasion:

Graphic design in its purest form is the art of persuasion and wants to promote a strong brand for the business its attached to. It takes only a few seconds for individuals to feel a sense of connection to a brand, logo, or design. This makes the creative elements highly crucial to your business and its objectives.

Visual Aesthetics:

Let's be honest graphic design is used to persuade its target audience to care about the design in front of the brand. However communication is highly effective when your business objectives meet visual aesthetics accordingly. Ultimately your design allows individuals to know who you are and can either identify with you or run from you. It's always imperative to have a strong design and a little time and effort spent on that design, makes your business more prosperous.

Strategize:

Until recent past, many entrepreneurs failed to understand the significance of Graphic Design. Now, there has been an immense interest amongst people. A new wave has been describing the convergence of digital marketing and graphic design. Today, these two industries have become inseparable. In this year and the years to come visual elements will provide immeasurable benefits to a digital marketer.

Efficiency:

Utilizing your designs in the best possible way, will promote business objectives and company/brand recognition. Every business aims for recognition and identification, as well as being able to offer its customers something more. The design process is able to hone in on what the people want and takes it further, by creating a clever way for individuals to identify with the business a design is showcasing. The last thing any company want, is for its customer base to be confused by what they are all about. Lack of proper decision making in the design process has often resulted in multiple companies failing to achieve success. It goes without saying, "know your company, the audience and the main objectives you wish to convey to your prospective and existing clients!"





Career opportunities in Graphic Design

Multimedia Designer

One of the most common graphic design jobs is multimedia design. If you explore graphic design career options in this field there are a few skills you might need to develop. A multimedia designer uses art, sound, and design skills to create video, audio, and animated images. They produce sketches, plans, scale models, or drawings. Multimedia designers are responsible for designing props, sets, and costumes, directing set assistants on design interpretations, and advising on other areas of technical production such as lighting and sound to ensure the production set closely resembles their designs. The job of the multimedia designer requires imagination and creativity combined with technical expertise in applying a wide range of software applications.

Multimedia design jobs can be found in career fields such as television or film production, audio production, set design, animation, and many other multimedia fields. Jobs in the multimedia design field tend to be competitive, so it is important to choose a Multimedia Design program that offers thorough training and a lot of hands-on practice.

Web Designer

Web designers play a key role in the development of a website, creating the pages, layout, and graphics for web pages. Web designers also design and develop the navigation design and structure of a site. A web designer must also make decisions regarding what content is included on a web page, where graphics, content, navigation, etc. are placed, and ensure continuity from one web page to the next. The requirements of a web designing job involve - skill and training in computer graphics, graphic design, and the latest computer and Internet technology.

The growing need for talented web designers in today's multimedia industry has led to substantial employment growth during recent years. Well-trained web designers are and will continue to be in high demand. Web design training is preparation for jobs in areas such as advertising, entertainment, web development, multimedia design, or e-commerce.



Logo Designer

A logo is a sketched or graphically designed symbol arranged in a unique way, with distinct colors, shapes, and designs to represent a company, product, organization, agency, or service. A logo is more than just a graphic symbol; it is a brand identity image of a company or product. A logo is a tangible concept that provides a company with a visual image, and that promotes recognition by consumers. Companies spend a lot of money updating and implementing logos in order to appear modern and innovative.

Job opportunities for graphic designers looking to design company logos can be vast. Most companies turn to local graphic design firms or advertising agencies to design their logos for them. So many corporations, products, services, agencies, and other organizations use a logo to represent their image that having a unique, memorable logo becomes very important. A logo is what helps customers remember the company or product, and is often what brings them back.

Brand Identity Designer

Another career option for graphic designer graduates is brand identity positions. Brand identity is more intricate than logo creation. A brand identity design is the visual element that represents how a company wants to be seen; it is the company's visual identity or "image." A company's brand identity is integrated throughout all elements of a company's materials such as business cards, stationary, media advertising, promotions, etc., and can be represented through a unique logo or signage. Brand identity design helps consumers remember the company, and is often what brings them back. The right brand identity design can be the company's strongest marketing tool as it translates the values, and strategic vision of a company into a consistent image that consumers become familiar with.

In order to maintain consistency in their values and company goals, but also evolve with trends in design, many organizations hire an in-house brand identity designer, or work with a brand identity design firm or advertising agency to create suitable brand designs for the image they want to convey. The brand designer provides new and innovative ways to combine images and words to express the main message of a company. This often involves modernizing the visual image of the company from time to time in terms of logo, tagline, typography, color palette, design, etc., while remaining close to the core of the brand and what it stands for.

Flash Designer

Flash is a multimedia graphics program designed specifically for use on the web. Flash is a tool for creating interactive and animated websites using vector and raster graphics which enable the graphics to be scaled to any size without losing clarity or quality. The flash designer job description can vary from company to company. Training courses in Flash teach you how to create and customize dozens of different effects including text, navigation animation, video, and audio.

Today, Flash is becoming even more popular and widely used than ever before as it delivers a broader scope of tools for a web designer. Becoming a certified Flash designer is the best way to pursue a career in this field and ensure potential clients that you have the skills necessary to perform the task.

Creative/Art Director

work artists, Creative/art directors are in charge of a creative team that produces artwork to be displayed on television, billboards, the Internet, or in magazines. Some would consider them to be advertising graphic design jobs, because they hand in hand with marketing. A creative team usually consists of graphic designers, photographers, copywriters, and a production staff. Art directors ensure that each member of the creative team completes their work on time and to the client's satisfaction. Although most of an art director's time is spent performing supervisory and administrative work, advanced training in graphic design is still required as art directors often do some of the artwork and designing themselves.

Employment opportunities for art directors are often available through advertising agencies, magazines and newspapers, public relations firms, and manufacturers. Many art directors are also self-employed or freelance, which means that there are both in house graphic design jobs available or they can create their own company.

Photo Editing/Photoshop Artist

When considering careers with graphic design degree you can't leave out photo-editing. A number of large ecommerce companies have a need for a product photographer. For those who show an interest, photo-editing software can play a critical role. Photo-editing software allows users to take digital photographs, or digital images and manipulate, crop, and color-correct them. Photoshop photo-editing software is one of the most well-known and widely-used software among graphic designers, photographers, photo editors, interior designers, and engineers. Nearly every professional photographer or photo editor, ranging from beginner to highly experienced, uses Photoshop to edit and enhance his or her work. As you can image, careers using Photoshop encompass just about every job openings for graphic designers.

There are training courses available to teach people how to use Photoshop, and its different prescribed tools and techniques. Through training in Photoshop you will learn to manipulate and customize images, as well as create compositions of several layers, design graphics with high resolution, manage color at the pixel level, and use scanners, printers, and photo CDs. You will also learn how to scan old photos and slides, as well as how to repair damaged photos using Photoshop, which can be a good talking point when interviewing for graphic design openings.

Layout Artist

A layout artist designs the structure and layout of images and text in a pleasing format for printed media. This can include magazine work, brochures, flyers, books, CD booklets, and posters. Layout artists are responsible for ensuring that images are arranged in a way that is pleasing to the eye, and directs the reader in the right flow or direction. Layout artists must ensure that the typeface chosen is good for long term reading without making the eyes tired. They also arrange photos in a way that is pleasing to the eye, and directs the reader in the right flow or direction.

Layout designers are often employed at advertising agencies, magazines and newspapers, or public relations firms. There is a strong demand for in-house layout artists and freelance layout artists.



Top Graphic Design Movies

Graphic designers draw inspiration from many sources. Watching spectacular and visually appealing graphic design movies is one of the best ways to take creativity to the next level. Web design documentaries, feature films, or real-life stories can trigger inspiration and result in creating something new.

The following are some of the top films meant to provide mental stimulation and give an urge to create. Presented movies for designers have more of an art-house feel, profound plot lines framed in whimsical representation.



**Helvetica, Objectified &
Urbanized Trilogy
Graphic Design Movies**

The best web design documentaries trilogy of all times – "Helvetica", "Objectified", and "Urbanized" created by Gary Hustwit cover the ins and outs of typography, industrial design and urban planning. Helvetica, a critically acclaimed movie, tells the story of Helvetica typeface in a ravishing manner. Apart from Helvetica insights, the film covers the typography principles, so it is crucial to watch for designers involved in font creation. Without a doubt, typography is a major part of human culture, and fonts are not just letters. The trilogy director Gary Hustwit believes that fonts have huge stories and prominent personalities behind them. The other documentaries, Objectified and Urbanized, focus more on design in the era of technical progress.

"Eames: The Architect and the Painter" is an absolute must for photographers, architects and furniture designers seeking inspiration. The documentary is one of the best graphic design movies. It tells about personal and professional lives of industrial design visionaries Charles and Ray Eames. Working in different directions, these men managed to make an impact on American culture. Whether it's filmmaking, furniture or toy manufacturing, the couple created artifacts viewed by many as the greatest design influences.

**Eames:
The Architect &
The Painter**



**EXIT THROUGH
THE GIFT SHOP**

"Exit Through the Gift Shop" is a mind-blowing design movie for illustrators delivered by Banksy, one of the most mysterious street art figures until recently. It is in many ways a self-referential work of art. The protagonist, Thierry Guetta, is a French immigrant residing in LA, and obsessed with street art and Banksy in particular. In spite of being not directly related to illustration, this film is essential to designers.



This is a must-see movie for designers in the ad industry. The documentary uncovers the hidden aspects of iconic advertising campaigns creation. "Just do it," "Think different," and "Got Milk?" - All of them made significant resonance in the media. "Art and Copy" includes interviews with creative managers of the mentioned campaigns sharing their inspiration and ideas. A profound research of design, commerce and human psychology, the movie helps to understand why masses are moved by messages delivered by marketing campaigns.

ART AND COPY



Watchmen

Based on Alan Moore's graphic series, the "Watchmen" movie is a dark superhero saga, set in an alternate history in the year 1985. The universe of the film features several storylines and stuns with visually appealing elements and beautifully portrayed characters. Being one of the best examples of a complex graphic novel translated into film, this is a must-see movie for all aspiring comic artists.

"Drew: The Man Behind the Poster" tells the story of Drew Struzan, one of the biggest influencers in movie poster history. He illustrated the promotional posters for iconic movies like Indiana Jones, Back to the Future, and the original Star Wars trilogy. Also, Drew Struzan happens to be the man behind multiple books and album covers.

Drew: The Man Behind The Poster

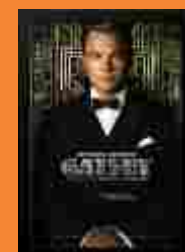


Ex Machina

Dubbed by Rotten Tomatoes as a stylish and cerebral thriller, "Ex Machina" is a beautiful film about human-machine interaction and artificial intelligence. Beautiful landscapes intertwined with hi-tech interior design, human genius and madness – all of it keeps viewers excited until the last minute. Ex Machina is going to be a great pick for interior designers, hi-tech design enthusiasts and adepts of technical progress.

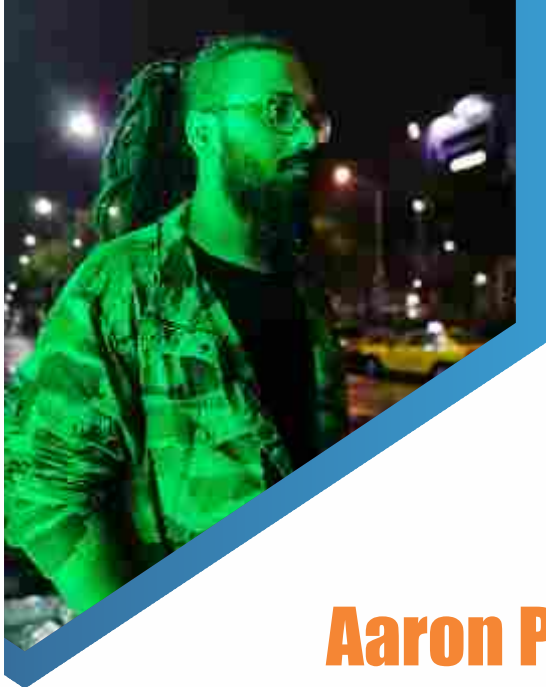
"The Great Gatsby 2013" rendition conveys the epoch of the roaring 20's in a truly breath-taking manner. Careless lifestyles of the rich and famous are wrapped in a stunning video sequence. Artists and designers fascinated by the art nouveau period will appreciate this movie as a historical reference and a great source of inspiration.

The Great Gatsby



Interstellar

Christopher Nolan's "Interstellar" is one of the best sci-fi movies that managed to unite aesthetics and physics incredibly. Graphic designers inspired by astronomy and a cosmic advance of humanity. The movie presents astounding space imagery, exceptional visual depiction of an astrophysical anomaly, inhabitable cosmic worlds. It is an almost three hours of mind-blowing visuals and a plot addressing eternal human values.



Aaron Pinto

Graphic Designer / Illustrator

Q. You are working with MTV and Viacom on designs for various programs and also do freelance work. What do you enjoy the most?

A. I was working with MTV India till February of this year. I quit my job to pursue life as an Individual artist and musician. Figured the time had come for me to work for myself and put out my ideas as opposed to working for someone else. Very grateful to MTV though. I got to work on a whole bunch of cool stuff and learnt a lot more cooler stuff in the process.

Q. Do you have a specific process while starting a new project?

A. Nowadays I work a lot with the music scene. But this process works for other clients too. I always like to listen to a band's music before I commit to working with them. I must enjoy the music to be able to give them the best possible output. Once I'm convinced of that bit, I sit with the band and try understanding their concept and what they are looking for. Most of the time, bands have a very specific idea, which makes life a little easier, but sometimes I am given complete freedom to execute their vision (those projects usually come out boss!).

I then go through all the lyrics and music multiple times to completely understand and immerse myself in the vibe of the band. I also try not to constrain myself by sticking to any particular style. I try and adapt to the music and the imagery that would be best suited for the band.

I always finish the linework first, and believe every artwork should look good in black in white before I take it into color. That's pretty much all that is there to this.

Q. What will your advice be to young aspirants who want to pursue graphic design as a career?

A. Find your style and keep at it. There's a lot of art out there, find your voice and be true to it. It pays off in the end if you're true to it. Real recognizes Real.

Q. Did you ever plan on becoming a graphic designer? How did your journey begin?

A. I actually never planned on being a Graphic Designer/Illustrator. It happened by chance, I guess. I had just finished college and my friend asked me if I'd like to intern at MTV. I wasn't really doing anything else at the time, so I said sure. I started off as an intern on a few short-format and music related shows, but a year into it, I realized this wasn't what I wanted to do and I was looking to quit. By that time two of the design leads there saw that I had a little potential and offered me a job in their department instead and that was an alternative worth pursuing, the quitting could wait. It was one of the best decisions I've taken in my life. Forever grateful to them and now they are also my closest friends. Shoutout to Saif Raza and Avinash Jai Singh for helping me unlock this skill set I never knew I had. I am also completely self-taught in this field, never had any formal training, so that's a win I think. Started from the bottom, now we here!

Q. How will you describe your designs and illustrations? Where does your inspiration come from for such designs?

A. Bright colors for depressing topics is how I describe my work. I was always exposed to a lot more pop culture in Doha as compared to Bombay, which only had Doordarshan for the longest time. There I was watching some of the best cartoons, video games, comics and toys... I think that stuff shaped me the most. All my work has some subliminal reference to something or the other that I loved growing up. The 90'S in general played a huge role in my design sensibilities. Music however is my number one source of inspiration. My mood and aesthetic for every piece totally depends on what I'm feeling and the music I am listening to at that point has a big role in the final product.



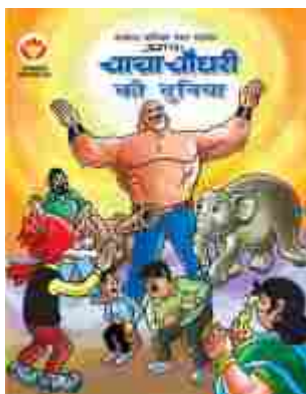
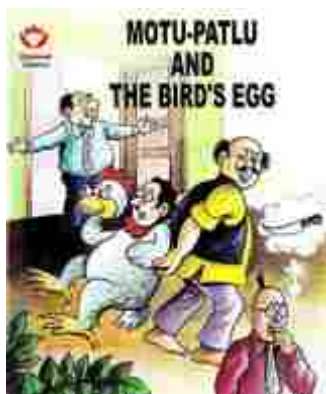


Gulshan Rai

Founder & Managing Director - Diamond Comics

Q. How do you stay abreast of the latest trends in graphic design?

A. Not to sound otherwise, but, we do not follow, we create our own legacy which others can follow, has been my motto since day 1. We have since inception, closely followed and listened to our true backbone i.e our consumers, and work hard to deliver their needs. We realized that the mass market works very differently from the mainstream market, where simple presentation of content is king. Hence, we did not get influenced by the trends that came and went by, from edgy illustrations, to black and white, to dark themes, to mature illustrations. We remained simple.



Q. Where do you get your inspiration from for the stories and characters of your comics?

A. Our inspiration comes from the real world we live in. We have 64 different individual comic and cartoon characters, which were developed over the years influenced by changing trends, demographics, sensibilities and locality. For example, Pinki is a naughty and innocent but very talkative 5-6yr old girl, Ankur is a quiet but very wise 5-6yr old boy, Jozi is a soft-hearted and quiet pre-teen, Billoo has just entered his teens, is naughty and playful, and every mother in India can relate to these 4 children. Their different natures exist in every Indian home. Piklu is a naughty monkey who has a mind of his own. Tauji and Rumjhum take the reader to a magical world and its mysticism. Rajan (a Hindu) and Iqbal

(his Muslim best-friend) solve interesting crimes with their wit and common sense. We started this series to foster love and harmony after the infamous communal riots in Kashmir and U.P. It became a raging success, spreading the message of unity and brotherhood that "we are not each other's enemy, our real enemy is this hatred." Manglu Madari spreads his magic wherever he goes with his monkey, magic carpet and damru. There is a Chaudhary in every village, gram and panchayat, who is regarded as the wisest of all in every community. Everyone looks up to him and before problems go out of hands, he solves them amicably. Combine this Chaudhary with wit, humour, a mind that works faster than the computer, a jumbo-size hero for companion, a fiery yet loving firecracker of a wife, and a naughty mongrel dog as pet, and lo - Chacha Chaudhary is born.

Q. During the initial stages, did you ever think that "Diamond Comics" will be the biggest comic publishing group in India?

A. Going forward with this vision, we took the next step in the world of children's books, and established Diamond Comics. It was set to become the first Indian Comic Book Publishing venture, designed completely around the sensibilities of children, with local stories and local characters to provide a new release for children for entertainment, while traveling, in-between school and play, and in their free leisure time. In 1982, a study was announced nationally on radio A.I.R., that India now needs more toilets because not only children but adults have begun spending more time in the mornings in their toilets, thanks to Diamond Comics. This national joke made our tag-line "Diamond Comics - 8 se 80 saal ke bacchon ke liye...", and strengthened our belief that Diamond Comics' reign at the top was forever.

Q. How has your journey been so far and what will you say is your biggest accomplishment?

A. God has been kind and has handsomely rewarded us with success in all our ventures. Getting so much love from each and every piece of real estate not only in India, but of Indians who are now settled in other countries, swells our hearts with pride and makes all our hard-work over the years all the more worthwhile. Thousands of post-cards and hand-made greeting-cards raining in every month expressing their love for diamond comics till early 2005, and emails and E-cards after the Y2K Boom, and now over all the popular social media digital platforms where we exist, this overwhelming love from our fans has been my biggest achievement.

Q. How do you think that the comic industry in India has evolved over the years?

A. The evolution has been very progressive. The Television revolution in the 90's, Dot Com Boom in the 2000's, Multiplex and Bollywood Boom in 2010's, Laptop/Tablet Boom in the 2015's, and the current social media boom and mobile internet revolution, nothing has been able to affect the love for pure localized entertainment and content. Only the market dynamics has changed, and the way of delivering this content has evolved. We are abreast with every new development from the word go and have embraced every changing market dynamics with open arms. Today, in India Physical comics outsell Digital comics. Digital Comics, Light Animation GIF's, Educational Digital Games, Purpose-driven Animation, Education and Entertainment through Virtual Reality, and V.R. as a whole new dynamic medium, will be the future in the coming years, but Physical Comics will be having their loyal hard-core reader base intact.



SAUMIN PATEL

Illustrator

Q. What has been your greatest challenge so far while pursuing your career as an illustrator?

A. So far the biggest challenge has been to allot time for personal projects in between ongoing commissioned work. I have been working on various comic book projects which are short 20 page books to two or four issues of a comic. These could be a very laborious process of breaking down stories into thumbnails to pencils and then inks and colours. While one project is on, it becomes really tough to find time for anything else. Many of my personal projects are locked up as sketches and notes in multiple sketchbooks and I want to keep working on those as I get time. This has been a tough task. So far I have managed to self-publish one volume of my erotic fantasy artworks – Kaamotsav. There is a pile of sketches for the next volume but I haven't got around to working on the refining of those.

Also since most of my commissioned work is all digital, I am looking to work on some part of it as analogue art simple pencil and watercolours on paper. Finding time to learn by working has been tough.

Q. Who or what is your inspiration behind your work and why?

A. There are simply too many names but if I have to put across just a basic map of inspiration then Gustav Klimt, Mike Mignola, Alphonse Mucha, Adam Hughes, Caravaggio, Toppi and Moebius would be just the top core masters. Besides these there are plenty of film makers whose approach and work I really adore. Mainly Terry Gilliam, Guillermo Del Toro, Sergio Leone and Tarsem Singh are there along with Kubrick, Spielberg and Hitchcock. Basically I like the vastness of space and characters in their work. In terms of writers Roald Dahl, Ray Bradbury, Frank Herbert and H P Lovecraft have been more fun to dive into.

Q. What are the aspects you keep in mind while designing?

A. Mostly Story and Storytelling are two key aspects besides the time and format where the art is going to be used.

Q. Who according to you is a top class illustrator? What makes them the best?

A. I think right now some really exciting illustration work is happening here in India. There are a bunch of really talented artists who are putting out some really awesome work. Any

illustrator working on a specific kind of commercial project and putting out inspiring imagery would be a top class illustrator as he/she is doing full justice to the assignment given to them and unleashing awesomeness for the viewers to enjoy.

In terms of comics Mukesh Singh is light-years ahead and class apart. No one or nothing comes closer to what he can imagine or create.

Rajiv Ipe and Priya Kurian are masters of observation. Their characters are full of stories and are simply amazing distilled versions of the daily people we see around.

Harshwardhan Kadam has been creating some really prolific mural work and enriching the public spaces with his spark of imagination.

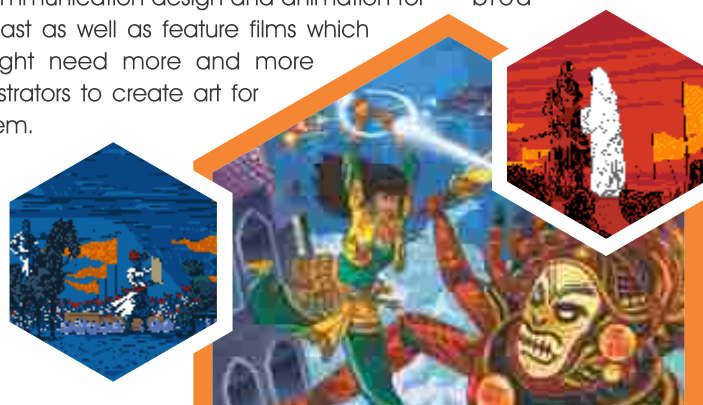
Overall I feel currently is a great time for visual artists and we have some really awesome artists creating a fairly inspiring body of work already. A lot of them are top notch and their inspiring work makes them the best.

Q. What in your opinion should be done to popularize illustration as a career in the country? Where do you see the art in 5 years?

A. I have always believed that any art form or artist that peaks his/her or collective performance needs highly supportive patrons. When people visit Italy and get dazzled by the sculptures and painting, they must also realise the unlimited flow of money which was poured in to create that body of work by individuals and the church. The difference between Picasso and Dali is that Dali had a bunch of rich people supporting his work while no one bought a single painting of Picasso when he was alive.

My thought is that first state governments and central governments must get some of the best artists to illustrate for their school text books. There cannot be anything more inspiring than having a text book with really inviting and appealing art. I distinctively remember when we were in standard 3 to 5 our English text books had Mario Miranda's incredible illustrations, Maths textbooks were richly illustrated by S.D. Phednis's humorous art. This could have great and deep impact on not just learning but overall visual education of kids everywhere. Now in the time of high speed internet penetrating our smallest of villages and people having access to some of the best art created in films, series and otherwise our text books are an eyesore. They are dirty and clumsy books which are non-inspiring. We need to find a way to fix this. This will surely popularise illustration work at great level. We have highly skilled illustrators already putting out some great work. We need to find a way to connect the patron which in this case is the government to the artist and some great results could come out of it.

Illustrations are fairly in use these days and it will keep getting used even more. Over next few years I think there will be a better streamlining of its use across mediums. Mainly for communication design and animation for broadcast as well as feature films which might need more and more illustrators to create art for them.



**"With Great Power Comes
Great Responsibility."**

-Stan Lee (1922-2018)



**Media & Entertainment
Skills Council pays tribute
to the legendary writer,
editor and publisher STAN
LEE who was responsible for
iconic characters like
Spider-Man, the X-Men, Thor,
Iron Man, Black Panther and
the Fantastic Four**

Vinci Raj

Creative Director & Illustrator



Q. How did your interest in creating new and innovative design, ads and films begin?

A- I never considered myself to be a creative person, but I used to draw as a kid. I continued painting even when I was doing my MBA and I recall trying to think of different ideas and apply my thoughts to creative problem solving. After a point I realized that management wasn't my forte and wanted to get into a creative field like advertising. To pursue my dream, I applied for another masters program called Visual Communication in Loyola College, Chennai. Post my Masters I worked in various advertising agencies, most notably, JWT, RK Swamy, O&M, Mudra and FCB Ulka where I learnt to apply my creative ideas into brands and social awareness campaigns. This path eventually led me towards ad films where I was giving creative direction and also directed a few commercials.

Q. You have come a long way in your career and have also faced huge setbacks. What has been your source of inspiration through all of it?

A- I believe that every day is a new day and whatever I do is an opportunity to start fresh. I want to leave a legacy of work which will stay for a long time and be useful for other.

Q. You've designed posters for the films of one of the biggest superstars in the world, Rajinikanth. How has your experience been?

A- After a huge setback in my life "Kabali" came into picture and made me realize that I could bounce back. I am a huge fan of Thalaivar (Rajinikanth sir) and love him. While working with him, I visualized and imagined every move and idea from the point of view of a fan and that is what is reflected in the posters. I was very excited to meet him in person for the first time and was amazed at how much of a director's actor he is. He is always looking to learn, and during the shoot he was improvising and constantly seeking feedback with child-like enthusiasm. Even when I said a shot was good enough, he would keep improvising and giving me extra shots! I think one valuable lesson I learn and what all of us should learn from a man of his stature is how down-to-earth he is. That is Rajinikanth.

Q. While starting out your career, did you ever think that you would win Cannes awards for your ad campaigns?



A. When I started my career, I was completely oblivious to awards in the industry. When I was working with R K Swamy, I was taken to GoaFest, which is a prestigious award festival in India. At first, I was just enjoying the trip and having a good time with my colleagues, but in the evening when the actual awards ceremony took place and I saw awards being given out for some amazing work, I felt really bad about what I was doing with myself. I knew I had the potential to do good work and remember telling my friends that I would also return and win

an award here. I did return next year and won an award at GoaFest. The same year Cannes happened, and I won two awards, which was a very happy surprise for me, and I was especially happy that I won an award for a public service campaign.

Q. What in your opinion is the most important aspect for a successful career in this field?

A. First things first, I believe that one should be down-to-earth. Think every day is Day 1 and a new start for you, just like your first day of career. Bring that energy and enthusiasm to your work. Also, there should be common sense in the creative thinking and ideation. Always believe nothing is big or small, be it people or your work, everyone is equal. Never think that your work is not good enough and don't judge yourself. Be positive always.

Q. What has been your favorite project so far and why?

A. "Good Road" is one of my favorite projects and it is also a public service campaign. It was a campaign where we created a prototype of a helmet, where the bike would only start if the helmet was worn; this was way back in 2008-09. It won a Spike Asia award in Singapore as well. I feel that it is one of my favorite campaign which I have done to help the society. I kept the design open for all to use and I have seen it being implemented in some countries as well. I hope it soon catches up all across the world. I feel through my idea I have helped save a few valuable life on this earth. Again, 'Don't talk while you drive' campaign, which won the Cannes, is close to my heart. Any campaign that I have done for the society brings great joy to me.



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Andrey Ermakov & Olga Minaeva

Experts, Graphic Design
Technology, WorldSkills,
Russia

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Q. How did your interest begin in the field of Graphic Design? Was it difficult to make a name for yourself in this field?

A. I started my career as a Physics teacher. When I moved to Moscow I started working at a school where I had to teach my students IT technology. In parallel I started to learn some IT courses (media technology). It was the beginning of my interest in the field of graphic design. Designer is the point of the process for the evolution. In my opinion the most difficult thing is understanding the way of the future evolution – it's a secret which every designer must feel inside him/herself.

Q. How has your experience been in the years you've been a part of WorldSkills?

A. It was February 2014, Russia just joined the WorldSkills competition. I took part with my colleague Olga Minaeva for the first time in the WorldSkills standards championship but it was not in the graphic design field. Later on, it became interesting to us and specializing in the field of design, we came out with a proposal to organize the competition of graphic design in Russia. As you can see, we are still at the helm of the development of this competition and we want to make every effort for the best results in the field of training and education of Russian students.

Q. How was your experience participating in IndiaSkills 2018? What do you think of the Indian participants?

A. First of all, we would like to thank IndiaSkills for inviting us to participate in the national championship. During the competition, we saw how responsible all the participants of the championship were and how organized the event was. As for the participants, I remember the championship that we held in Moscow in 2017 as part of a friendly exchange of experience between countries, including the Indian team. Even then, I noticed that the training of participants in India deserves the respect and recognition of the talents of young professionals.

Q. What according to you is the most important quality of a graphic designer? What do you look for in a design?

A. My opinion is that the highest quality in design is the uniqueness and uniqueness of the presentation of the idea. Designer's skill is the ability to create a picture that is able to embody the whole range of emotions that a person can experience even while looking at a visual. This is what we are doing in our country, we are learning to transform our emotions into a visual environment for the comfortable life of people.

Q. What do you think about the Graphic Design industry in India? If given an opportunity would you work here?

A. During the championship, we met with very talented designers, we discussed a lot of different ideas and technologies in the field of graphic design both in Russia and in India. India is able to bring up excellent professionals in their field who are useful not only to the country, but also to the world; and as I see from social networks you are already doing it! As for the idea of working, I am not ready to answer unequivocally, but I would be interested in sharing experience with Indian colleagues.

Q. What will your advice be to people who aspire to become a graphic designer?

A. Never stop your growth and development as a person who wants to become a designer. Ideas are in the air, the task is to grab the "tail" of one of these unique thoughts and correctly implement it.



Uday Shetty

CEO, Cornerstone Communications

With over 30 years of advertising industry experience, and after working with Grey and Ogilvy Mr. Uday Shetty founded Cornerstone Communications over 20 years ago and also co-founded Buzzinga Digital. He is high on passion, low on mediocrity and always looking for ways to change the paradigm.



Q. What according to you is the most important quality of a designer?

Ans. I don't look for style. I look for "audacity". I look for passion, I look for energy. I believe audacity is the most important trait for creative people, the power to not be "afraid" of taking the leap of faith

Q. How in your opinion has "Designing" evolved over the years? Do you see it growing bigger with young artists?

Ans. I'm not sure that designing has evolved at all. The internet has made people "lazy". Designing has to evolve for the industry to start creating magic.

Q. What would you say are the career opportunities in this field? How can one improve?

Ans. The career opportunities are huge and will continue to grow bigger. People need to demonstrate passion and energy to flourish in this space. It's a lonely space, with multiple rejections and hence people need to have the courage of their convictions to stay the course.

Q. Would you say that with time and the evolving technology, it has become easier to excel as a graphic designer or has it become more competitive?

Ans. On the contrary, with passage of time and technology, we are creating a pool of mediocrity. It's easy to get stuff of the net, attention spans are short and hence people take the easy way out. As in any industry, the guys who challenge the status quo, the guys who persevere, the guys who reject the traditional, will succeed.

Q. Any advice you would like to give the young talents in this field?

Ans. Advice: Dream and dream the impossible. It's easier to "climb down" from a high than to go up from mediocrity. Challenge the status quo- there are too many people who are happy with things the way they are. Challenge, politely of course, but challenge. Always have passion and learn to adopt audacity.



Shilpa Ranade

Professor, IDC School Of Design, IIT Bombay

The Image and I

During my years as an educator I have been involved with teaching image making in some form or other, to students of Design, specializing in Animation, Visual communication, Interaction design, as also to undergraduate students who are yet to commit to any particular area of Design and are taking first steps in honing skills related to drawing, illustration and image making. The journey has been fulfilling and has also been my own continuing learning ground as a maker of images. Reflecting back on my role I find it has always stood me in good stead to have continually been a practicing illustrator and animator throughout my academic career.

The act of drawing to me has been integral to my life and is much like breathing, something I have felt a natural instinct for and have not needed to make a deliberate attempt to do. My own education in art began in school where I was fortunate enough to encounter enlightened teachers who thought of art as being as important and fundamental to the child as reading, writing and arithmetic. Art was a natural part of the process of schooling; imagery was integrated into the teaching of all subjects making it the thread that connected all the dots on the learning curve. We could then see and express the beauty in numbers, in language, in history, geography, music and science, and in a manner that allowed for free expression. We were never bound by prescribed colouring books and could explore materials and techniques that we wanted to touch and feel and use to discover what art meant to us as individuals.

This exceedingly important foundation led the way towards a formal education in art at undergraduate level where a strong emphasis on discipline, practice and skill paved the way for lifelong empowerment and confidence in the act of image making, exploration and experimentation, to find a unique voice that spoke with conviction, in a visual language that was one's own. The teacher as an inspiration was something that stayed and became the guiding principle in my own interaction with students. I had to be a vigorously practicing image-maker to be able to teach by example and possibly transfer some of my own energies, knowledge and practice to students embarking on their own personal journeys. Illustration has evolved with time; with changes in technology, society and politics. The role of the illustrator is not one of simple representation but has a far-reaching and greater function, import and responsibility. The illustrator has the facility to be able to make skillful images that can communicate in powerful ways but also has an even greater facility as a thought leader, spearheading births of new and developing visual cultures and storytelling experiments.

The image-maker has to be one who can reflect on her or his process and outcomes and nurture an ever-discerning eye that can sift meaningful milestones along their journey from things that don't mark significant progress. Here are some telling reflections by budding image-makers, where they deliberate upon what the act of image making means to their being. To me what is of utmost significance is that each is working in an individual idiom, which is unique, each is deliberating on process, on the semantic aspect of imagery, on the relationship between image-maker and the image taker, on constructing alternate narratives, and most of all in complete awareness of the power and responsibility of the image.

Amruta Rokade



Illustration allows me to express my feelings and moods, which I cannot express any other way. I also feel it is a great way people feel connected, because there are so many aspects in our lives where we find difficulty to communicate but yet they are so close to us. Illustration and visual arts can help shape these different emotions and thoughts.

Lipi Gupta

Growing up in a non-metro city could be a hell of a roller coaster ride on its own. I wish to capture that surreal sense of madness that I experience every time I visit my hometown. From the good old 'hagin dance' to gun fires with orchestra bands in weddings, from emergency signal cutting to various forms of adult education. I wish to capture it all at once and present it in a 'desi' contemporary dish.



Abhishek Soni

Illustration is my inspiration to continue learning different styles and try to create something south Asian people can relate to. Before the period of the internet revolution, people were stuck with very rigid imagery of Indian deities and only wanted certain colors or style of dressing. I work to challenge this thought process and my images hope to inspire them to evolve our culture with modern times rather than holding back.



Shweta Inamdar

Be it sketching or illustrating, or even crafts, isn't always a peaceful activity for me. I would however say that it centers me. It gives me clarity and strength to tackle things around me. The turmoil stays but as the pencil/pen glides down the paper, I feel the friction on the paper through my hands and there is a sense of urgency that takes over. A creation from the human ability that aspires to replicate things around us or arising from pure imagination, on paper, a wish to have that imagery frozen in time, with the unique identity of the person creating it. I particularly enjoy sketching on the streets among bustling people where I can be that one stationary human being who is just tapping into the life of the place and transferring this onto my paper. At that moment, my self and the inanimate things around me, even though stationary, are alive and breathing along with the people rushing around. The sights, the smells, the sounds of that place- there is that much more to the sketch than just a physical sheet of paper. For me, photos pale in front of sketches as they hold more memories that my camera or my diary could.





Divakar Kuppan

I did this artwork as a tribute in art to a play store game named Phase Spur built by my close friend, Bharath. He built the game single handedly right from scratch doing the coding, graphic design, testing everything by himself. He was an extremely passionate person and he had always been an encouragement in my college days.

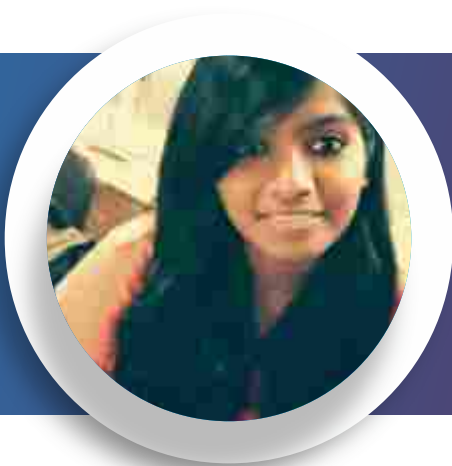
He always told me to have confidence in myself first and that's the first investment that is required for doing anything noteworthy in ones life. I still remember that night, it was 2:30 am, I received a message that he had finally published his game. I stayed up till 5 am making this tribute artwork for his game and shared it with him on social media. My friend called me and he felt very emotional on seeing the artwork that reflected all his struggles and the hard work that he gone through to complete the game project. He felt very relieved and that made me emotional too.

Even on a grand scale, as an artist, that's the exact purpose that my art must serve. Apart from the theory that art must express, I believe art must explore. I personally feel an artist should serve as a beacon of hope for desperate souls; an artist should guide thirsty tongues to the Oasis, after a burning desert day walk. That is what art art can do. Mediums can change, it can be a piece of music, a sculpture, a film, a canvas, a sheet of poetry or even a beautifully decorated birthday cake. The purpose is the same! Art transcends language, borders, religion and even human beings. Art creates us and not vice versa, this is what I believe.



Mrinal Biswas

Illustration is your imagination coming to life. It's like seeing your inner thoughts in person and preserving memories forever. It makes me truly happy because when there is a certain thing that I cannot express through words, I just illustrate them.

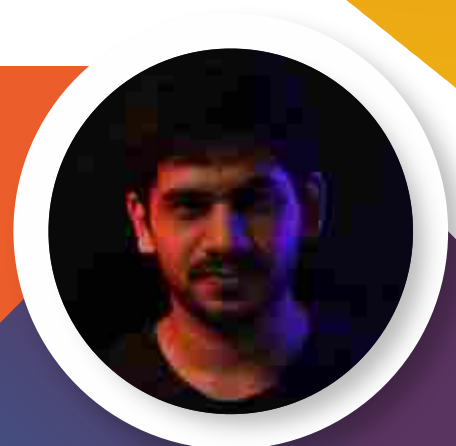


Anindita Mondal

Every time I wake up, I become bound by things. Things like the physics of our world, our limited vocabulary for communication, and our time on this planet. And then I close my eyes and I draw. And within the four boundaries of the pages, I find freedom.

Suyog Khadikar

My illustrations revolve around the idea of conversation, especially when one is not good at expressing things verbally. Be it letters, chirrups or music, whatever fills the silence, works. I don't really know what illustration means to me. I do however know what it does to me. A sense of relaxation, comfort after letting out what was dying to come out. It is always a bonus if someone else relates to the image. Although, I'm not so sure how often that happens.



Deven Sansare

Co-Founder & Chief Creative Officer,

Ferry Wharf Communications LLP (FWC)

Mr. Deven Sansare started his career in journalism before moving to Advertising as a Copywriter. He has worked with Interact+Vision, Contract Advertising, Everest and Euro RSCG (now Havas Worldwide). He later took a sabbatical and worked with Mr. Ram Mohan to research, conceptualize and write an animation series based on oral Indian folk tale which he identified one tale from each Indian state and created the episode structure and the three sutradhars (narrators), Krish, Trish & Baltiboy after whom the series is named. He also consulted with Umbrella Design and Awchat & Olsen Design, before co-founding Ferry Wharf Communications LLP, a Brand Strategy, Design and Advertising firm. He has won numerous advertising awards - Ad Club, Bombay; AAAI; The One Show, New York; New York Festivals; Effies and many more. Mr. Sansare is also the proud winner of Shires Press Short Story Award, Vermont, USA short story published by Penguin India in its anthology, First Proof.



Q. How would you say that the standard of illustrations particularly in the country has evolved over the years?

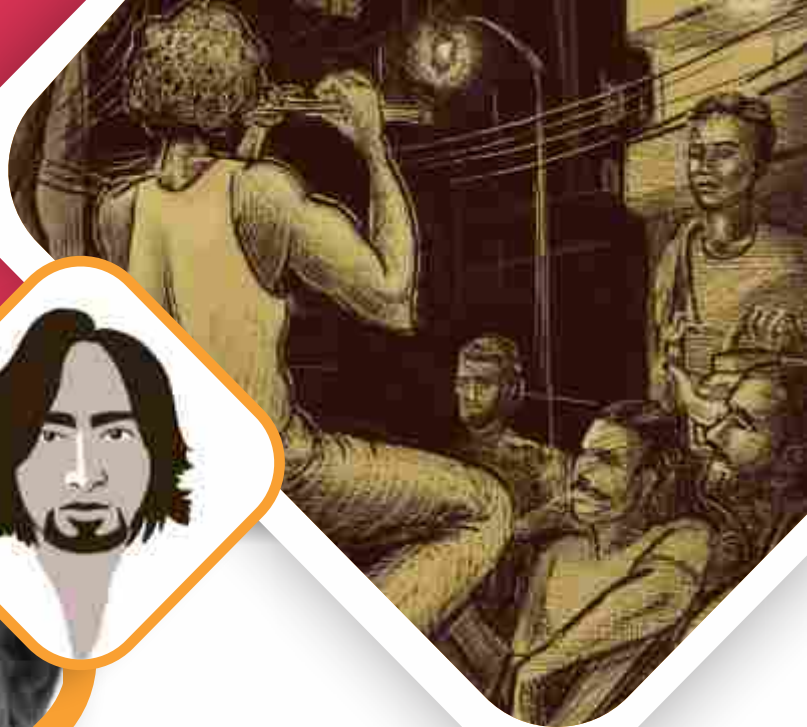
Ans. Historically, illustrations and illustrators have catered to specific demands of the market and that showed in the style and quality. It was either Western influence or school textbook styles that dominated the industry. In advertising, illustration was the country cousin - either recommended to clients who didn't have budgets for photography; or relegated to the back room for TVC storyboards but I think we are sitting on a huge opportunity today. Video is going through the roof now; there is more demand for content than ever and that includes animation for all ages. It is time illustrators grabbed this opportunity with both hands with not just to push the envelope with their work but to create a style or styles that are Indian in ethos.

Q. What advice would you give to aspirants who have a dream of making it big in the industry?

Ans. Study the masters and their styles. Develop a genuine interest in your culture and life around you and study these. Find your style and perfect it. More importantly, find your voice and develop it. The style and medium you will choose will not be unique; but work with the faith that you are unique, and you can bring that uniqueness to the style and/or medium you choose. Use the computer, but don't stop using your hands because your hands are connected to your brain in a way a computer never can.

Salil Sojwal

Independent Creative Consultant



Being a recipient of various awards at festivals through the years, Mr. Salil Sojwal is an early adapter to digital media, and have also served on the Digital jury at Goafest almost every year for the last 10 years. In March 2012 he has also served, at the only international claim of its kind, on the jury for Design and Print Craft at Adfest, Asia in Pattaya, Thailand.

Q. Apart from designing, you also enjoy writing. Do you find any similarities between designing and writing?

Ans. I'd look at it the other way. My initiation into both disciplines has been via the business of advertising. So essentially, it's still all about the same objective: communication and I look at both, design and writing as tools to that end. The similarities for me then, are actually in the way I approach them. A lot of times, this helps in working around problems or challenges, it helps when you're able to see a design problem through a writer's perspective or vice versa. For example, sometimes I'll do the writing bit in software that's meant mainly for design, and simply seeing the words in the right typeface can help with the flow and improve the tone so much.

Q. Do you think that Indian art influences advertisements? If so, how?

Ans. Everything influences advertisements! That's because advertising draws influences from everywhere but that depends on popular contemporary influences in the first place. I think the impact of Indian art on the majority of our society has somewhat diminished, or at least it appears that way to me perhaps because it was more prevalent around me earlier, especially in my formative years. I'd say our design is more influenced by art, but it's not restricted to Indian art alone.

Q. What in your opinion should be done to give bigger and better opportunities to the upcoming designers of the country?

Ans. By whom? Creative people create their own opportunities. They also capitalize on, or waste them themselves. On the upside, the increase in educational options for young designers seems to be on the rise and design as a profession is taken more seriously than it was even 10 years ago. The downside is that too many focus more on the technical aspects like learning software, rather than design thinking.

Q. You have worked in both ad agencies and design firms, which do you prefer?

Ans. I don't really have a preference between these two alternatives. I enjoy working with like-minded people in any kind of discipline.

Q. What type of projects interest you the most and why?

Ans. Illustration is something I really enjoy, I find it therapeutic. So even though it's not my primary strength I try to do one or two a month just because it feels so good and I'm not thinking of it as work.



Mohit Lakhmani

Graphic Designer & Expert, Graphic Design Technology, WorldSkills, India

Q. How has your journey in the industry been so far? Please tell us a little bit about it.

Ans. My passion in 3D design inspired me to start my career as a 3D modeling artist with Sahara India Studio. Likely, after a year, I realized that I am leading a monotonous life and heading nowhere to fruitfulness. I crave to learn new things. To explore life, I decided to take up teaching as a profession which helped me to interact with my students and enhance my skills. While I joined as a 3D design faculty in Mumbai, I got the opportunity to teach graphics too. This helped me to brush up my skills in graphics. Later, I moved to the capital city and started exploring new jobs. Essentially, to stand out from the crowd, I thought of inventing a resume via 3D software. But will it feature the 3D effect? Essentially, no!! After I get a print out of the same, it will have a 2D effect. So, I paper sculptured the Infographic resume and this is what that impressed the creative team in JWT. I earned the job in the company as a Senior Art Director. In addition, with my resume, I got the opportunity to give interview in 'FORBES'.

Q. How important is art and creativity in the field of graphic design technology?

A- We should not see graphic design technology as a field of digital design; it's actually more than that and I prefer to focus primarily on communication design. Graphic design is a skill which helps us to build digital media which in turn assists us to communicate our idea, knowledge and thoughts to present it visually. We are in the era of high-tech information and human brain takes visual information faster. To conclude, communication or you can say graphic design is a medium to spread information clearer and faster in visual form.

Q. If you could claim any one artwork in the world as yours, what would it be?

Ans. That would be the "Love Sculpture" in New York. It was created by artist Robert Indiana.

Q. Where do you see yourself in the future?

Ans. Well!! It's hard to predict, but definitely I would love to see myself as an artist and design enthusiast. I would love curate new products which in turn can help my users to understand things easily and in visual form.

Q. What is the one client experience you will never forget?

Ans. A client's project is not just work; for me, it's a platform through which my skills get enhanced. To understand the ins and outs, I personally meet him/her in office and to get feedbacks as well. While during the visit, a client asked me 'what according to you is a good design'? I explained design theory. Later, he enumerated his philosophy about design. He said "A good design is that which can touch your senses." Wow, the line he said inspired me and has truly changed my life as an artist.



Green Gold

Green Gold Animation Pvt Ltd, is an Indian Animation company, which is widely known for creating Chhota Bheem and Krishna film series and it is at Japan for Toei Cartoon Festival for the anime film The Little Mermaid. Green Gold Animations was founded by Rajiv Chilaka in January 2001, with a dream of building a company which would be the Disney of India. As of now, Green Gold Animations handles various branches of business such as Licensing & Merchandising, Digital Business, Branded Stores, Events and Pictures Green Gold has produced several animated series, beginning with Bongo, Krishna, Krishna & Balram, Chhota Bheem, Vikram Betal, Chorr Police, Mighty Raju, Luv Kushh and Arjun: The Prince of Bali. Super Bheem, a 3D spin-off of Chhota Bheem with super powers has begun as a series of short films and will have its own TV show from 2017.

Green Gold Animations has won numerous awards for its excellence in production and brand management, which includes 4 FICCI Awards, a Business Excellency Award in 2014, Two Licensors of the year awards in 2012 and 2013 and its Founder and CEO, Rajiv Chilaka had won CII Emerging Entrepreneur award for 2011 and many more.

In 2016 Amazon Prime Video acquired the rights of digital streaming from Green Gold Animations.

SERIES

Chhota Bheem series revolves around Bheem and his friends, who lives in the kingdom of Dholakpur. An extremely powerful and laddoo lover, Bheem, along with his friends is a tough competition to any villain, witch or robber who tries to attack and ruin the happiness of Dholakpur. The series is all about action, fun and adventure, sometimes morals as the backdrop. Kalari Kids The thick jungle surrounding Kalaripuram holds many magical secrets, which keeps the evildoers out. A legendary Guru once discovered that the magic could be channelized through Kalari. Hence, he passed on this secret to his sons who now preach the Kalari Kids. The kids follow the lives of the two Gurus and their contrasting ideologies. Mighty Raju An Apple a day keeps the doctor away; but if Mighty Raju eats it, he keeps the villains away. Raju is a normal school goer to Aryanagar, but he is Mighty Raju, to his fans and the villains. This kid is relatable to any child who dreams of being a super hero.

Luv Kush is a mythology-based series, which revolves around the smart and energetic brothers (sons of Ram), who excel at archery and sword fighting. The stories are seasoned with action and adventure involving imaginative plots and stunning locations. Krishna Balram Krishna Balram focuses on Lord Krishna and his elder brother Balram's life with his friends and Radha in Vrindavan, Gokul and Barshana village. Krishna and Balram are always having fun, be it playing pranks on the unsuspecting gopis, stealing butter or destroying any demon that was sent to kill Krishna by his evil uncle Kansa.





THEATRICALS

Chhota Bheem and the Curse of Damyaan

The 'Book of Magi' with a curse of confinement blesses Damyaan to be immortal. To escape from the curse, he lures Raja Indravarma with a map to the City of Gold. Raja sets Damyaan free who puts Chhota Bheem and his friends in prison. Santrik reveals to them the way to destroy Damyaan.

Chhota Bheem and the Throne of Bali

The King of Bali invites Chhota Bheem and his friends to attend the coronation of the state's prince. Here, the kids find that a powerful witch named Rangda and her magical army captures the state. So, they attempt to save the people of Bali from Rangda's black magic. Meanwhile, Rangda causes destruction and diseases in Bali. The village girls Aci and Ayu help Chhota Bheem and his friends to save Bali from Rangda.



Chhota Bheem Himalayan Adventure

Chhota Bheem and his friends set out for a vacation to Manali where they intend to play adventurous sports in the snow clad mountains of the Himalayas. In Manali, the powerful & conniving Hidimbak with his smart nephew Ghatto and a group of strong goons plan to loot the kingdom and usurp the throne. Fed up of Hidimbak, the King of Manali commands to capture him, Chhota Bheem and his friends along with the soldiers capture the evildoer.

Mighty Raju Rio Calling

Mighty Raju and Rio Calling is a story about Raju's wits and powers that were put to test in a face-off against nasty soccer rivals, gun-toting Mafia dons and deadly Capoeira fighters. The story opens with Mighty and his family traveling to Rio. The family settles down there and Raju is admitted to a school. Here, the kids bully him for lacking soccer skills. Raju befriends Maira, the daughter of Don Pedro, the Don of Rio. He thereafter begins to experience strange phenomenon that make him lose his superpowers for a short period of time. Mighty Raju learns to play football and his team reaches the finals of the inter-school tournament, tackling the villains that surround him, through his journey in Rio.



GREEN GOLD LICENSING & MERCHANDISE



Today, there are more than 4000 product SKUs available under Chhota Bheem license. Brands like Unilever, ITC, Pepsodent, Del Monte and many others have always banked on Chhota Bheem for the success of their products!

Green Gold has a strong hold on distribution and works closely with modern retail and e-commerce along with traditional channels. Green Gold also operates 20+ exclusive "Green Gold stores" across India and also has an online store at

Green Gold's merchandise is sold across all major cities in India and is available extensively in mega stores such as Hamleys, Shoppers Stop, Landmark, Big Bazaar, Hypercity, Reliance Trends, Lifestyle etc,

Green Gold Animation, riding on the popularity of its intellectual properties (IP) such as Chhota Bheem, Mighty Raju, Chorr Police and Luv Kushh and the Krishna Balram series has a well-established Licensing and Merchandising (L&M) business. Green Gold is the first Indian animation company to have successfully monetized its IPs beyond Television. With revenues contributing to more than 40% of Green Gold overall business, L&M is one of the key business verticals. Set up in 2008 with a sales and distribution network across India, the business has been growing at more than 200% YOY.

Having started with comic books followed by home video, apparel, stationery and gifts, Green Gold Licensing & Merchandising (India) Pvt. Ltd. (GGLMIPL) has more than 60 product categories in kids merchandise and 1000 Stock Keeping Units (SKUs) to its credit. GGLMIPL is the first Indian company to have licensed an original Indian kids property for developing and retailing product merchandise. It has successfully licensed "Chhota Bheem" for various product categories such as energy drinks, ceiling fans, school bags, home decor, raincoats, umbrellas, sticker products, comic books in Hindi, Assamese, Bengali & Malayalam, Board Games & Puzzles, Confectionery items, Birthday Packs and Novelties, with many more categories in the pipeline. Other IPs, such as Mighty Raju is adding up to the coveted list all the time.

STYLE GUIDES

Green Gold Animation has expanded its universe gigantically by extending its characters to different shows and collaborations. Famous characters of our intellectual property Chhota Bheem, such as Bheem and Raju, have expedited their journey of becoming parallel versions of themselves, yet retaining their super hero traits. Apart from the bibles of each show, Style Guides have been developed to enhance the character and their reflexes towards the environment. Understanding that no peculiar character resembles another; their actions, reactions, poses, defense styles, acting and attitude have been defined well by creating Style guides prior to the production of a show. Not just for portraying the characters realm, style guides also help in enhancing the visual style and output of the show.

Style Guides are specifically designed for licensees too, where they are offered with a lot of templates, palettes and designs from which they can choose from. Style Guides serve as a purpose of reference and a guided approach to brands to customize their licensed product.

Annie Napoleon

Creative Director, McCann WorldGroup

Annie Napoleon joined St. Stephen's for Physics and then left to pursue Design at the National Institute of Design, Ahmedabad where she graduated in Communication Design with a specialization in Film and Video. After college, she worked as a freelance film director and did Set Design for Television before joining the Advertising world.



Q. What inspired you to dive into such a creative field? Did you struggle to make it big in the industry?

Ans. Always felt the need of expressing ideas and emotions and the creative field was the perfect playground for it. Every industry has its struggle. Keep at what you love and you'll get there.

Q. What advice would you give to aspirants who have a dream of making it big in the advertising world?

Ans. Advertising is all about ideas. Don't ever get comfortable, keep experimenting, do a lot of personal creative projects to boost your creativity and keep yourself updated.

Q. Has internet fueled the fire of creativity in people or is it otherwise? What is your opinion?

Ans. The internet is vast oasis of information. It can fire your creativity but complete dependency on anything is always a handicap.

Q. How would you describe the advertising industry of the country?

Ans. The advertising industry of India has some of the best creative minds of the country. As an innovative industry it must and will keep revolutionizing itself to emerge a leader.

Q. What attracts you in an advertisement? What according to you is the most important aspect of it?

Ans. The idea. With the pace at which we are bombarded with information how does one do something that will catch attention of the masses? It's getting more difficult than ever and it all rests on the spark of an idea.



Lee Troxell

Expert, Graphic Design
Technology, WorldSkills,
USA



Lee Troxell has been a successful advertising professional, graphic designer and educator for over 26 years. He has worked with a wide variety of advertising and media agencies, printing companies, non-profit organizations, higher education institutions, newspapers and businesses, providing web and graphic design and marketing expertise. Mr. Troxell is also an accomplished illustrator having illustrated several children's books and medical textbooks. He possesses a degree in Media and Advertising arts with a business specialization. Currently, in addition owning TroxellMedia, he is the Digital Design instructor at the Advanced Technology Center in Virginia Beach and serves as the national chairman for the SkillsUSA Advertising Design Technical Committee, and is the United States Technical Expert for Graphic Design Technology and will be participating in WorldSkills Asia and WorldSkills Kazan in 2019.

Q. Aside from being the owner of TroxellMedia, you also teach Digital Design. What interested you towards teaching?

Ans. My main interest in teaching is that it allows me to give something back to the field of study and career that has given me so much. I believe that all of us have a responsibility to help guide the next generation of designers in a positive way. When I was a student, my teachers helped me to learn not only the fundamentals of graphic design, but they also helped to nurture in me a lifelong love of learning. It is my hope that I also pass this along to my students.

Q. What is your dream project and why?

Ans. My favorite projects center around branding. I find it very exciting to help shape the brand of a company. Whether it is a new company just starting out, or whether it is an existing company looking to re-brand itself, there is nothing that I enjoy more. Branding involves so much more than just logo design. It involves helping to set the tone and vision for how a business presents itself, not only to its customers, but also to its employees and vendors. Great branding can help to create either the success or failure of a business.

Q. What do you think of the Graphic Design scene in India? Where do you think is the scope for improvement?

Ans. From my perspective in the United States, the Graphic Design scene in India is very exciting and full of energy! India is one of the largest emerging markets for graphic design. With an emphasis on new media and technology, I think that designers in India are uniquely positioned to really make an impact in the world of communication and design.

Q. How important is a competition like WorldSkills in enhancing the skills of young aspirants? How has your journey been so far?

Ans. There is nothing like participating in a WorldSkills competition. For a young designer to be exposed to competing with other talented young designers from all around the world is a very valuable learning experience. There are obviously cultural differences from country to country, but good design is universal. In addition to measuring their performance against a group of their peers, students who participate in WorldSkills also have the opportunity to meet people from other cultures and to connect and build professional relationships that can help them in their career.

Q. What according to you is the most important aspect of being a top-notch graphic designer? What will your advice be to aspiring designers?

Ans. The single most important aspect of being a top-notch graphic designer is commitment. Commitment to your client and their success, commitment to the principles of good graphic design, commitment to doing your job to the best of your abilities. That means doing your research for each project, and continually pushing yourself to learn new skills and techniques, and to build and maintain professional relationships that will help you to grow as a person and a designer.

P. Jayakumar

Chief Executive Officer, Toonz Media Group



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

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

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

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

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

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

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

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

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

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



Rajiv Malik

Senior Director, Wacom India

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Folk Art 2.0 – The Future of Illustrations

By Svani Parekh

"Good artists copy, but great artists steal," said Pablo Picasso. This enigmatic and profound statement has stood the test of time, ringing true for almost every form of art. Here's what it means - great artists are not inventors in a vacuum; great artists take good, *established* ideas, perfect the process of creating these established art forms and *then* take that art further, making it their own. All genre-inventors, from Leonardo Da Vinci to Virginia Woolf, drew from established art and gave it their own unique spin.

The Allure of Indian Art

Every country has a distinctive cultural illustration style. With the spread of animated films, art exhibitions and Instagram, distinct and exclusive art styles are becoming the rage. These art styles break out of the clutter, bend genre and naturally possess the much sought-after 'X factor'.



Traditional 'Stained Glass' art, popular in Morocco, used in the opening sequence of Disney's smash-hit 'Beauty and the Beast'.

A case in point is the phenomenally successful Japanese Anime. Anime is basically animation based on 'manga' – Japanese comic books that follow a traditional Japanese art style developed in the late 19th century, which itself is deeply rooted in traditional Japanese art and storytelling. Today, anime artists from Japan leverage their country's art and culture to create some of the most popular and memorable films and television shows in the world.



Spirited Away, Hayao Miyazaki, 2001

Even within mainstream animation, one can see the influence of traditional folk art. Disney-Pixar's 'Coco' drew inspiration from traditional Mexican Papel Picado Banners to create a beautiful, unique narrative.



Traditional Mexican Papel Picado Banners



Still from Disney-Pixar's animated blockbuster 'Coco', which used traditional Mexican Papel Picado Banners.

Traditional Madhubani art from Bihar.

It is this very trend of using traditional art to create outstanding design that gives young Indian illustrators a fantastic opportunity: there is a whole world of vibrant, distinctive Indian art available to draw inspiration from! Traditional Indian art is rich and varied – from the woven motifs on gossamer Pat Silk sarees, to the magnificent Moghul Miniature paintings; from the friendly prints on the walls of the Warli tribe, to the scrolls of illustrated news from ancient Bengal. Indian art is everywhere yet, to the world at large, it remains relatively rare. This is an opportunity that must be capitalised on.



Traditional Chitrakathi Paintings of Maharashtra

In a nutshell, this is what thrusts Indian art into such a unique position, poised for success – it is rich, looks truly different from its Western counterpart, and is extremely well-suited for mythological depictions (contemporary or ancient) and magical realism – both big-ticket themes in modern storytelling.



Traditional Leather Puppet Art in Andhra Pradesh



Leather puppet artwork in Disney's The Jungle Book 2

Now, in order to capitalize on this happy circumstance, the need of the hour is *reinterpretation*. Indian art must be brought into the 21st century, showcasing its deep richness in a modern way. As an illustrator, even on a personal level, one needs to keep redefining and reinterpreting established art forms to create uniquely culturally-rooted modern art styles. Given India's varied styles of folk illustrations, an artist today need only dive in to his or her own heritage to find something powerful and unique to adapt and re-adapt for broader horizons.

It's no surprise that artists, animation studios and publishing houses across the world are doing exactly this – dipping their pens into old Indian folk art for inspiration, to create something inimitable and electrifying for local and international audiences.



Other distinctively home-grown illustrative styles from India have grown massively popular over the years, resonating with Indian audiences and astounding the world.

Madhubani folk art, reinvented in the popular Indian animated series 'Krish, Trish and Baltiboy'

Traditional Warli Art

Today, Indian art is at a vantage point to take centre-stage in global commercial illustrations as well.



A study in reinvention – Krish, Trish & Baltiboy

Graphiti Multimedia Pvt. Ltd.'s animated television series, Krish, Trish and Baltiboy, is a masterpiece in the reinvention of traditional Indian art. The series gives a contemporary spin to folktales from various regions in India and animates each story using the art form of that region – resulting in a glossy, rich mosaic that is distinctively Indian in feel but global in reach; traditional art for the 21st Century.

Traditional Thangka folk art



Thangka folk art reinterpreted for 'Krish, Trish and Baltiboy'



Moghul Miniature Artwork reinterpreted for television in 'Krish, Trish and Baltiboy'



Traditional Moghul Miniature Art



A traditional leather puppet performance

However, reinterpretations can be tricky. For example, folktales from Andhra Pradesh were originally *performed* with dancing leather puppets, not narrated with drawings. In 2009, Graphiti reinterpreted this performance art into the visual, *colourful* medium of television by animating translucent leather puppet characters. This gave the audience the *feel* of watching leather puppets, but on television, creating an entirely fresh art style never seen before.

Deccani Scroll Artwork in 'Krish, Trish and Baltiboy'

Says Munjal Shroff, co-creator of Krish, Trish and Baltiboy, "We wanted to reinterpret our rich folk art; take it out of the museums and bring it alive for kids across the world. To do so, we could not simply copy the art in its original form. So, we preserved our traditional art's forms and styles, following its principles of design, but adapted it to the new medium of animation for kids and combined it with modern storytelling to create a fresh, exciting experience for our audience."

Television and the internet remain game-changers. Earlier, a folktale would be narrated to an audience of fifty, hundred, or maybe two hundred people. Now, with television and the internet, Indian folk stories and art can instantly reach a much wider audience; Krish, Trish and Baltiboy, broadcast on Cartoon Network and Pogo, has a viewership of over 40 million! In November 2017, the series was also released to a global audience on Netflix and is now available in Chinese, Turkish, Polish and Korean to millions of viewers worldwide. The series will also be available as e-books on Viacom's 'VOOT' platform, thereby reaching fresh young audiences through yet another medium.

The Way Ahead is Led by the Past

In today's global world, culture is becoming more and more important. In art especially, one's heritage is practically a currency. Indian art is not only visually rich, it also speaks of history – in the way the artists' tools are made, what materials are used and the art's themes. Today, if young Indian artists want to create something truly different, something only they can create, it is clear that our own cultural art and stories provide inspiration galore. Art always has and always will reflect culture and life; it is uniquely situated to reflect one's identity, roots and issues. What better way to tell our stories than with our own vibrant art?



Quotes from the Professionals



“

"Advertising is all about ideas. Don't ever get comfortable, keep experimenting."

Annie Napoleon
Creative Director McCann World group

”



“

"Use the computer, but don't stop using your hands because your hands are connected to your brain in a way a computer never can."

Deven Sansare, Co-Founder & Chief Creative Officer, Ferry Wharf Communications LLP (FWC)

”



“

"To create a masterpiece you need more than just tools."

P. Jayakumar
Chief Executive Officer,
Toonz Media Group

”



“

"The single most important aspect of being a top-notch graphic designer is commitment."

Lee Troxell, Expert, Graphic Design Technology, WorldSkills, USA

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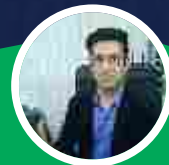


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"Ideas are in the air, the task is to grab the 'tail' of one of these unique thoughts and correctly implement it."

Andrey Ermakov & Olga Minaeva,
Experts, Graphic Design Technology,
WorldSkills, Russia

”

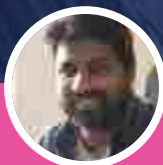


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"You can't use up creativity. The more you use, the more you have."

Rajiv Malik
Senior Director, Wacom India

”



“

"Think every day is Day 1 & a new start for you, just like your first day of career. Bring that energy & enthusiasm to your work."

Vinci Raj,
Creative Director & Illustrator

”

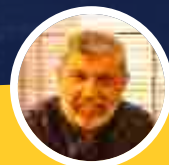


“

"There can not be anything more inspiring than having a textbook with really inviting & appealing art."

Saumin Patel, Illustrator

”



“

"I believe audacity is the most important trait for creative people, the power to not be 'afraid' of taking the leap of faith."

Uday Shetty, CEO,
Cornerstone Communications

”

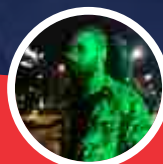


“

"Creative people create their own opportunities."

Salil Sojwal,
Independent Creative
Consultant

”



“

"There's a lot of art out there, find your voice & be true to it. It pays off in the end if you're true to it."

Aaron Pinto
Graphic Designer & Illustrator

”



“

"The purpose of the Children's book was to instill happy values in children."

Gulshan Rai,
Founder & Managing Director,
Diamond Comics

”



600+
TRAINING
CENTERS

54+
QUALIFICATION
PACKS

12+
ASSESSMENT
AGENCIES

400+
TRAINERS
TRAINED

150+
CERTIFIED
ASSESSORS

Media & Entertainment Skills Council

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).

PRIME OBJECTIVES OF MESC:

- ❖ Identification of skill development needs including preparing a catalogue of types of skills, range and depth of skills to facilitate individuals to choose from them.
- ❖ Development of a sector skill development plan and maintaining skill inventory.
- ❖ Determining skills/competency standards and qualifications and getting them notified as per NSQF.
- ❖ Standardization of affiliation, accreditation, examination and certification process in accordance with NSQF as determined by NSQC.
- ❖ Conduct skill-based assessment and certification for QP /NOS aligned training programmes.
- ❖ Participation in the setting up of affiliation, accreditation, examination and certification norms for their respective sectors.
- ❖ Plan and facilitate the execution of Training of Trainers along with NSDC and states.
- ❖ Promotion of Academies of Excellence.
- ❖ Paying particular attention to the skilling needs of ST/SC, differently-abled and minority groups.
- ❖ Ensuring that the persons trained and skilled in accordance with the norms laid down are assured of employment at decent wages



Shri Subhash Ghai Ji

(Chairman, Media & Entertainment Skills Council)

“ Skilling is one of the finest initiative by Govt. of INDIA & I am Proud to be associated with skill india mission & MESC for taking up this great responsibility forward. ”

Industry Partners





GRAPHIC DESIGNER

MESC launches GRAPHIC DESIGNER

Qualification Pack of

430 hours

NSQF level 4

MES Q / 0601



MESC launches ASSISTANT GRAPHIC DESIGNER

Qualification Pack of

370 hours

NSQF level 3

MES Q / 0602

Happenings At MESC



MoA signed between MESC & Shasun Jain College



MESC receiving certificate of appreciation by Dr. Kirit Sumaiya, member Lok Sabha, during Rozgar Mela and Skill Exhibition.



MESC team at the Mumbai Rozgar Mela & Skill Exhibition



TOT program organized by MESC for the job role - Makeup artist



Shri. Rajnath Singh at MESC stall during
Rojgar Mela & Skill Exhibition at Lucknow



MESC presenting the certificate of appreciation to DOT -
Dhote Offset Technokraft



MESC participating at the Skill Exhibition &
Rozgar Mela in Lucknow

Happenings At MESC



Shri. Anantkumar Hegde along with Mr. Subhash Ghai, Chairman, MESC felicitating the winners of IndiaSkills



MESC signed MoA with Toonz Media Group



Mr. Subhash Ghai, Chairman, MESC being presented a sketch during IndiaSkills2018.



Participants from Graphic Design Technology & 3D Digital Game Art at the AsiaSkills competition



Ms. Jumana, from Toonz Animation India / Academy which is partnered with MESC, presenting Shri. Anantkumar Hegde a sketch



Mr. Subhash Ghai, Chairman, MESC at the IndiaSkills competition 2018



MESC participated in Rozgar Mela and Skill Exhibition at Bikaner



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



PMKVY

प्रधानमंत्री कौशल विकास योजना

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

- Shri Narendra Modi
Honourable Prime Minister

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

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



EDITOR

ANIMATOR

ROTO ARTIST

HAIRDRESSER

SOUND EDITOR

MODELLER

MAKE-UP ARTIST

CHARACTER DESIGNER



Leading Media & Entertainment Training Partners



Media & Entertainment Skills Council

Media & Entertainment Skills Council

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

+91 11 49048335 | +91 11 49048336

info@mescindia.org | www.mescindia.org



Film



Radio



Gaming



Media



Animation



Television



Advertising



Digital



Print