

Media & Entertainment

The Sunrise Industry

Edition 1

Media

Talk Back



Skill India
कौशल भारत - कुशल भारत



Media & Entertainment
Skills Council



N.S.D.C.
National
Skill Development
Corporation

Transforming the skill landscape



MESSAGE FROM THE CHAIRMAN

Shri. Subhash Ghai, Chairman, MESC

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



Media & Entertainment Industry - Overview:

"Change in technology and lifestyle has transformed content production, demand and consumption for Media & Entertainment Industry"

- Avasant

The Indian Media and Entertainment (M&E) industry is a sunrise sector for the economy and is making high growth strides. Proving its resilience to the world, the Indian M&E industry is on the cusp of a strong phase of growth, backed by rising consumer demand and improving advertising revenues. The industry has been largely driven by increasing digitization and higher internet usage over the last decade. Internet has almost become a mainstream media for entertainment for most of the people.

The Media and Entertainment (M&E) industry has multiple segments that combine into one vertical; Movies/ Cinema, Television, Music, Publishing, Radio, Internet, Advertising and Gaming. Moreover, trends and drivers for each of the segments vary across sub-segments, geographies and consumer segments. This makes the vertical unique, since these sub-verticals compete, compliment and combine to fulfil the ever-increasing demand for entertainment and information globally. The industry also depends on multiple external factors/technology developments like wireless, mobile, devices, digitization, internet access speeds, cloud storage, consumer analytics and social media among others. The industry has successfully adapted around these developments in every generation. The rise of the internet was a game changer for all the sub-verticals of the industry. Presently, social media has been instrumental in shaping the present media & entertainment industry.

Traditionally the M&E industry has been a creative industry following technology innovations and consumer demands. By its inherent nature, the industry is



extremely dependent on markets, cultures, languages and consumer segments. We have, however, witnessed content that have bridged not only the language barrier, but also worked across segments internationally. M&E is also unique due to its psychological, emotional and aspirational appeal to its customers. Quality and acceptance hence become extremely subjective to each individual. Traditionally, content creators were the deciders on what to supply – the

critical change in the new era is that demand is completely consumer driven. The new age consumer not only demands what they like, but also in the format they like.

Sectors of Media & Entertainment Industry



Television and OTT



Radio



Music



Cinema.



Animation & VFX



Video Games



Internet Access and Internet Advertising.



Print & Publishing



Social Media

Entertainment Industry in India

The media and entertainment industry in India consists of many different segments under its folds such as television, print, and films. It also includes smaller segments like radio, music, OOH, animation, gaming and visual effects (VFX) and Internet advertising. Entertainment industry in India has registered an explosive growth in last two decades making it one of the fastest growing industries of the country.

Transformation to Digital

M&E organizations of the new generation are striving for operational excellence and benchmarking themselves with the best in-class organizations in other sectors. One of the significant changes in the content has been its digitization. The digital innovation, which resulted in converting analog video/audio into digital format, transformed the way content is distributed and consumed. The transformation to digital is still underway and it is still common to find a combination of old and new used together in the industry. The observations and analysis suggest that consumer demand for M&E is primarily driven by interactivity and connectivity. This trend is expected to grow and become the primary channel for meeting the increasing demand by M&E organizations in the next five years.

Consolidation and Standardization

Multiple device and platform environment is expected to move towards standardization of formats. Large numbers of file extensions and formats have already become redundant, while the new formats for 3D and HD in video and stream-able/compressed format for audio have taken over. With over 170 digital video formats and 130 audio digital formats, standardization of formats is not only expected but also a necessity for the future. Due to interactive and interlacing digital content, the gaps between various segments like television,



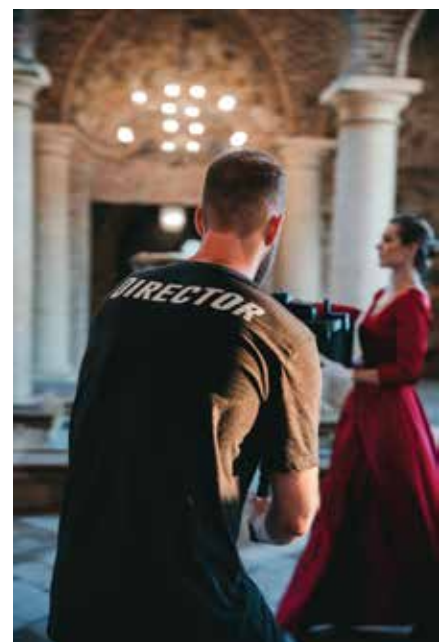
gaming, radio, internet, advertising etc. have diminished. This increasing integration of content across segments is leading to consolidation of production houses and vendor markets. Large Mergers & acquisitions contracts like Facebook-WhatsApp, Microsoft-Skype, Walt Disney-Pixar, MySpace-News Corp, Google-YouTube, McClatchy-Knight Ridder, etc. is continuing to shape the industry.





Analytics, Animation and Interactivity

Content developers are more and more depending on animation and visual effects in their production. The development of content in these technology domains have a high rate of penetration by specialized vendors to outsource. Niche service providers have developed significant credibility and the spend from the industry has also drawn some large outsourcing vendors to provide M&E outsourcing services. New analytical models enable focused customer experience for the target audience. Big data and advanced statistical techniques have transformed the way content is now distributed and demand analyzed.



Social Media

Impact of social media on lifestyle has manifested in the way we consume media and entertainment. From the way we are influenced about news, collaborate over a game or share information – social media has resulted in a complete paradigm shift for M&E. Speed of information dissemination has increased tenfold as a result of social media and it is not just a one-way street anymore there is complete

interactivity resulting in immediate feedback, comments and analysis.



Opportunities for growth in 2019

Two key, closely related trends continued to grab headlines in the media & entertainment sector over the past year:

- 1) the skyrocketing growth of streaming and mobile video, and
- 2) a shift away from traditional pay TV.



1. Not only are consumers across all age groups streaming more content than ever before—they are doing it on smartphones and tablets. Consumers now pay about \$2 billion monthly for subscription-video services.

2. Meanwhile, pay-TV subscribers are reexamining the value they receive from their providers. Nearly half of all pay-TV subscribers report dissatisfaction with their service, and 70 percent feel they get too little value for their money.

3. As many consumers halt their pay-TV subscriptions in favor of streaming video on demand, they're realizing that they need several subscriptions to satisfy their content-viewing preferences. As a result, we may be entering a time of "consumer subscription fatigue," with too many subscriptions and payments to track and justify. To remedy this situation, providers will probably reaggregate some of their offerings in 2019 in an attempt to truly compete with the many options on the market. At the same time, we're seeing more and more pay-TV offerings that include subscriptions to traditional streaming services, which will also affect the market. For example, Comcast announced in summer 2018 that it would add Amazon Prime Video to the

online content available through its service. Comcast subscribers already enjoy streaming services such as Netflix, YouTube, and Pandora.

4. Media companies have also been reevaluating their content strategies, increasingly investing in areas such as augmented and virtual reality (AR/VR). The past two years have seen a series of investments as large and small players alike rush into the AR/VR space.

5. "Ask the Expert" services and job training represent two big opportunity areas for AR and VR in 2019. Similarly, many social media companies are entering the video content broadcasting space. Modern consumers are active on social media and watch a good deal of short-form content on their smartphones. Social networks are marrying these two experiences by pushing their members to tune in to their own short-form videos as well as TV-like programming. In addition, social networks are starting to bid for live sports, entertainment, and original series.

6. From a technology standpoint, 2019 appears to be the year that "voice" will truly come to the fore. Adoption and usage of voice-enabled digital assistants is growing, indicating that voice

could be the next big thing—after touch—in human-computer interaction. Voice-assisted speakers are gaining strength as well.

7. A survey revealed that over half of US consumers use a voice-based assistant, while a third access one on a weekly basis.

8. Smartphones are the most favored voice-assistant platform, followed by voice-enabled digital home assistants.

9. In the near future, voice-enabled digital assistants and voice-assisted speakers could also provide intriguing platforms for highly targeted advertising and content delivery, with messages informed by a user's specific actions and interests. One other burgeoning trend bears watching in 2019—especially for entertainment companies: eSports. This new phenomenon—multiplayer video-game competitions, sometimes involving professional players—is filling arenas and boosting bottom lines for game publishers and marketers. By 2020, the global eSports market is expected to generate \$1.5 billion in annual revenues, primarily from sponsorships and advertising to an estimated global audience of 600 million fans. Marketers bestowed more than 600 brand sponsorships on eSports titles and events in 2017 alone.

10. Large-scale media companies are beginning to participate. In July, the Overwatch League's Grand Finals sold out New York's Barclays Center. The Overwatch games were also televised over ESPN.

Markets emerging in the sector

11. Few technologies have been more eagerly anticipated by the industry and consumers alike than 5G. With its promise of faster data-transfer speeds, lower latency, and improved IoT connections, 5G will affect almost all aspects of the media & entertainment sector.

12. It will benefit other industries as well through applications like telemedicine and remote industrial control.

13. Autonomous vehicles are another technology area that will benefit significantly from 5G. With 5G as a backbone, autonomous cars could become a key platform for delivering media content and advertising. A few other markets could emerge to a larger extent in 2019: Connected/smart TVs are now found in nearly three-quarters of all households.

14. But till the date, that adoption level hasn't created a huge advertising market. However, that is starting to change: US spending on connected-TV advertising is expected to reach \$13.3 billion in 2019, up from \$4.7 billion in 2017.

15. Digital video advertisers are turning to connected-TV platforms to extend their customer reach, while traditional TV advertisers are considering connected TV to tap into customer segments that prefer streaming. Advertisers who use connected TV are more likely to target consumers based on behaviors rather than demographics.

16. While wearables can interact seamlessly with other devices to create highly personalized experiences, the category (including smart watches) is still awaiting its "killer app." At present, wearables seem to be delivering the greatest value in the area of health and wellness, where they have the ability to measure users' vital signs. Media & entertainment executives are



exploring how to apply blockchain capabilities directly to their businesses—from dynamic 5G networks, digital identity, and IoT . . . to stemming piracy, enabling micropayments, and returning more royalties to content creators.

17. For media & entertainment companies, blockchain can create better and more secure content registries that quickly identify media assets and their owners.

Media & Entertainment - The Sunrise Sector of India

The Indian Media & Entertainment (M&E) industry has now positioned itself on the cusp of a strong phase of growth backed by digitization and increased consumer demand. Following are the key triggers that we think will make M&E the sunrise sector of our economic growth:

Summary :

- The Indian M&E industry which is valued at close to \$20 Billion is expected to reach \$29-30 Billion by 2019 and more than \$62-63 Billion by 2025.
- The industry is divided into 9 segments. Their growth since the past 6 years and the future prospects are as follows:



\$ Billion	FY11	FY12	FY13	FY14	FY15	FY16	FY17E	FY18E	FY19E	FY20E	CAGR
Television	4.96	5.58	6.29	7.17	8.18	9.31	10.71	12.42	14.44	16.56	12.81%
Print	3.15	3.33	3.67	3.97	4.28	4.60	4.97	5.37	5.79	6.22	7.04%
Films	1.40	1.70	1.89	1.91	2.09	2.39	2.63	2.87	3.14	3.43	9.37%
Radio	0.17	0.19	0.22	0.26	0.30	0.35	0.43	0.49	0.57	0.65	14.35%
Digital Advertising	0.23	0.33	0.45	0.66	0.91	1.22	1.71	2.31	3.01	3.85	32.55%
Music	0.14	0.16	0.14	0.15	0.16	0.18	0.21	0.24	0.28	0.31	8.27%
Out-Of-Home Advertising	0.27	0.27	0.29	0.33	0.37	0.43	0.48	0.53	0.60	0.68	9.68%
Animation	0.47	0.53	0.60	0.68	0.77	0.88	1.01	1.18	1.38	1.63	13.24%
Gaming	0.20	0.23	0.29	0.35	0.40	0.46	0.52	0.59	0.68	0.76	14.28%
Total	10.99	12.38	13.85	15.47	17.45	19.84	22.67	26.01	29.88	34.10	11.99%

Television continues to dominate the M&E industry, with almost 50% of the total market share; the reason being increase in the number of TV Households over the years. The number increased from 168 Million in 2014 to 175 Million in 2015, i.e. close to 70% of the total households in India. India is the second largest television market in the world, after China. Have a look at the television industry growth, which is divided into two sectors:

\$ Billion	2011	2012	2013	2014	2015	2016	2017E	2018E	2019E	2020E
Subscription Revenue	3.21	3.70	4.24	4.83	5.45	6.14	7.06	8.27	9.61	11.06
Advertising Revenue	1.75	1.89	2.05	2.34	2.73	3.17	3.65	4.16	4.83	5.51
Total	4.96	5.58	6.29	7.17	8.18	9.31	10.71	12.43	14.44	16.57

Out of the total households mentioned above, 145 Million are Cable & Satellite subscribers (C&S) which implies a penetration of 83% and is expected to grow to 87% by 2020.

The total number of transactions in the industry decreased from 61 deals worth \$ 2.38 Billion in 2014 to 57 deals worth \$1.20 Billion in 2015. The reason for this huge difference in the total deal value is the acquisition of Network 18 Media & Investments Ltd. and TV 18 Broadcast Ltd. by Reliance Industries Ltd in 2014 for around \$1.42 Billion.



Impact of Social Media on Entertainment Industry

Music, Film, TV: How Social Media Changed The Entertainment Experience

Social media is more than a digital water cooler for TV and movies. The global conversation that takes place around events and the experiences people share based on what they watch teaches us about consumer preferences. More importantly, their activity influences behavior. Behavior counts for everything. Studying it is just the beginning of course. In order to understand and eventually steer behavior, we must translate activity into insights and in turn, translate insights into actionable strategies and programs

"There's a sea change afoot in how Americans discover and consume entertainment."

– The Hollywood Reporter.

Hours Spent Each Week Doing Online Activities

Social networking and listening to music top the activities for Generation-C and each is greater than the time spent watching full-length movies or television shows on a weekly basis.

- 8 Hours: Visiting social networking sites.
- 8 Hours: Listening to music
- 7 Hours: Watching full-length television shows.
- 4 Hours: Watching full-length movies.
- 4 Hours: Watching video clips (e.g. YouTube)
- 4 Hours: Instant messaging

How Social Networking Impacts Entertainment Choices

The report found that 79% of connected television viewers visit Facebook while watching TV.

Pollster Jon Penn notes, "Social media is the connective tissue that enables consumers to multitask during their entertainment experiences by connecting with others and sharing their opinions."



viewing TV and 41% tweet about the show they're watching. When we look at the psychology of engagement, this next stat becomes a bit more revealing. Of those who post about TV shows, 76% do so live and 51% do so to feel connected to others who might also be watching.

Comedies, Reality TV Put Social in Social Media

Social networking is in its own right a reality show made for the web. It is its own form of entertainment. And, as the study found, an overwhelming majority of people agree. When we look at the types of programs viewers are most likely to post about while watching TV, Comedy, Reality TV, Sports and News take the top four spots.

Types of shows people are most likely to post about while watching TV:

- 56%: Comedy
- 46%: Reality TV
- 38%: Sports
- 26%: Cable News

Social Media on the Silver Screen

Digital Influence is often misunderstood, but it is potent. Influence is causing effect or changing behavior. Here, we can see that those who Tweet about movies actually influence the behavior of those who follow them.

One out of three connected consumers saw a movie in a theater because of something they read on a social network.

The report found that horror and other younger-skewing film genres benefit most from social networking. For

example, more than 6% of respondents saw Paranormal Activity 3 because of social networking activity. One can assume based on psychological studies, that this form of social commerce is driven by either #FOMO (fear of missing out) or social proof.

Social Networking in Theaters... Really?

Prior to watching any movie in theaters nowadays, viewers must sit through a short spot that reminds them not to use their phones during the theater. Aside from the ringing adding unnecessary distractions to other theatergoers, the bright white screen is also disruptive as it tends to light up an otherwise dark room. However, social networking is not limited to at-home movie watching. 55% of moviegoers have texted during a movie. Film moguls and theater owners should take note: The poll also found that an overwhelming majority of 18-to-34-year-olds believe using social networks such as Facebook and Twitter while watching a movie in a theater would actually add to their experience. Nearly half would be interested in going to theaters that allowed texting and web surfing.

"Millennials want their public movie going experience to replicate their own private media experiences."

The same can't be said for all consumers though as 75% of respondents said that using a mobile phone would take away from the experience. Additionally 24% and 21% have posted about what they're watching in theaters on Facebook and Twitter respectively.

Social Media Multitasking Distraction

Gen-C is often falsely diagnosed with a thin attention span. Yet in reality, Gen-C focuses on all that's important to them many times at the same time. They're just wired differently and rather than challenge it or try to debunk its value, our energy should instead focus on understanding how multitasking adds to the experience.

When asked what other activities are performed while social networking, watching programs on TV was by far the most popular at 66% followed by watching movies on TV at 50%. Interestingly, 11% stated that they watch a movie in a theater while networking.

So, what are viewers saying while multitasking between networking and watching TV. It's a bit of give and take as 67% will listen to or read what others have to say and 33% will most likely express their own opinions or thoughts.

Social Media Impact on TV Viewing Choices

How can social media drive tune-in? That's often one of the top questions on the mind of TV marketers. As of now, serendipity certainly plays a role in contributing to tune-in. Three out of 10 people watched a TV show because of something they read or saw on a social network.

Social Media Spawns a New Genre of Critics

In the age of social media, viewers have become participants in real-time experiences. And many, are also becoming critics simply what they say and share online. Social network activity certainly influences behavior, but to what extent requires greater study.



The study found that 72% of respondents post about movies on social networks after watching a film. We can assume that those expressions are rooted in opinion and we can also hypothesize that these shared opinions in some way affect the impression of those who see them. At the same time, 20% post before and 8% post during a viewing.

This Just In

News no longer breaks, it Tweets. Those who run social activity streams all day will tell you that they learn about news on Twitter first which then drives them to a online or broadcast news source to learn more. But, 31% and 28% of respondents reported that their main source for breaking news is cable news stations news web sites respectively. I wonder about that data point however as it's not clear if it is the primary source or the main source. The fact that the study found that social networks make up 19% of their breaking news source provides some clarity, but I still question the source of the flashpoint.

Social Media is Music to Ears

It's not just TV shows or movies that benefit from social media. All forms of entertainment lend to peer-to-peer behavioral influence. THR found that musicians also benefit from social media with 70% of respondents listening to music by an artist based on what a friend posted on a social networking site.

For those who saw or read about interview of Billy Corgan of The Smashing Pumpkins at SXSW, certainly heard how he believes fans must step up their support for the artists that they love. And, sharing what you're listening to is certainly one way to contribute, whether it's through frictionless sharing apps such as Spotify or stated support by Tweeting, Facebooking or blogging support.

Social Media Tests Positive for Influence

Based on the work of Robert Cialdini, I analyzed six universal heuristics and the role they play in consumer decision making in social commerce. Referred to as "thinslicing," consumers tend to ignore most information available and instead 'slice off' a few relevant information or behavioral cues that are often social to make intuitive decisions.

The THR study surfaced that more than half of respondents (56%) believe that social networks play an important role in making entertainment-related decisions. Across every genre of entertainment, respondents felt that positive posts held greater influence over their decisions than those that are negative.

Specifically, 82% are influenced in the music they listen to; 76% in the TV shows they watch; 75% in the movies they choose to see; and 74% in the video games they play.

Facebook vs. Twitter

I often refer to Twitter, Facebook and activity stream apps as new attention dashboards. THR asked respondents which networks they used and how. The answers help in how we better understand what's of interest to consumers.

Of all respondents, 98% are Facebook and 56% are Twitter members. In terms of daily visits, 9 out of 10 visit Facebook and 1 of 2 visit Twitter every day.

When asked about who and what they follow, participants shared the following...

Companies/Brands:

Facebook = 49%

Twitter = 37%

TV Shows:

Facebook = 49%

Twitter = 30%

Movies

Facebook = 43%

Twitter = 25%

Actors/Actresses

Facebook = 32%

Twitter = 41%

Reality TV Stars

Facebook = 16%

Twitter = 23%

Journalists/Reports

Facebook = 9%

Twitter = 15%

I find it interesting that consumers connect more with brands, movies, or shows on Facebook whereas Twitter is the preferred choice for connecting with people. Marketers should take note in how people form fandoms and communities, where and how.

The State of Movie Marketing

Considering the behavior of Gen-C as well as all other consumers, marketers can't rule out any form of promotion or engagement without understanding the balance and how each contribute to consumerism.

The study found that even through social networking is playing a significant role in movie watching and shared experiences, traditional marketing is still king in how consumers make moviegoing decisions. Trailers and previews are the biggest influence for movie choices at 40%, which can include a variety of sources for where that trailer is viewed (theater, TV, website, Youtube, etc.) TV ads still play a large role in decision making at 20%. Real world word of mouth is also an important source of the selection process at 18%. Only 9% of respondents said that comments or reviews on social networks influenced decisions.

You are Now the Architect of a Multi-Screen Experience

Processing this data is one thing. Interpreting its impact on your strategy for programming, marketing, and engagement is up to you. What's clear is that what we think about social media, entertainment, and influence and how consumers are behaving can only teach us about how to be more engaging, entertaining, and how to create and steer experiences that matter to consumers and producers. So what's your second and third screen experience? Have you defined it? If not, this is the time to develop an engaging multi-screen experience because it's already happening with or without your design.



Impact of Social Media on Entertainment Industry

The sector growth

The Indian M&E sector reached INR1.67 trillion, a growth of 13.4% over 2017. With its current trajectory and is expect it to grow to INR2.35 trillion by 2021.

	2017	2018	2019 E	2021 E	CAGR 2018-21
Television	660	740	815	955	8.8%
Print	303	306	317	338	3.4%
Filmed Entertainment	156	175	194	236	10.6%
Digital Media	119	169	223	354	28.0%
Animation & VFX	67	79	93	128	17.4%
Live Events	65	75	86	112	14.0%
Online Gaming	30	49	68	120	35.4%
Out of Home Media	34	37	41	49	9.2%
Radio	29	31	34	39	8.0%
Music	13	14	16	19	10.8%
Total	1476	1674	1887	2349	12.0%

All figures are gross of taxes (INR in billion) for calendar years | EY analysis

While television will retain pole position as the largest segment, digital will overtake filmed entertainment in 2019 and print by 2021

Online gaming grew across real money gaming (including fantasy and e-Sports) as well as casual gaming, on the back of a 52% growth in online gamers who reached 278 million in 2018

▶ Advertising budgets continued their inexorable shift towards **digital media** where, despite fears of advertising fraud, the segment grew 34% to command 21% of total advertising spends

▶ **Digital subscription** grew by over 250% with Indians opening their purse strings to pay for online content

▶ **Animation and VFX** continued to grow on the back of India's cost-effective talent pool and growing participation in an international film and digital content market that is producing more content than ever before

▶ **Live events** continued to grow in scale and size on the back of weddings, sports, government spends and large format concerts and theatricals

▶ The **film** segment crossed INR100 billion in domestic theatrical revenues, and was further supported by the growth in Indian film exports, particularly to China, and increasing values for digital rights

▶ **Television**, the largest segment, grew at the industry average on the back of a strong performance by regional brands, multiple sporting events and impact properties

▶ **Music** made a strong recovery led by digital revenues from a host of ever-growing audio streaming platforms whose user base grew by 50%

▶ **OOH** benefited from operationalization of metros and airports, and from categories like retail, consumer services and real estate, which continued to spend heavily on the medium

▶ **Radio** grew from the additional inventory sold on stations operationalized during the last 18 months (though advertising volume drops were seen in some large markets) and from non-advertising revenues, led by events, activation, content production and syndication

▶ **Print** grew 0.7%; advertising revenues grew 0.4% in 2018 while subscription grew 1.2% on the back of circulation drives and some cover price increases



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



**“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 MES C under PMKVY (Pradhan Mantri Kaushal Vikas Yojna)



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ANIMATOR

ROTO ARTIST

HAIRDRESSER

SOUND EDITOR

MODELLER

MAKE-UP ARTIST

CHARACTER DESIGNER



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