

# Participant Handbook

Sector

**MEDIA AND ENTERTAINMENT**

Sub-Sector

**Film, Television, Animation**

Occupation

**Acting / Voice-overs**

Reference ID: **MES/Q0101 Version 4.0**

**NSQF Level 4**



**VOICE-OVER ARTIST**

This book is sponsored by Media and Entertainment

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**Shri Narendra Modi**  
Prime Minister of India

“

Skilling is building a better India.  
If we have to move India towards  
development then Skill Development  
should be our mission.

”



## Certificate

### COMPLIANCE TO QUALIFICATION PACK – NATIONAL OCCUPATIONAL STANDARDS

is hereby issued by the

**MEDIA AND ENTERTAINMENT SKILLS COUNCIL**

for the

### SKILLING CONTENT: PARTICIPANT HANDBOOK

Complying to National Occupational Standards of  
Job Role/ Qualification Pack: 'Voice-Over Artist' QP No. 'MES/Q0101 NSQF Level 4'

Date of Issuance:

Valid up to: **January 25, 2027**

\* Valid up to the next review date of the Qualification Pack

\* Valid up to date mentioned above (whichever is earlier)

Authorised Signatory  
(Media and entertainment skills council)

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The preparation of this manual would not have been possible without the Media and Entertainment Industry’s support. Industry feedback has been extremely encouraging from inception to conclusion and it is with their input that we have tried to bridge the skill gaps existing today in the Industry.

This participant manual is dedicated to the aspiring youth who desire to achieve special skills which will be a lifelong asset for their future endeavors.

## About this Book

This Participant Handbook is designed to enable training for the Voice-over Artist Qualification Pack (QP) with Ref. ID MES/ Q 0101. There are 4 National Occupational Standards (NOS) under this qualification pack. Each National Occupational (NOS) is covered across 8 Units in this book.

Key Learning Objectives for every NOS mark the beginning of the Unit for that NOS. In Table of Contents, you will find the module names with their corresponding NOS code. The symbols used in this book are described below.

## Symbols Used



Key Learning  
Outcomes



Steps



Time



Tips



Notes



Unit  
Objectives



Exercise

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Media & Entertainment Skills Council

# 1. Introduction

Unit 1.1 - Introduction to the Media and Entertainment

Unit 1.2 –Duties and Responsibilities of a Voice-over  
Artist



## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Learn about the role of Voice-over Artist in industry.
2. Identify the minimum requirement to become a certified Voice-over Artist.
3. Describe the work area of Voice-over Artist.
4. Identify the opportunities available for Voice-over Artist.

## UNIT 1.1: Introduction to Media & Entertainment

### Unit Objectives



At the end of this unit, you will be able to:

1. Describe the media and entertainment industry in India
2. Describe the growth expected in the media & entertainment industry
3. Explain the various products and processes of the industry
4. Identify some keywords used in the industry

### 1.1.1 Media and Entertainment Sector in India

The Indian media and entertainment (M&E) sector is one of the biggest in the world. It is placed as 14th largest in the world. This sector is 1.7% of Indian GDP and expected to be 2.2% of GDP with INR 4.5 lakh crores in 2022. The sector employs 9.3% of the workforce of our country and we are expecting it to be 17% till the end of 2017

From 2014 to 2018 Media and Entertainment sector has grown by approximately 11 percent CAGR which makes Media and Entertainment sector INR 1.43 trillion industry. It is estimated that Indian Media and Entertainment market will flourish to CAGR of 13.1% in FY 18-23 reaching at INR 2.66 trillion. The industrial performance of M&E sector is given in next figure.

Overall industry size (INR billion)	FY14	FY15	FY16	FY17	FY18	Growth in FY18 over FY17
TV	433.7	489.9	551.7	595.3	651.9	9.5%
Print	248.2	268.4	288.4	308.4	318.9	3.4%
Films	126.4	126.9	137.1	145.0	158.9	9.6%
Digital advertising	32.5	47.0	64.9	86.2	116.3	35.0%
Animation and VFX	41.0	46.5	53.2	62.3	73.9	18.6%
Gaming	20.3	24.3	27.6	32.4	43.8	35.1%
OOH	19.9	22.3	25.5	28.6	32.0	11.9%
Radio	17.2	19.8	22.7	24.0	25.9	7.9%
Music	8.5	10.2	11.2	12.6	14.4	14.7%
<b>Total</b>	<b>947.6</b>	<b>1,066.1</b>	<b>1,182.3</b>	<b>1,294.7</b>	<b>1,436.0</b>	<b>10.9%</b>

Source: KPMG in India analysis, 2018 based on primary and secondary research

Figure 1.1. 1 Revenue of M&E Industry

In 2018, digital advertising business grew 35% as compared to 2017. Another high growth sub-sector is Gaming which grew by 35.1% in FY 2018 as compared to FY 2017. The projected growth of industry for FY 2018 to 2023 is given in next figure.

Overall industry size (INR billion)	FY19	FY20	FY21	FY22	FY23	FY18-23 CAGR%
TV	746.4	855.3	959.1	1,066.6	1,179.6	12.6%
Print	338.5	357.8	378.6	400.8	424.9	5.9%
Films	171.7	185.4	199.3	213.9	228.8	7.6%
Digital advertising	154.7	202.6	263.4	339.8	435.0	30.2%
Animation and VFX	86.7	100.9	116.8	133.5	151.8	15.5%
Gaming	55.4	70.9	84.7	103.3	118.8	22.1%
OOH	35.7	38.6	42.0	45.7	49.7	9.2%
Radio	28.3	31.8	34.8	38.8	42.1	10.2%
Music	16.6	19.1	22.1	25.6	29.6	15.5%
<b>Total</b>	<b>1,633.9</b>	<b>1,862.5</b>	<b>2,100.7</b>	<b>2,368.0</b>	<b>2,660.2</b>	<b>13.1%</b>

Figure 1.1. 2 Projected growth of M&E Sector

India is one of the largest broadcasters in the world with approximately 800 TV channels, 242 FM channels and more than 100 community radio networks working at present. Bollywood, the Indian film industry is the largest producer of films around the globe with 400 production and corporate houses involved.

The Government of India keeps on pushing the Media and Entertainment industry by launching various schemes such as digitizing the cable TV to fill greater institutional funding, raising the Foreign investment from 74 per cent to 100 per cent in cable and DTH satellite platforms.

Government has also allotted industry status to the film industry for easy finance.

### 1.1.2 Employability in Media and Entertainment Sector

The Media & Entertainment sector employs 11-12 lakh people directly (as per 2017 reports) and if we consider indirect employments as well then count goes to 35-40 lakh people. The Media sector is highly dependent on advertising revenues and performance of Industry for economy outlook. This sector was having 4 lakhs workforce in 2013 and we expect it to reach 13 lakhs by 2022 which means employing 9 lakhs of additional employment in the period of 2013-22.

- 1/4th of the people employed in Media and Entertainment sector are from film industry.
- The Media & Entertainment sector has about 4.60 lakhs people employed, and is projected to grow at the rate of 13 % to reach 7.5 lakhs by 2017.
- The Media and Entertainment sector which is expected to grow at rate of 13.1 % by 2023 which means to reach 2.7 lakh crore of business for skilled professionals.
- Film & Television sector has a major portion of the workforce employed in media and entertainment. Digitization activities being done in both films and television arena are the key player for this demand.

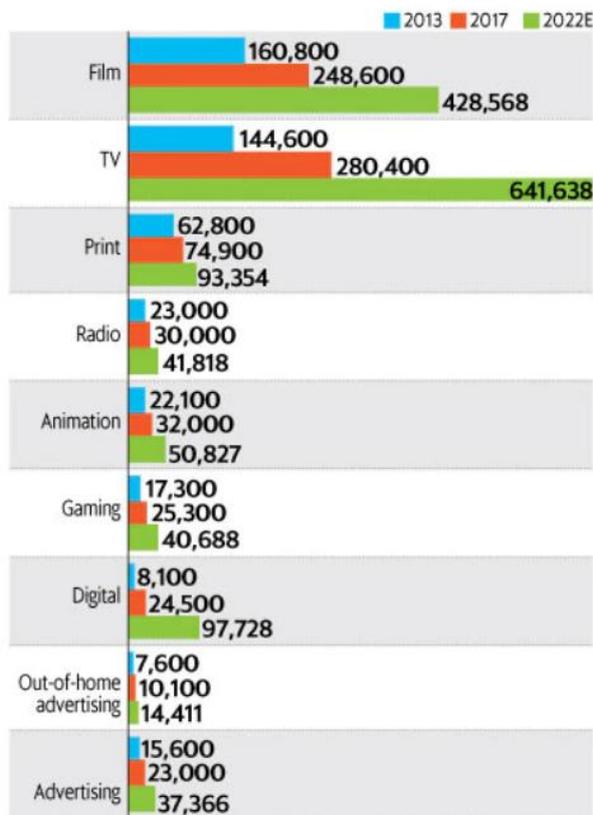
**Workforce in the sector**

Figure 1.1. 3 Employments in Different Sectors of Media and Entertainment

### 1.1.3 Evolution of Media and Entertainment Sector

- Radio broadcasting came by Radio Club of Bombay in 1923 in India under the British rule.
- All India Radio (AIR), one of the largest radio networks in the world, started working in 1936.
- Doordarshan (DD) started the era of TV on Sept 15, 1959 in India.
- The Indian economy was closed until 1990, and no private player was allowed to enter the space. In the 1990s, the Indian film industry was completely fragmented.
- BBC launched its national service in 1995.
- In 1999, the government allowed private Indian Firms to set up their FM stations on a license fee basis.
- In May 2000, as part of Phase I of radio broadcast licensing, the auction was conducted and 37 licenses were issued, out of which 21 are operational in 14 cities.
- Approximately 1000 TV channels and 1052 radio stations are expected to be working by 2022.

### 1.1.4 Major Subsector and Segments

- The Indian M&E industry comprises several sub-sectors, such as television, radio, print media (including newspapers and magazines), films, animation and visual effects (VFX), Sound & Music, Amusement & Theme Parks, Art & Culture, and Event Management/Live Performances.
- Advertising industry is the major revenues generating part of the industry and the growth of the sector decides the overall growth of the industry.
- Although there is not much to export from this industry but imports have a considerable share in the economy like imports of newsprints, set-top boxes and antennae.

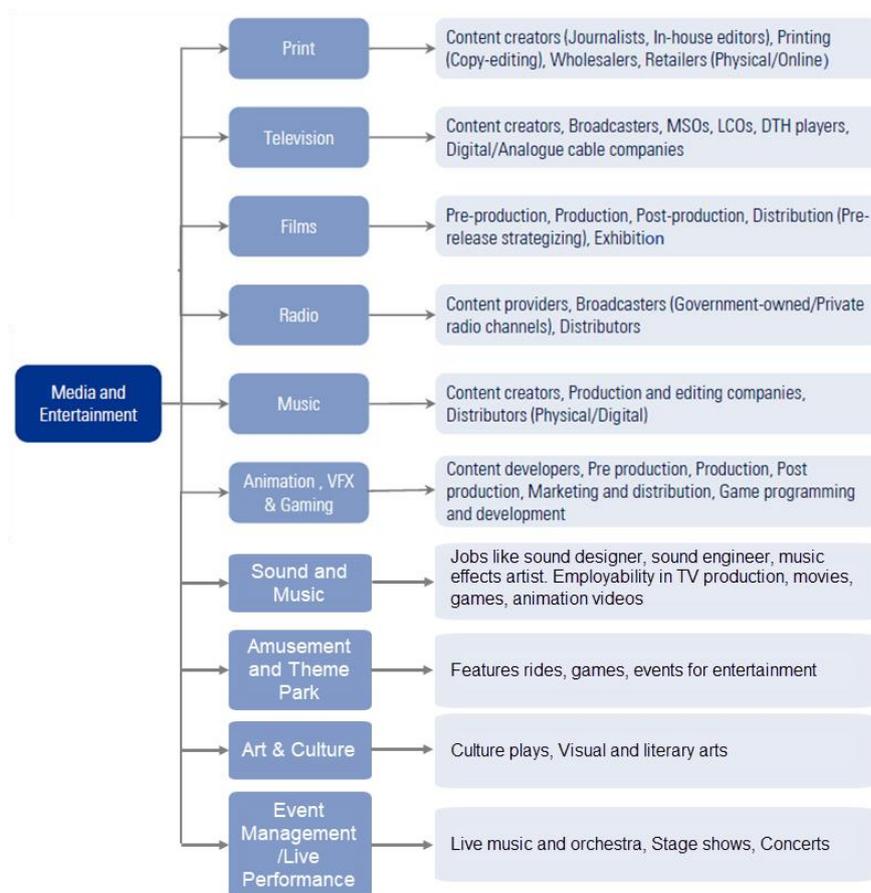


Figure 1.1. 4 Media and Entertainment Sector

- The industry is specific to cultural and ethnic backgrounds, and is organized around specific hubs that specialize in output for a given population segment. For example, the Mumbai film industry (Bollywood) is a key film hub in the country. A similar hub also exists in South India.

### Growth rate by sub-sector

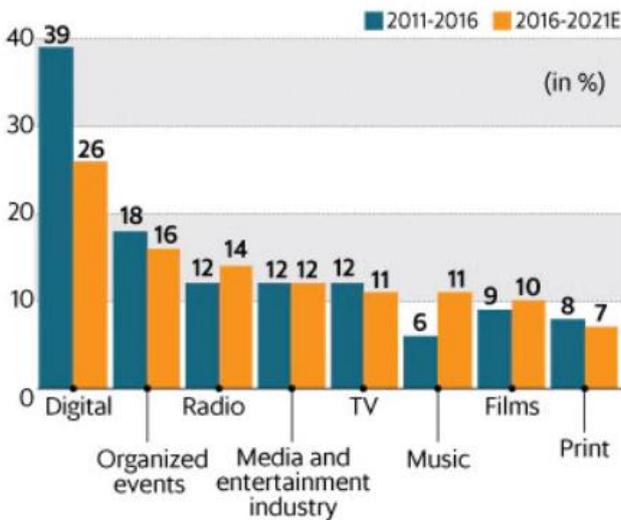


Figure 1.1. 5 Media and Entertainment Sector Growth Rates expected in 2016-2021

## 1.1.5 General Key Words used in this Book

**Animatic:** A series of images edited together with dialogues and sound is called animatic.

**Compositing:** Combining layers of images/elements into a single frame is called compositing.

**Composition:** Positioning character with respect to the background and camera is called composition.

**Creative Brief:** A document that captures the key questions for the production including the vision, objective of the target audience, budgets, project, milestones, timelines and stakeholders is called creative brief.

**Key Frame:** Key poses that start and end poses for a particular animation sequence are called key frames.

**Modeling:** Creation of three-dimensional models for animation using a specialized software is called modelling.

**Rendering:** Conversion of three-dimensional models into two-dimensional images with 3D effects is called rendering.

**Rigging:** Process of adding joints to a static three-dimensional model to aid movement during posing is called rigging.

**2D animation:** Moving pictures in a two-dimensional environment is called 2D animation like in computerized animation software.

**3D animation:** 2D animation with depth is called 3D animation. Examples include video games such as Halo and Madden Football.

**Animation:** Sequential play of various inter-related frames is called animation.

**Anticipation:** Anticipation are created through the preparation of an action.

**Aspect Ratio:** The width to height ratio of a tv picture is called aspect ratio.

**Background Painting:** An artwork done in the background of an animation is called background painting.

**CGI (Computer Generated Imagery):** Creation of Figures, settings, or other material in the frame using computer software is called CGI.

**Clean-Up:** The process of refining the rough artwork of 2D animation is called Clean-up.

**Computer Animation:** Any kind of animation created in computer is called computer animation.

**Frame:** one of a series of still transparent photographs on a strip of film used in making movies or animations.

**Frame Rate:** The rate of change of frames in an animation is called frame rate. It is measured in frames per second (fps).

**Graphics Tablet:** This is a device used to draw sketches.

**Pixel:** The smallest undivisible portion of an image is called pixel.

**Raster:** Rastering is the projections of various pixels on CRT screen to form an image.

**Rotoscoping:** Creation and manipulation of background images of an animation is called rotoscoping. This can be done manually as well as using computer software.

**Title Cards:** Title cards are also called FIR of an animation. Title cards give brief information about the animation.

**Tween:** The transition of one frame to another in animation is called tween.

**Vector:** Some of the artwork is created by vectors rather than pixels. This allows cleaner and smoother animation because images are displayed by mathematical equation solutions.

**CEL:** It is a cellulose sheet used to paint characters. In practice, it is now a day. plastic sheet in combination with the outline and coloring of a character, object, and/or special effect.

### Exercise-1



**Discuss the role of Media & Entertainment sector in India economy.**

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## Exercise-2



Discuss the employability of various sub-sectors in Media & Entertainment Sector.

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## UNIT 1.2: Duties and Responsibilities of Voice-over artist

### Unit Objectives



**At the end of this unit, you will be able to:**

1. Learn about the role of Voice-over Artist in industry.
2. Identify the minimum requirement to become a certified Voice-over Artist.
3. Describe the work area of Voice-over Artist.
4. Identify the opportunities available for Voice-over Artist.

### 1.2.1 Introduction to Voice-over Artist Job Role

The Voice-over is read from a script and may be spoken by someone who appear elsewhere in the production or by a specialist voice talent. Voice-over artist might contribute their talent to audiobooks, cartoons, commercials, on-hold messages or video games. In your life, every day you hear different types of voices on TV, Smartphones, Live stages, and so on.

A voice-over artist might find work on the radio as a disc jockey or talk show host. This job requires the individual to have the essentials to perform i.e. excellent communication skills, voice-modulation skills, flair for mimicry and drama, sense of humor, emotional rendering, versatility, language skills etc. While radio and television provide many opportunities for voice-over work, actors are also needed to voice instructional DVDs, iPhone, iPad, Cd-Roms for a wide range of products. All cartoons and animations use voice-over talent. There are voice-over artist who make a good living reading books such as those you find on Audible.

If you want to become a voice artist, it's important that you investigate and learn about the huge variety of voice-over work available to talented voice artist.



Figure 1.2.1 Equipment for voice over artist

## 1.2.2 Job Profile of voice-over artist

A good Voice artist may be called voice actors, voice talent, professional voices, or voice artists. They get paid to talk. It's as simple as that. Are you already wondering how to sign up? If you hear voice without seeing the person then it is work of a voice-over artist. You hear the voices over promotional videos, radio, television, voice mail navigation, training narration, audiobooks, phone messages, character voices, animations, video games, movie trailers, commercials, and so on. Voice-over artist performs following tasks in the industry:

- Coordinate with logistics players, where required in the context of the role, to have the equipment delivered to the vendor/own facilities (equipment can include for voice-over artist, Laptop, PowerPoint & white board, marker, projector, Microphones, Headphones & Handsets, Microphone stands, Pop Filter, Studio Monitors, XLR Cable, A Mic stand, Ear Training software, Cables, DAW/Audio Interface Combo)
- A voice actress lends her voice to animated TV shows or movies, dubbed films, commercials, documentaries or video games. A voice actor may need to work alone or in a group. Most of the work is done in a recording studio, with the voice actor reading lines in a recording room. A sound engineer observes and manages from the control room.
- Most of the Voice over artists are self-employed and typically have a busy schedule. They experience a lot of work available, but sometimes they have very few projects. Jobs for voice actors can be for long duration like giving voices for various characters in a movie or animation.
- A good voice actor should know how to speak in multiple tones and with different accents. The ability to speak clearly and with a pleasing voice is essential. He should also know to play with pitch as per the requirement. He may practice accents and tones to master the skill of voice versatility.
- Dismantle and pack the equipment properly (equipment can include for voice-over artist Laptop, PowerPoint & white board, marker, projector, Microphones, Headphones & Handsets, Microphone stands, Pop Filter, Studio Monitors, XLR Cable, A Mic stand, Ear Training software, Cables, DAW/Audio Interface Combo).

- Ensure that all the list of equipment to be dispatched matches the list of equipment received from the vendor and brought by the production team
- Coordinate with logistics players, where required, to have the equipment dispatched to the vendor/own facilities as required

### 1.2.3 Opportunities for Voice-over artist

There are various opportunities for voice artist in the field of production houses and creative boutiques on projects. A voice artist, can work in a film and music production company, gaming industry, documentary, advertising companies, etc. In India, foreign and regional language films are dubbed to suit the needs of the domestic audience.

Voice artist has following benefits for career aspect:

The salary of a voice-over artist usually depends upon the length, complexity, and popularity of the program. If you are an experienced freelancer, you should keep your price level at or above prevalent market price since you command greater credibility than rookie freelancers.

- Medium range of salary with low educational investment
- Opportunities in Movie production houses, news networks, and animation industry
- Lots of opportunities to grow in the industry.

Voice artist might work for television studios, movie studios, radio stations, advertising agencies, and theaters. Some of the places have extra opportunities as compared to other places like Noida and Mumbai which also offer bigger pay. The reason is, Noida houses many news agencies, apart from other big establishments. In Mumbai, there are a lot of establishments of Bollywood.

### 1.2.4 Key Professional Skills

This job requires the individual to have a good understanding of the fundamentals and principles of film-making, music production company, gaming industry, documentary, advertising companies, etc. Clarity, Cleanliness, Consistency, Control, Cold reading and Conversational are most important skills for voice artist. The individual must have a good working knowledge of Ear Training software, Cables, DAW/Audio Interface Combo. Many professional voice-over artists recommend taking voice lessons, for instance This will allow you to be more versatile and will also help with your acting skills. Try to match not only the person's voice, but also their personality so that you bring them to life rather than just imitating their sound.

## Exercise



- Who is a voice artist?

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- What are the common industries where voice artist finds job?

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- Discuss the job responsibilities of voice-over artist.

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- What is the job of a voice artist and what are the opportunities?

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## 2. Audition and qualify for voicing roles

Unit 2.1 – Principle of voicing and performance technique

Unit 2.2 – Preparing for Audition



## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Understand the requirements of the audition
2. Adapt his/her performance to the auditions' requirements
3. Showcase strengths and perform confidently during auditions
4. Improvise and provide different voice interpretations, as required by Auditions.

## UNIT 2.1: Principle of voicing and performance technique

### Unit Objectives

At the end of this unit, you will be able to:

1. Understand the requirements of the audition
2. Adapt his/her performance to the auditioners' requirements
3. Showcase strengths and perform confidently during auditions
4. Improvise and provide different voice interpretations, as required by Auditioners.

### 2.1.1 History of Voice-over artist

A Canadian inventor and mathematician Reginald Fessenden recorded the first voice-over weather report as a test when he went to work for the weather agency in the United States Weather Bureau. In 1900, for the first time Fessenden recorded the reporting the weather for the United States Weather Bureau using the telephone and set out a way to remotely communicate without wires. The message was transmitted between two stations which were about 1 mile apart. He was the first person to perform voice-over. The Christmas 1906 broadcast made history; it was made from Fessenden's makeshift studio in Brant Rock, Boston. Some people assume that Walt Disney was the first voice actor to voice Mickey Mouse in Steamboat Willie in 1928. But, it was actually Reginald Fessenden, 22 years earlier in 1906 who was the first voice-actor. A couple of decades later, Walt Disney and Warner Bros. popularized cartoons and the voice actors behind the characters

### 2.1.2 Principle of voicing

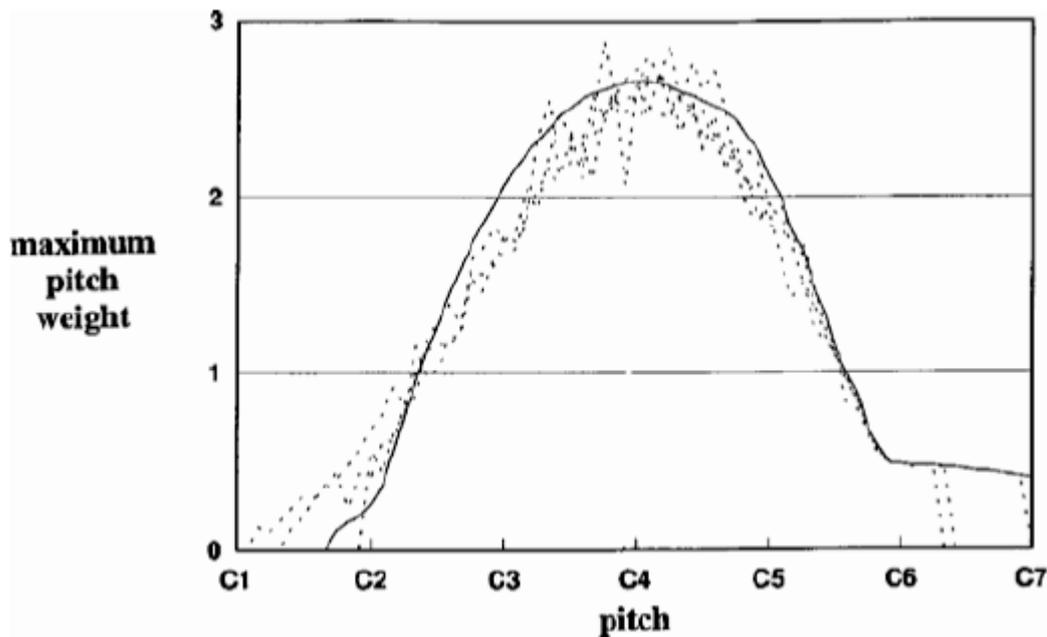
The following are some of the principles for voicing:

#### 2.1.2.1 Tone Principle

Tone helps in visualizing the words of the speaker. It's very much necessary to speak in the right tone and stress words which carry importance. In first instance, random noises create more diffused images than pure tones. In the second instance, two pure tones are mixed for form one tone. In such cases, you get of the perception of a complex tone. Certain exercises can help you to control and improve your voice. Many of them are based on breathing. You could try humming a scale by blowing through a straw for breath control.

In Pure and complex tones, the model calculates a pitch weight, which may be regarded as an index of the pitch's clarity, and therefore, a measure of toneness.

Strong auditory images are evoked when tones exhibit a high degree of toneness or virtual pitch weight eg. Harmonic complex tones between F2 and G5



### 2.1.2.2 Principle of Temporal Continuity

The principle of temporal continuity is present in all types of common sounds used in music making. Temporal Continuity is important for computer-based presentations as defines time synchronization. Temporal continuity involves both eyes and ear for expression Eyes are on animation and synchronized voice narration is fed to ears. Instructional designer controls the temporal processing of the material. He chooses to present first only words and next only graphics or vice versa. It is easy to understand when narration and animation are presented simultaneously i.e. the words are spoken at the same time they are displayed in the animation. Your narration should not overlap with music of piano or other instruments. Make sure there is a gap of 800 ms from silence if you are voicing narrations. Like temporal, split attention refers to the integration of material from difference sources. This is a broader concept than temporal contiguity. Spatial contiguity effects, temporal contiguity effects, and modality effects, all could be considered forms of split attention.

### 2.1.2.3 Minimum Masking Principle

In order to minimize auditory masking within some vertical sonority, approximately equivalent amounts of spectral energy should fall in each critical band. For typical complex of spectral energy should fall in each critical band. For typical complex should be more widely spaced as the register descends.





### 2.1.2.5 Principle of Pause

Pause helps in understanding the meaning of the spoken words. Pause helps in enhancing the meaning of words and it also provides a breathing opportunity.

How to use the pause effectively –

1. After you are introduced
2. Be specific as to what you want to speak before the audience. Don't beat in the bush and discuss any odd thing in the middle. Whatever you speak should sound sensible and the audience should connect with it. Never mislead your audience, once they run away they will not come back.
3. The tone of voice conveys about the situation whether a serious or joyous situation.
4. Try to quote examples wherever necessary to explain a point.
5. When you want to emphasise certain ideas
6. Pause to get the best effect from humor – pausing before and after the humor prepares the audience to understand and react to the message.
7. Pause after questions
8. Use the pause as a transitional device – When moving from one point to another
9. Pause after the end of the speech. It will give time to the audience to react.
10. Pause to add your overall effectiveness as a speaker.

### 2.1.2.6 The Principle of Onset Synchrony

The Synchrony controller contains an advanced oscillatory neural network that simulates the synchronization of the brain's rhythms to the rhythm of any sound. It can be fun to experiment with different rhythmic sounds. The literature on synchrony in other oral transfer modes such as dubbing is more extensive and can help contextualize this research. This is why a summary of the main

features of synchrony in dubbing will initially be presented, with the focus then placed on voice-over and the few references to this which are to be found in the literature. Synchrony is an important element in mother-infant interaction. Establishing mutual attention is the first step in beginning the patterns of communication and learning. This article examines what types of synchronies are present in the voice-over of fictional genres into Polish, and more specifically attempts to establish whether the various types of voice-over synchronies are used in voiced-over fiction genres in Poland. Special attention is paid to the strategies used to achieve each type of synchrony. voice-over and the synchrony strategies used in this transfer mode is not extensive. The author who makes reference to synchronization in voice-over is Krasovska (2004), who emphasizes that time and space are significant constraints in the voice-over process. She also points out that some reduction must be made due to the fact that only one speaker (or, in certain countries, two speakers) reproduces all the original dialogues. The first category of voice-over synchrony refers to the fact that the translation should fit the time available for the voice-over, which corresponds to the length of original utterance minus a few seconds at the beginning and at the end. The second category of literal synchrony means that a literal translation must be rendered in those seconds in which the original can be heard. The authors adopt a critical approach to this type of synchrony and state that a good translation is better than a translation which maintains literal synchrony. Finally, not only body movement but also actions and all on-screen elements must be adequately synchronized with the text, guaranteeing the fourth type of synchrony: the so-called 'action synchrony'. When echoes occur, you should give a gap of 100 ms between repetitions.

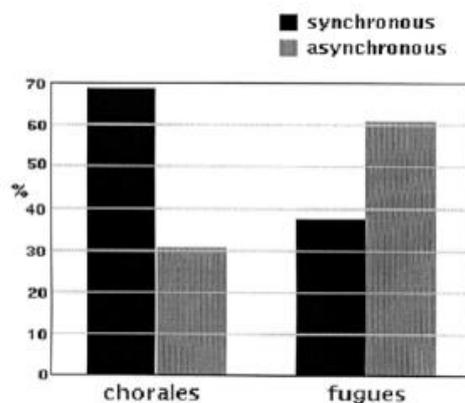
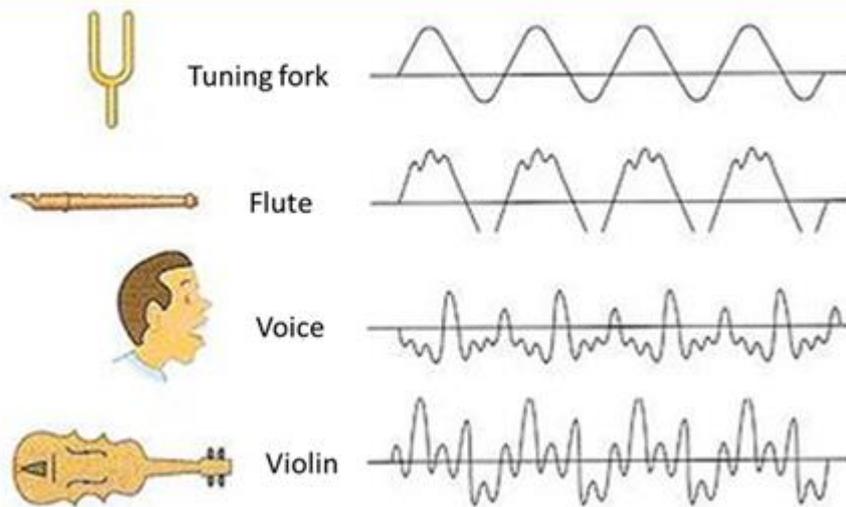


Fig. Polygraphed texture of synchronous and asynchronous voices.

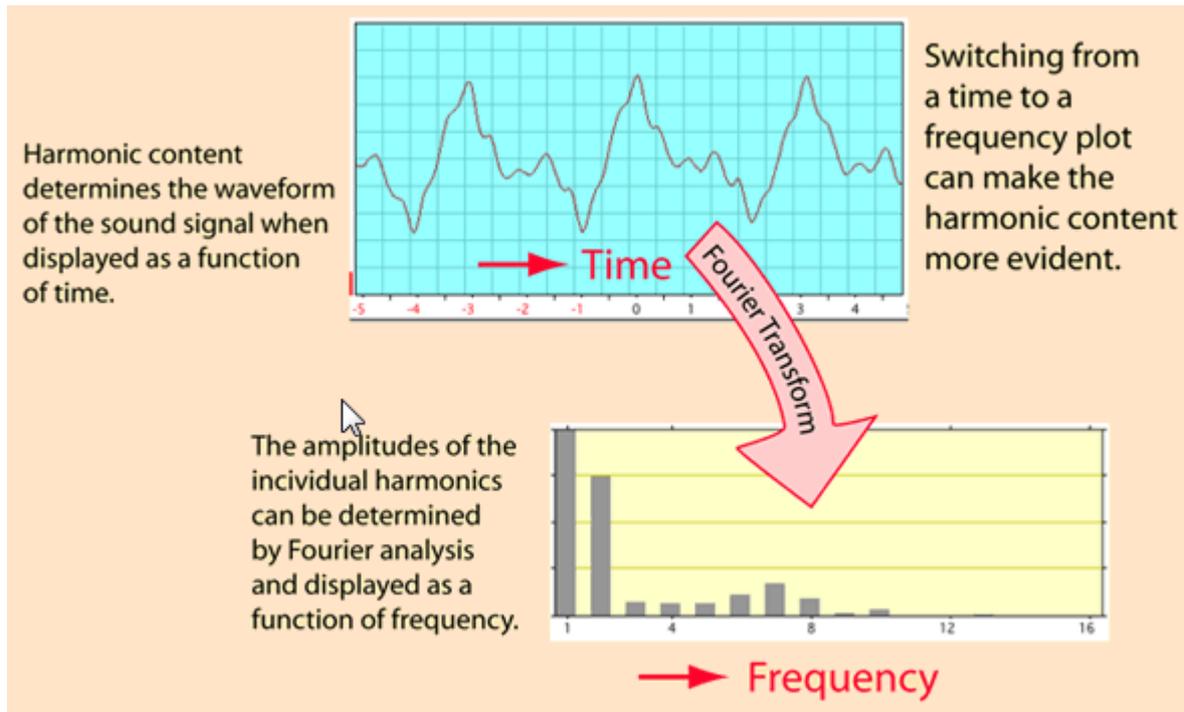
### 2.1.2.7 Principle of Timbral Differentiation

Sounds may be generally characterized by pitch, loudness, and quality. Sound "quality" or "timbre" is the quality of sound which makes us able to differentiate between sounds which have the same pitch and loudness.

## TIMBRE



Timbre is then a general term for the distinguishable characteristics of a tone. The sound as separate from melody or harmony, is timbre. It takes about 60 ms to recognize the tone timbre and any tone shorter than about 4 ms is perceived as just a click. You should take about a 4 dB change in mid and high harmonics to express a change in timbre. You should take a change of about 10 dB for the lower harmonics. The music analysis in both music theory and musicology confirms the importance of timbre in producing musical meaning but discussion quickly transitions to more approachable parameters because timbre is especially frustrating for analytic description and least systematizable musical parameter. Harmonics is an important factor for tones, what number and relative intensity of the upper harmonics is present in tone decides the quality of sound. (Harmonics are frequencies at which an instrument produces a sound vibration in a standing wave pattern.) The regular, repetitive sound of the standing vibration is perceived as more pleasing than irregular vibrations.



If timbre-based streaming takes precedence over pitch-based streaming, then listeners ought to hear two distinct descending pitch sequences rather than a single ascending pitch sequence. Rössler (1952) carried out an extensive analysis of the influence of organ registration on the perceptual independence of polyphonic and pseudo-polyphonic lines.



*Fig. The figure superceded by two independent streams of descending pitch—each stream distinguished by a unique timbre.*

### 2.1.2.8 Source Location Principle

**Location** is the use of sound to determine the distance and direction of its source or reflector. The sound localization mechanisms of the mammalian auditory system have been extensively studied. The sound-related framework utilizes a few signs for sound source restriction, including time-and level-contrasts (or power distinction) between the two ears, ghostly data, timing investigation, relationship examination, and example coordinating. Microphones have an omnidirectional polar pattern which means their sensitivity is independent of the direction of the incident sound. The significant objective of sound limitation is to recreate a particular sound field, including the acoustic sources, the audience, the media and conditions of sound spread. Our brain uses difference in power, scatter, and timing signs to enable us to limit sound sources. The artists very effectively utilize scattered areas for sounds by promptly clarifying the issues of acoustic difference.

## 2.1.2 Performance techniques for voice-over artist

Performance techniques are used to balance all the aspects of living as an actor and voice over artist. There are lots of researches going on in the field of computers and including to AI (artificial intelligence), machine learning, voice recognition, TTS(text-to-sound) and so on. Technology and creativity can seem to get in each other's way. Today, we hear about tech trends such as automation, chatbots, and artificial intelligence. For some people, these developments don't sit easily with creative processes such as thinking up new ideas for products and services, inspiring a new marketing campaign or delivering a performance. For some, technology is now the way to source voices quickly and cost effectively. Others believe that the best creative results are produced when the creative team have developed relationships, and the use of technology will undermine this. We use these technologies to given our characters their brand voices.

### 2.1.2.1 Take voice lessons

Some people have a greater innate instinct for music, the truth is great voice musicians, mimicry artist or athletes are made, but they still have to train hard to win. Having regular voice lessons will help you expand your vocal range and teach you how to better control the volume and sound of your voice. You may need to try several voice teachers to find the best fit for you. A good voice teacher will help you not only develop strong technique and control, but also will help you to find your unique voice.

A good voice teacher will help you to warm up your voice well. There are many vocal warmups. You could start by flapping your lips while blowing air and making a "brrr" sound.



### 2.1.2.2 Imitate the voices of famous actors or fictional characters

A good voice is obviously one of the most important things to consider when a voice-over career is your voice. But you should also build flexibility in your sound by imitating other voices while recognizing their pitch and tone. You can also include this capability in your demo record. It is not necessary to perfectly imitate someone but you should be able to change your voice whenever you need it. Many professional voice-over artists recommend taking voice lessons, for instance This will allow you to be more versatile and will also help with your acting skills. Try to match not only the person's voice, but also their personality so that you bring them to life rather than just imitating their sound. A voice-over actor needs to warm up and practice consistently to prevent voice strain, especially when attending multiple recording sessions per day. As with all types of actors, voice-over actors should be prepared to audition and be rejected frequently before landing a role.

Try out these famous voices for starters: Amitabh Bacchan, Ajay Devgan, Mithun, Jackie Shroff, Akshay Kumar, Nana Patekar, and so on.

### 2.1.2.3 Practice vocal exercises

Certain exercises can help you to control and improve your voice. Many of them are based on breathing. You could try humming a scale by blowing through a straw for breath control. You could lie on the floor and deeply inhale and exhale, making a "shh" sound while exhaling. Even simply sitting up straight with your shoulders back can make a big difference in the sound of your voice. You could also practice articulating with tongue twisters, such as "A tiny tiger tide a tie to a tiny tiger's tidy tail."

#### **Practice reading a variety of material to improve your voice**

First and foremost, a voice-over artist must have a good voice. But what if you cannot read a sentence properly then your voice is wasted as a voice over artist. You should be able to read any sentence clearly and aloud. Read books, magazines, or news articles out loud on a regular basis to get more comfortable with it. Spend a minimum of 40 minutes a day reading out loud. . A voice-over artists working on a television commercial, for instance, might be asked to sound genuinely excited and cheerful about a product or service Practice enunciating words and work on your intonation. Try changing the sound of your voice as you read for an added challenge. This will allow you to put real feeling and emotion in the sentence while voicing so that it becomes believable to audience.

## UNIT 2.2 Preparing for Audition

### Unit Objectives



At the end of this unit, you will be able to:

1. Understand the requirements of the audition
2. Adapt his/her performance to the auditioners' requirements
3. Showcase strengths and perform confidently during auditions
4. Improvise and provide different voice interpretations, as required by Auditioners.

### 2.2.1 Audition Preparation

Enter the audition with confidence – first impressions are key here. Keep good posture and walk with confidence, even if you're terrified. The first thing a voice over artist has to do is find auditions. There are various different methods for finding auditions. You can hiring an agent from nearby. You can search in newspapers and local magazines related to media industry, or you can search on social media like Facebook, Twitter, and professional linking sites like LinkedIn. Being a voice-over artist is not an easy task. You will be working hard in this field but this all pays well in long run as there will be fame with money. Not all jobs in this world offer these perks. You should always keep learning in your career to improve talent.



#### **Breathe in through the nose and out through the mouth**

Breathe in through the nose and out through the mouth. In this way you can keep your breath warm and humid before it goes through your throat. While practicing voice over, try to remember to

take a conscious breath with a relaxed, gently expanded tummy before you speak each phrase. Eventually the muscle will remember, and you will be breathing correctly without thinking about it. ( To breathe correctly for voicing, the artist should be able to expand the rib cage using the inter-costal muscles, while also allowing the abdomen expand in a relaxed way. This opening of the space in the trunk of the body will allow the air to go into the bottom of the lungs. Of course you should never see movement of the chest or shoulders as this would indicate a shallow and probably tense breath. The expansion should be all around the trunk of the body, including the back ribs.)

- In a comfortable standing position, place your hand on your stomach
- Inhale deeply through your nose, feel your belly and rib cage expand, hold for 5 seconds



### **Do not lose body heat**

70-80% of body heat-loss happens through the neck and head so wear a hat and scarf even in mildly cool weather. This helps keep your vocal muscles warm.



### Practice vocal exercises

By exercising your voice beforehand, you may be able to strengthen your speaking or singing voice. Keep your mouth warm by rolling and encircling your tongue inside mouth. To strengthen your speaking or singing voice, trill your lips and practice saying tongue twisters. Certain exercises can help you to control and improve your voice. Many of them are based on breathing. You could try humming a scale by blowing through a straw for breath control.

- Use a straw to check your vocal range. To do so, you need to breathe through the straw and make some sounds.
- Trill your lips. Trilling your lips is also a good way to exercise your voice.



- Warm-Up Exercises

Before beginning voice exercises, a good warm-up routine is important. A long and slow warm-up allows the muscles to activate and can reduce strain during a performance or exercise session.

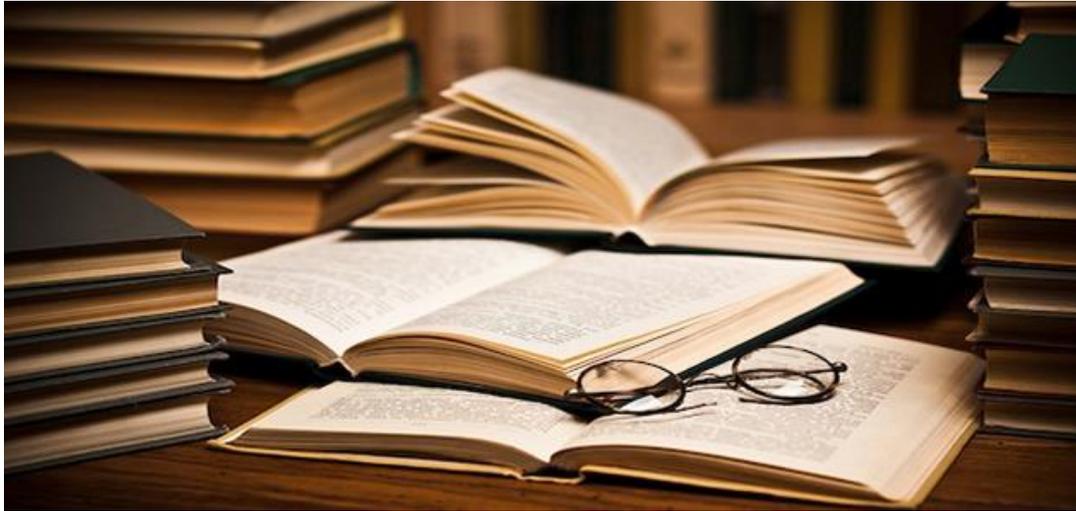
Actors can start by stretching their tongue. Stick the tongue out, point up and down. Brace the tongue behind the front bottom teeth and push the center out. Massage the muscles of the jaw and face to further reduce tension. Stretch the neck lightly by leaning to the sides, front and back.

### Practice reading things out loud

Reading Aloud as a Key to Voice Actor Success. You should not sound dull while reading and you should be full of confidence. As practiced earlier, you should use full level of your voice while reading aloud. Speak the words as though you want to tell your story to the last person sitting in the room.

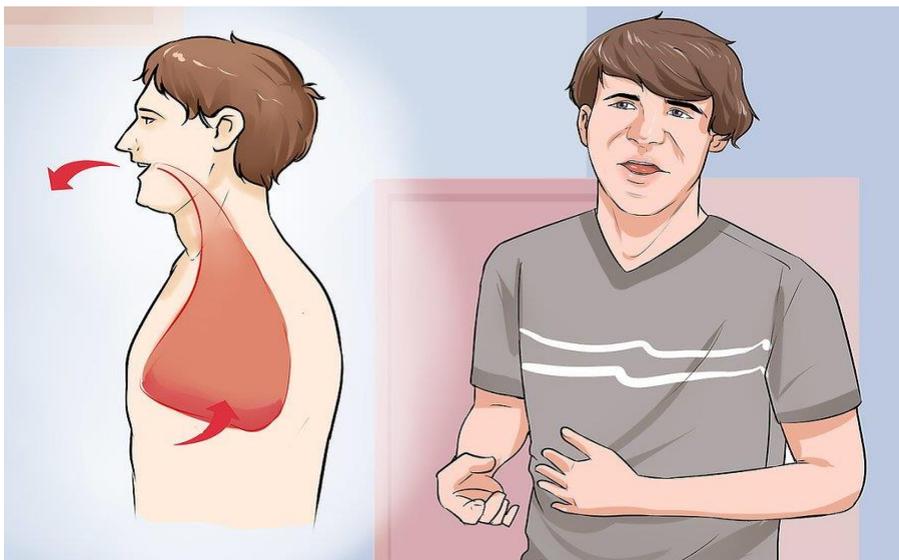
- Improves Listening and Reading Skills

Reading at high tone will make you know the mistakes like pronunciation, grammar, and so on which you may not be noticing earlier. Practice daily in front of an audience or in solitude but keep practicing. You can find so many voice over sample scripts online including samples of voice over narration scripts, cartoon movie scripts, songs, and so on.



### Use your diaphragm

The human voice is a musical instrument just like any other device. When singing, you need to have control over how you use your breath, so you can maintain notes and add dynamics for emotional effect. The diaphragm is the muscle below your lungs that controls inhaling and exhaling. When listening to your voice, consider whether you are using a nasal, mouth, chest, or diaphragm voice. A nasal voice sounds unpleasant and whiny, a mouth voice sounds very quiet, a chest voice sounds pleasant, but a diaphragm voice is the most powerful and has the best sound. Try to feel how you have so much more control of your breathing now that you're using your abs to push out that air.

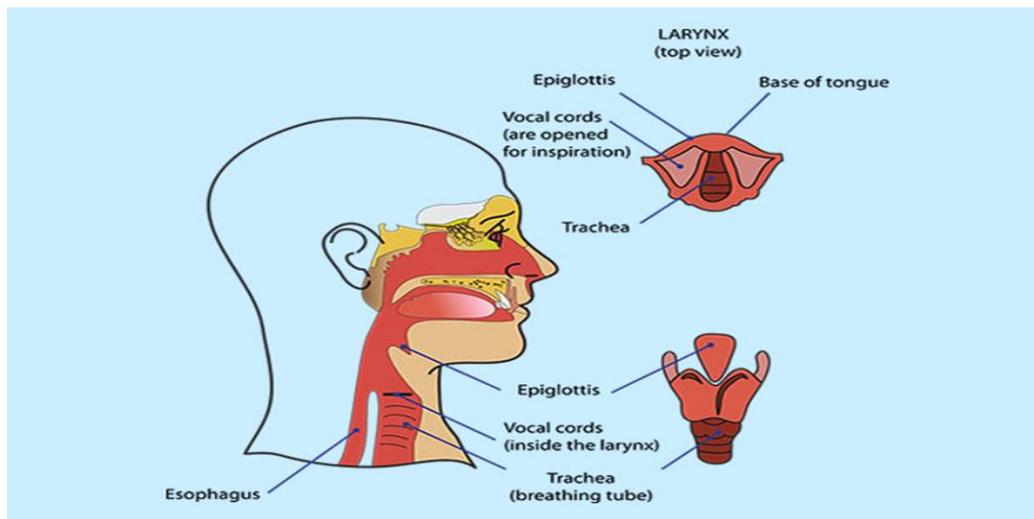


**Drink plenty of water**

- Both outside cold air and indoor heating and cooling systems can be very drying on the voice. If your throat is dry keep the fluids up, take a long warm shower (or even better a visit to a steam room) and do not talk. This will reduce any swelling to the vocal chords.
- Warm water can be used to solve general digestive issues.
- Water takes away the toxins that can cause infection or inflammation in body. You should drink plenty of water to clear your throat before singing or speaking.
- Don't drink coffee or tea as caffeine can dry your throat.
- Do not drink very cold or hot water as vocal cords are very sensitive and cold/hot water can damage the tissues making it hard to sing or speak.

**Warm up wisely**

Perform warm up exercises that stretch the vocal folds and increases blood flow to the larynx, lungs, lips and tongue. When you need to speak for a long duration, these exercises can pay well. These exercises also allow you to use wide range of pitch with elevated voice. Always start your day with humming and soft vocal exercises. You can ask your trainer for an exercise chart specially made for you based on your performance. Vocal exercises improve the sound quality and allow you to perform in natural tone more comfortably. Since vocal exercises strengthen the muscles of your voice box, they reduce the chance of vocal injury during long shot of voice over.



### Record your voice

Creating your first demo, a short audio recording used to promote yourself and demonstrate the types of voices you can perform. Try reciting monologues or reading from a script and recording it. Play it back to yourself to hear what you sound like, and make personal notes for improvement. Take note of these changes and get used to your recorded voice so that you can effectively express yourself over a microphone.

Equipment Best For Recording Your Voice :

- A computer.
- A good quality Mic (Microphone).
- Pop Shield on the mic
- Recording software.
- A studio space away from noisy outside distraction.
- Professional soundproofing materials.
- XLR cable
- Data storage devices like CD, DVD, Pen-drive, Hard disk and so on



### **Imitate the voices of famous actors or fictional characters**

A good voice is obviously one of the most important things to consider when a voice-over career is your voice. But you should also build flexibility in your sound by imitating other voices while recognizing their pitch and tone. You can also include this capability in your demo record. These days, artists work in their home studios inside their comfort zone.



Try out these famous voices for starters: Amitabh Bacchan, Ajay Devgan, Mithun, Jackie Shroff, Akshay Kumar, Nana Patekar, and so on.



### Take acting (voice) classes or find an acting coach.

This will help you to develop your acting talent. This will help you to develop your acting talent. The acting coach can take on many different roles but the aim is for the person to build their pupil's confidence and guide them towards success in the challenging industry using their seasoned experience and instinct.

- To learn to breath well and and strengthen lungs
- To learn to control volume
- To learn about your own voice – what it can do and cannot do
- To learn how not to ruin your voice
- To learn music theory
- To learn various musical styles.
- To learn various standards for musical styles.

### Improvise

Improvising is necessary quality required for a voice over artist. You should always keep experimenting with your voice in different characters. If you need help, have a friend ask you questions and respond based on what you think the character would say.



## 2.2.2 Finding An Agent Or Manager

In this chapter, you look at how auditioning can be likened to the lifeblood of your voice acting career and the different kinds of auditions. Both online and in-person jobs are waiting to be filled with actors whose voices hit the mark and match a casting director's vision. Having a constant stream of auditions flow your way is critical to the success of a working voice actor. Each audition has the potential to help you grow, become more experienced, develop new business relationships, and lead to a booking. All things considered, auditioning is what keeps voice actors going and through perseverance refines their skill and dedication to the craft.

With step-by-step explanations and an abundance of examples, this guide clues you in on recording and producing voice-overs and promoting yourself as a voice actor with info on:



### Asking for a reference

You can ask your friends, colleagues, or classmates to get references of agents. You should ask them to pass your information to agents they know or have contact. Following are some of the tips for reference:

- Provide them your resume, profile, and demonstrations clips.
- If your friends do not have any contacts of agents then you to the places and parties where you can find the people related to your job.
- It is very helpful if you can get recommendation from some known artist or director. This artist or director can be the person with whom you have worked in past.



### Act in local plays and community programs

We humans love to celebrate. So, every now and then you will find local festival celebrations around you. You should participate in them even if they are not paying anything. In this way, you may find an agent who can help you get the job. Also, it will help you improve your skills.



### Using social media

- Social networking sites like Facebook, YouTube, LinkedIn, Instagram etc. can help you to widen your circle. Try to add those people who can be helpful in your career.
- You can record your talent on YouTube with basic equipment like Headphones, Mic and common tools.
- Keep in mind “All that glitters is not gold”. Do not share your personal information more than it is necessary on social media.

- Try not to get over-excited if you find some lead. It may affect potential business relationship adversely.
- Do not post anything on your wall that you do not want any agent to see.
- Always try to know as much as you can about an agent you are going to pursue and try to highlight your common interests first.
- If an agent is not responding to your proposal do not keep hitting him/her with your latest collection. Find someone else.



### **Going to an agent workshop**

Every once in a while you will find that there is an agent workshop happening near you. You may find the advertisements of such workshops in local newspapers or local channels. Keep an eye on them.

Agents hold these workshops to find actor for their current requirements.

- There might be tough competition in such workshops so you should be prepared well.
- Make such an appearance that you look different from the crowd. Keep in mind that you should look too arrogant or odd.
- Prepare yourself professional and unique. There is a well saying that First impression is the last impression.

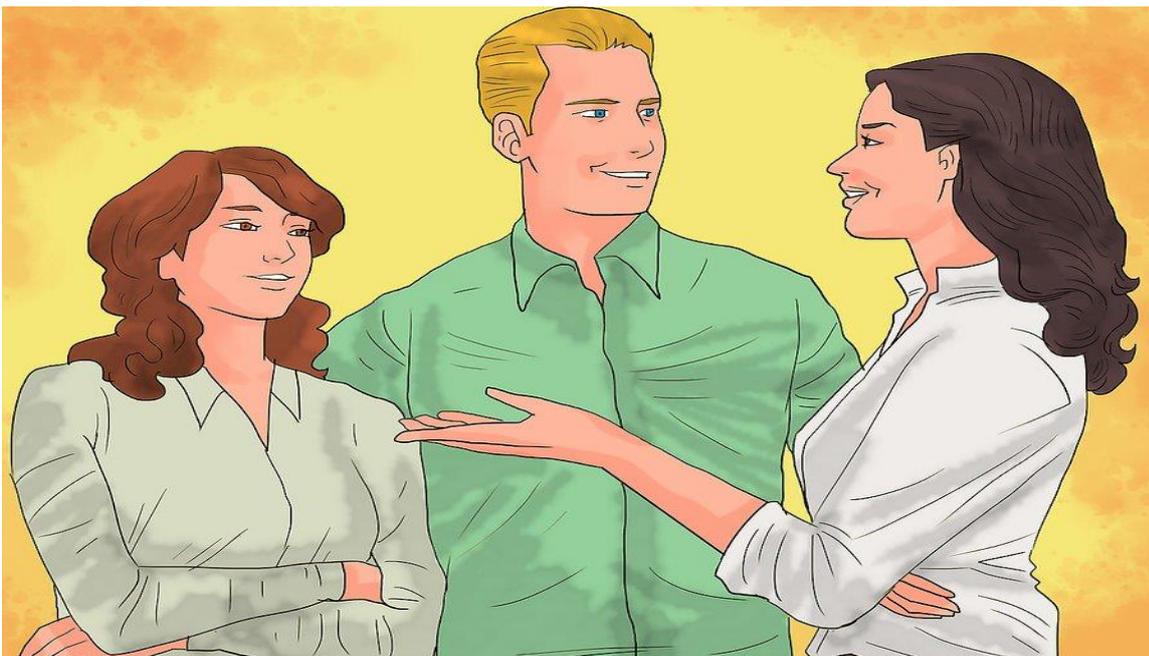


### Get a meeting with an agent

When auditioning, you may not always be given creative direction, but what you'll nearly always have is the script to aid you in how you plan your read. Even if you receive some kind of artistic direction about type of voice and delivery style the client wants, it is still possible that information is not as specific as you needed. After making contact and settling everything on phone, it is time for face to face meeting. Some of the tips for meeting an agent are:

- Prepare your demo reel in your signature voice. It does not matter if you are young or old, fat or thin, short or tall, it is your voice that matters so let your best voice speak for you.
- Discuss your experiences and interests in as much detail as you can.
- Convince the agent that you are best for the role he is searching.
- Only say those things that you can back with your voice and talent. Do not say anything just to show yourself high and mighty.

## Finding Auditions on Your Own



### Using your contacts

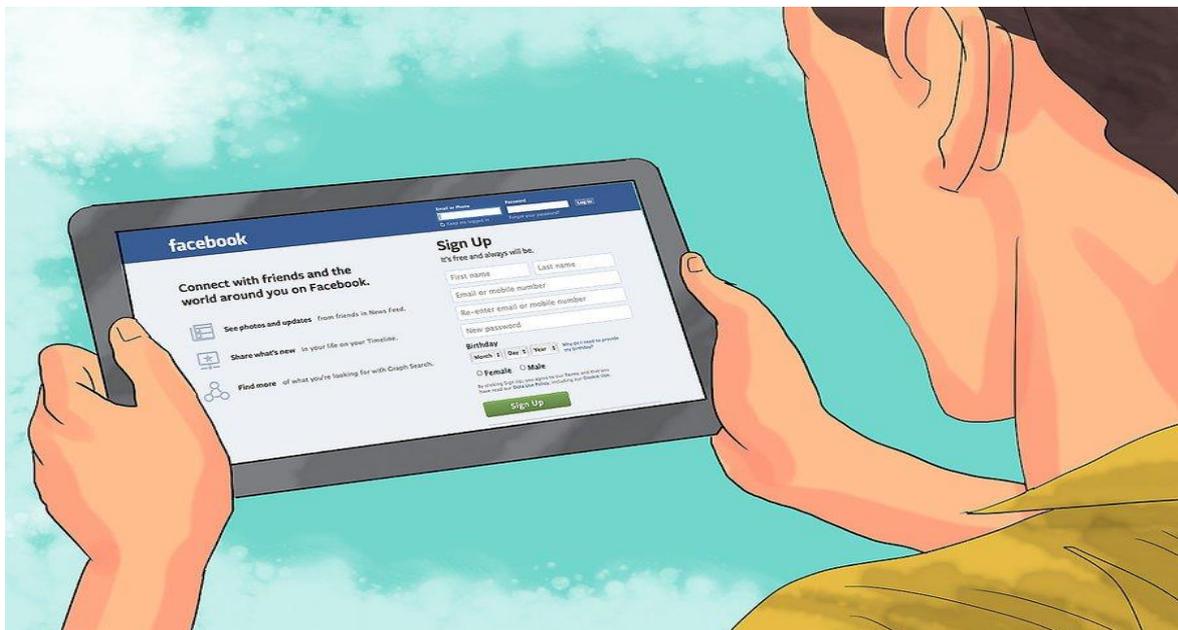
You can take help of your friends, teachers, instrument sellers and other local contacts to find work. Whenever you need work, they are your first resource.

- Your trainer is the best person to recommend the voice role suitable for your profile based on past experience.
- Casting directors and local agents can also be reached through your professional circle.



### Try out some casting calls

- Search through local newspapers, TV shows, websites, and so on for contact numbers.
- Check the websites of TV networks for vacancies and opportunities
- Check theater magazines or local newspapers for requirements in theaters.



### Use social media

The core strength of social media lies in allowing you to have a more direct and real-time conversation with the people using your products or services.

Getting a direct and real-time conversation can be tough as the response is unfiltered and not always professional. Facebook is a good resource but you can also try craigslist and twitter for a wider search.



### **Create an account on audition websites**

There are so many websites for auditions that continuously keep searching new talent in the field of art and media. You should create accounts on such websites like [www.actoraccess.com](http://www.actoraccess.com), [www.exploretalent.com](http://www.exploretalent.com), and so on.

- Make your profile different but classic with multiple headshots.
- These sites will send emails and alerts for auditions. Keep an eye on your emails.
- Do not rely solely on these websites as there are so many examples of fraud websites.



### **Contact your local film office**

Metro cities and movie hubs have local film offices. They can be an excellent resource for finding auditions.

- Most of the film makers contact film office to get suitable candidates for their roles.
- Film offices can also provide the list of current movie projects going on with their contacts.
- Film offices can also provide contacts of training houses related to your job.

When you gain more experience, you may find that just like established voice actors, you'll be able to rely on your instincts, experience, and ability to self-direct, given the script provided and the demographic it's reaching.

## Exercise



- What is history of voice-over artist?

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- Explain the Temporal continuity principle of voicing?

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- What is onset Synchrony principle of voicing?

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- What are the different between Tone and Timbral principle of voice-over artist?

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- Where can we use performance techniques for voice-over artist?

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- How do you prepare for a voice-over artist audition.

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- How can we find auditions for voice-over artist.

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Media & Entertainment Skills Council

## 3. Preparing for Voicing Performance

Unit 3.1 Tools and Equipment



**MES/N0101**

## Key Learning Outcomes



**At the end of this module, you will be able to:**

- Understand and interpret characters in scripts within the specified time-period (in general, time available is very limited)
- Adapt personality and performance in accordance to the requirements of the role
- Become proficient with own and co-actors lines and understand interdependencies between roles

## UNIT 3.1: Tools and Equipment

### Unit Objectives



**At the end of this unit, you will be able to:**

- Understand and interpret characters in scripts within the specified time-period (in general, time available is very limited)
- Adapt personality and performance in accordance to the requirements of the role
- Become proficient with own and co-actors lines and understand interdependencies between roles.

### 3.1.1 Tools and Equipment

What tools do I need as a voiceover actor?

Voiceover actors can work from home or might be required to come to a studio regularly. But one thing that do not change is the types of tools and equipment required for recording. A list of tools and equipment generally required by voice actor is given next.

- A computer system to store and edit your audio recording.
- A voice recorder recording and listening to yourself on the go.
- A microphone with USB capabilities for easy plug-in.
- A quiet place to be used as studio.
- Smartphone apps to help you warm-up, practice, and even record and edit



Voice-overs are found in every form of media, from news reporting to experimental filmmaking. The quality of your voice-overs will only be as good as the methods you use to capture and control the sound. Basic quality equipment can do home recording but for better quality you need to invest in better equipment. Various tools and equipment required by voice artist are given next.

### 3.1.1.1 Essential components of a voice-over studio

#### Microphone

A microphone is required to capture the sound of the talent's voice. The quality of your microphone can greatly affect the quality of recording.

Various types of microphones are discussed next.

- **USB Microphone:** Ideal for low-budget podcasting and entry level voice-over work, this mic can be plugged in directly in computer.
- **Dynamic Broadcast Microphone:** This mic sounds like the one used for radio transmission.
- **Large Diaphragm Condenser Microphone:** This type of mics are used by singers and in recording instruments.



## Headphones

Headphones are electronic audio devices that make people hear recorded sound in isolation. (Headphones are basically speakers that are small enough to be used in, or next to, someone's ears. Like the speakers on a radio or television, headphones are connected to a device that produces audio signals, either through a cable or through a wireless connection, and the sound travels to the speaker close to the user's ears.) Singers wear headphones while they record. That's because they only want to record the singer, not the backing track. Headphones/head-phones (in the early days of telephony and radio) are a pair of small speakers worn on or around the head over the ears of listener. Headphones are available for 1 kHz impedance to 18kHz. Resistance of low-impedance headphones is 16 to 32 ohms and for high-impedance is 100-600 ohms.

You should wear headphones while recording voice-overs otherwise sound of speaker will be recorded. You should record in a quiet room.

## Types of headphone

- **Circumaural**

Circumaural means "around the ear". This type of headphones cover full size over ear. This type of headphones have pads to encircle the ears while containing the sound waves within the space between the ear and the ear pad. In this way, the headphones work as soundproof room. Closed-Back Circumaural headphones are most used headphones for recording. Circumaural headphones are can generate a large spatial sound field which makes them ideal for music and home cinema set up. The key features of circumaural headphones are given as:

- Excellent sound quality

- Very comfortable to wear
- Good external noise rejection
- Easier to incorporate additional features

Though circumaural headphones have great uses, it is important for a buyer to look at the pros and cons of any headphone before making a decision.

#### **Pros**

- Large amount of padding makes them comfortable
- sound quality and Keeps out ambient sound

#### **Cons**

- Large size makes them less portable than other choices
- May be uncomfortable for some people due to their large size



#### **Supra-aural**

These on-the-ear models are designed to perch on the ears rather than to go completely around them. Supra-aural headphones are made with an adjustable band that can be worn over the head to secure the device. They are smaller and lighter than circumaural headphones. They can put pressure on ears causing some discomfort but a better material can be helpful.



### **Open or closed back**

Both circumaural and supra-aural headphones can be further differentiated by the type of ear cups:

- Open-back headphones have open back. This type of headphones allow sound leakage but also let more environmental sounds into the headphone which gives a more natural or speaker-like sound.
- Closed-back (or sealed) styles have the closed back. They block some amount of environmental noise. They can produce stronger low frequencies as compared to open-back headphones.
- Semi-open headphones are compromise between open-back headphones and closed-back headphones. They have adjustable ear cups and padded headband to ensure comfort. A semi-open headphone have a chamber that can partially block sound while letting some sound through openings or vents as per your requirement.



### **Ear-fitting headphones**

Earphones are very small headphones that are fitted directly in the outer ear, facing but not inserted in the ear canal. Some people hardly care about acoustic isolation and leave room for full of noise around the work area; further more they increase the volume of sound system to compensate the voice loss at the risk of hearing loss. On the other hand, they let the user be better aware of their surroundings. You can also find foam pads for comfort.



### **Microphone Stand**

Microphone stands are great budget tools for more than just holding mics. It allows free movement for artist. When you are using a mic stand, you will perform consistent recording. Base of the mic stand is made of heavy piece of metal so that mic is stable. If your mic can move due to your movements then foot sounds and vibrations will be recorded which will ruin your recording. So, you should not forget to buy a good quality mic stand while shopping.

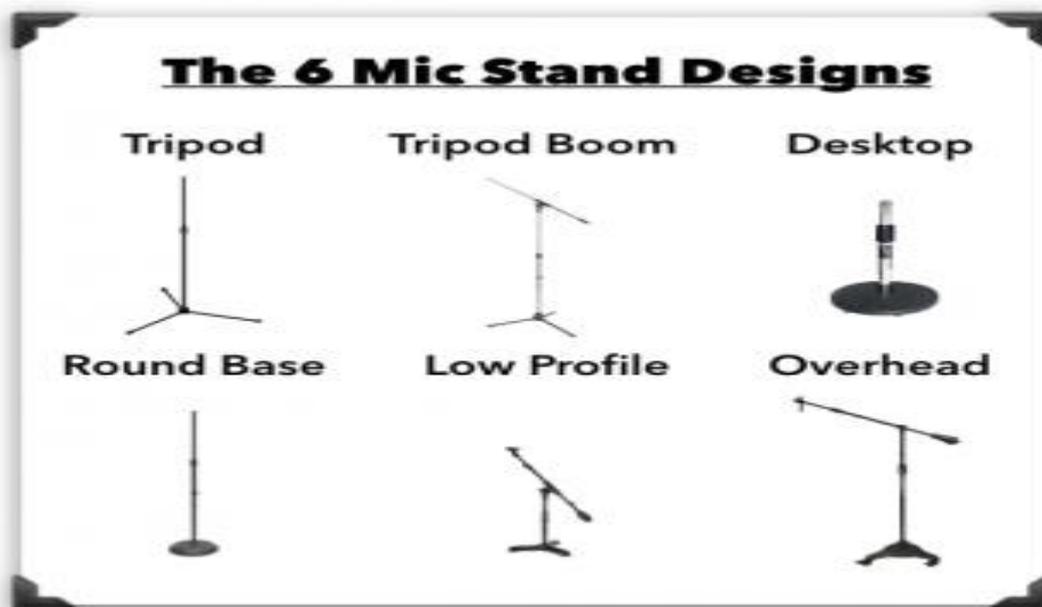


### **Bottomless microphone stand**

This type of stand allows movement of mic as per the need of voice over artist. Its bottom is not heavy but still it keeps the mic stable. It is useful as a mobile prop.

### The 6 Categories of Mic Stands:

1. Tripod Stands
2. Tripod Boom Stands
3. Desktop Stands
4. Round Base Stands
5. Low-Profile Stands
6. Overhead Stands



### Pop filters

Voice artists are constantly in demand for their voice skills used to create animated films, TV shows, narrating documentaries and for radio and TV commercials. While the companies that employ them usually provide their own studios and equipment, freelance voice-over artists tend to have their own. A pop filter is attached to the boom arm on the stand when recording vocals. It's placed between the microphone and the vocalist, and the filter helps to protect the mic from 'popping' sounds that the human voice can produce on letters such as 'p' and 'b'. (A pop filter is not essential for recording vocals, but can help attenuate aspirated plosive sounds—hard "P," or "B" sounds that can result in a kind of popping sound when recorded—while protecting the microphone from moisture at the same time). Pop filters are among devices that many of these people invest in so that they can deliver high quality, distortion free work to ensure they keep getting hired. This, as the device helps to stop plosives from reaching the microphone during the recording process. By reducing the effect of these sounds the recorded vocal take will be cleaner and smoother. Always keep the pop filter close to mic but not touching it. Some pop filters are designed to be fitted to a second stand that can be positioned between the vocalist and the microphone.

**Shock Mount**

A shock mount suspends the microphone and helps reduce unwanted vibrations and rumbling. A shock mount is a suspension device that doesn't let the mic pick up rumbling sounds. Voice over artist may use a shock mount to suspend a mic with special bands, thus keeping off most of the unwanted noises. A shock mount is a suspension device that doesn't let the mic pick up rumbling sounds.



### **Acoustic Treatment**

Being able to hear the ambience of a room can be very distracting in a voice-over, so it must be controlled if you aim to achieve professional results. First of all picking a quiet room in your house is essential. Road noise, local kids in parks, birds, all these are very hard to remove from audio. The next step is to start absorbing some of the sound. Heavy blankets, acoustic panels, there are plenty of ways to do it, but you have to get serious about room treatment.



Treatment strategies for a voiceover studio are not unlike treatment strategies for other rooms. Broadband bass traps in the corners will tend to even out the entire frequency spectrum and using absorption at early reflection points (relative to the talent's position and the microphone, as opposed to the monitor speakers and the listener's ear) greatly improve intelligibility and articulation.

**Creating a dead space.** With voice over you want an extremely quiet space for your recording. You also want that space to be as dead as possible. By that I mean the reflections of sound in your space are at a minimum.

**Sound travels.** It bounces off walls and reflects. Big spaces with hard walls are the worse. That's why recording a voice over in a cathedral would be a nightmare

### Preamp

The preamp or pre-amplifier, amplifies the electrical signal generated by the mic and converts it into a language your recording device (computer & recording software) will understand before it enters the system. Output from a mic is very low in power. Plugging them into a preamp increases the power of signal. The preamp is also an interface that supplies power (48v phantom power) to the condenser mic.



The preamp is an amplifier used to amplify the electrical signals generated by the mic and converts them into a language that your computer or recording software can understand.

### 3.1.1.2 Creating A Home Studio

Your environment needs to be comfortable, it must be somewhere you're happy to spend hours of your day, and most importantly, it has to be quiet. This one time setup will be useful for lifelong business. You need to keep check on external sounds as well as sound quality in the room. Distortion by reflection and echoes by sound bouncing in your work area can ruin everything. A home studio is also important because your clients should feel like you have a professional place for recording. You need to isolate your recording from the cartoons playing on the T.V. or restless children running through the house. Those distractions take your focus away from where your

attention needs to be: on the client and the technical execution of the recording. The only challenge for setting up a home studio is to find a proper place in your home.



## Exercise



- What equipment do we need to record voice-over artist?

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- Why is Pop filter necessary?

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- Write the six categories name of mic stands?

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- Explain the types of headphone –
  - a. Circumaural
  - b. Supra-aural

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# 4. Perform voice-overs in accordance to requirements



Unit 4.1 Performing voice-overs



## Key Learning Outcomes



**At the end of this module, you will be able to:**

- Perform convincing interpretations of roles by portraying emotions (using speech, tone etc.)
- Improvise and adapt (provide valuations, vary speed, volume, pitch etc.) dynamically to the demands of the script
- Deliver within the shortest possible time-frame with minimum number of takes.

## UNIT 4.1 Performing voice-overs

### Unit Objectives

At the end of this unit, you will be able to:

- Perform convincing interpretations of roles by portraying emotions (using speech, tone etc.)
- Improvise and adapt (provide valuations, vary speed, volume, pitch etc.) dynamically to the demands of the script
- Deliver within the shortest possible time-frame with minimum number of takes.

### 4.1.1 Voice Over Roles

Voice actors play many different roles. In fact, voice actors can find themselves voicing for five main categories of roles, each one representing a different purpose and segment of voice-over work. You need to know various terms related to voice acting before jumping in the field. Having the prior knowledge will help you in long terms whether it is communication and confidence.

#### 4.1.1.1 Real person

In case of Real person role, the voice actor acts as user of a product and expresses his personal point of view. The Real Person role has to do with being transparent, trustworthy and intimate. Think of how someone would communicate when speaking to a family member, the girl next door, a friend, or an individual they are comfortable around. There is an authenticity to this role that oozes genuine relationship. The Real Person can be portrayed as your best friend, the smart aleck in history class, or the omnipresent voice of reason. Real Person voice-overs can also employ situational copy, for example, voice over is able to present the feelings of someone who is going through a universal experience that we can all relate to such as buying a home for the first time, back to school shopping, or visiting the dentist. Following are the tips that can help your real-person read sound more conversational:

##### Voice Practice

The key to doing anything well is doing it often and speech is no exception. There are situations when you may feel nervous like when you are talking about raise in front of your boss or you are making a presentation before audience. You should practice hard before going in. You need to manage your voice by engaging in different voice practices. You should practice different accents and tones. It will also help the voice actor avoid voice strain.

##### Be confident

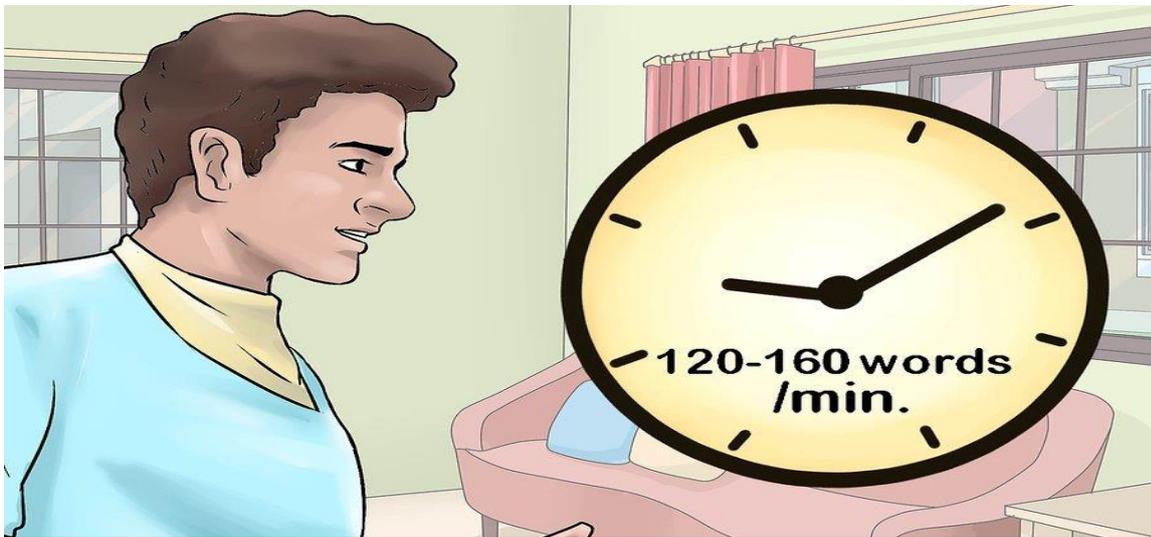
Above all, you must trust in yourself and be confident. If you are terrified, it will show up on your body language and your voice. Your mind might even go blank due to anxiety.

**Slow down**

You need to find a speed of speaking by observing your audience. Too fast and people will assume you are nervous, too slow and people may go to sleep. During your speech, it is important that you say words more slowly and give pause between sentences because this helps you to add emphasis to what you want to highlight and also gives you a chance to take a breath! The ideal speaking rate is somewhere between 120 and 160 words per minute. However, if you're giving a speech, it's a good idea to alter the speed at which you speak - speaking slowly can help to emphasize a point, while speaking more quickly can give the impression of passion and enthusiasm.

**Speak naturally**

Reads also sound more conversational when they do not sound as if you are reading the words or that the dialogue is contrived, meaning that it is deliberately created instead of arising naturally.

**Breathe**

Breathe deeply through your abdomen instead of chest otherwise you will output a trembling voice. Although, it is tough to memorize when to breathe deeply while you in nervous or stressed state but keep in mind that full-relaxed breaths improves the depth of your voice and helps to sound more confident.

**Speaking Clearly**

Open your mouth wider as you talk. If you open little mouth or use just lips then you might sound snake hiss in the end.

**Speak conversationally**

You can make you sound more conversational by pitch, tone, phrasing, intonation, and fluctuation. Being able to control your voice helps to shape how your voice comes across from a tone perspective.

### 4.1.1.2 The Narrator

Narration, or voice-over, is used in both documentary and fiction. It may be used to deliver information, provide the point of view of an unseen character, or allow an onscreen character to comment on the action. The Narrator is an interesting role because of his omniscience. A good narrator should know the complete story in advance. (A narrator is a personal character or a non-personal voice that the creator of the story develops to deliver information to the audience, particularly about the plot.) “A narrative text is a text in which an agent relates a story in a particular medium, such as language, imagery, sound, buildings, or a combination of these.” By using this standard, multiple methods of providing voice-over narration in film can be utilized to help tell their respective stories, “In documentary filmmaking some of the key stylistic questions relate to how much the filmmaker attempts to control or interact with the subjects, and to the way information is conveyed in the movie.”

Narrators, like Announcers, are separate emotionally from the story they tell. Part of the narrator’s job is to let a viewer come to their own conclusions about how they feel. Your voice narrations must come across crystal clear to your audience’s ears. They should also have a mastery of the script’s content to creatively delivery of your audio or video message. Delivering your message with clarity and articulation will go a long way to keeping your audience engaged from start to finish. Your voice talent should be able to ‘act’ out a scene or line to captivate your audience. A real professional narrator should always be an excellent storytellers. Voice narrator should be able to sense when to hit the gas or put on the brakes. They should provide the perfect texture to the script without audience ever noticing.

#### **Principles of narration**

Great stories are told by a narrator, not a character. A narrator uses his point of view to tell the story. A narrator should act as a distinct intellect who know everything about the story and want to tell his point of view.

A narration is usually fairly long, producers rarely want multiple readings as the narrator voices the script. Instead, before the recording session begins, it is often good to specify a style and ask the talent to try a few lines, taking various interesting approaches within that style. Professional talent should be able to deliver the chosen style consistently throughout the recording session. Following are some of the qualities desired in a narrator:

#### **Clarity, Enunciation, and Articulation**

Whether a narrator is voicing an audiobook or an employee safety video, they need to be completely understood. A voice narrator must come across crystal clear to audience’s ears. This type of narration is mainly used because unlike synchronized voice translation, this type of narration is produced in very less time and there is no need to synchronize the voices with the character's lip movements. When no one is speaking in the move then movie sound is introduced back. The narrator should also have a mastery of the script’s content to creatively deliver audio or video message. Delivering the message with clarity and articulation will go a long way to keeping your audience engaged from start to finish.

**Professional Pacing**

Timing is everything. Narration should be done at proper instant and for proper period. If timing is not perfect then your work will be a half-baked story. A narrator should provide the perfect texture to the script without anyone noticing.

**4.1.1.3 The Announcer**

The Announcer role is about speaking authoritatively and with conviction. An announcer is to deliver the information without his emotions. The news anchors, reporters and commentators are perfect example of announcer role. The Announcer which you generally hear at events, on promos, commercials or introducing segments for podcasts, is a product of the broadcast age. This type of voice-over was in the Golden Age of Radio and early television broadcasts. Following are some of the qualities needed in an announcer:

- The ability to work in a team
- Good general knowledge with a grasp of news & current affairs.
- Intelligence
- Reading scripts for television shows
- Select program content
- Explaining upcoming acts and guide
- Calmness & a sense of responsibility
- Quick reactions

**The Announcer's Test**

The sound of your voice relies on two thin folds of mucous membranes that stretch across the top of your throat in an area known as the larynx, or voice box. These two folds vibrate together and regulate the amount of air that's being pushed out of your lungs when you make sounds.

The announcer's test is first requirement for joining a television or radio announcer job. This test checks memory, repetition, pitch, level, and script that uses every letter in the alphabet many times.

**What does an Announcer do?**

Radio and television announcers present a variety of information and entertainment such as music, news, sports, current events, the weather, the time, traffic updates, and commercials. They interview guests and moderate panels or discussions on their shows, as well as announce station programming information, such as program schedules and station break for commercials or public-service information.

**4.1.1.4 The Spokesperson**

The spokesperson needs to be confident and trustworthy. The spokesperson presents the thoughts, guidelines, decisions, and findings of a company, institution or organization to the audience. You will

get the idea of the balancing act in advocacy and professionalism once you see a corporate or celebrity spokesperson representing a brand.

#### 4.1.1.5 The Instructor

Last but not least, the Instructor role comes from the perspective of an educator, possibly an academic or an expert who can guide the viewer through a series of steps. Most of the instructional videos are voiced this way to present the content accurately while placing emphasis on learning rather than on developing a relationship with the audience.

##### **Choosing the right voice**

It is important to understand what kind of voice you are going to play according to the script. As mentioned earlier, it is better if you can mimic different types of voices like voice of a lady, a child, or a cartoon voice. It also helps you to better identify what you are looking for in a voice talent. A little preparation will make a dramatic difference in your ability to communicate more effectively.

#### 4.1.2 Understanding the Script

When figuring out how to read a piece of copy, you need to first analyze the script. Think of yourself as a detective, sorting out the most important pieces of the puzzle, such as the who, what, when, why, and how of a script. When answering these questions, you're looking for clues that can help determine who your character is in the script. This is important because you need to create a believable and effective read.

You can check the script from all angles while analyzing it. When you know every aspect of script you can understand and follow the script in a better way.

You should always look for your role in the script. Are you a narrator or Are you a character? When trying to figure out who you are, you need to assume a lot of things that are hidden between the lines to gain a better perception of your character. You need to understand why your character is relevant and how you relate to other characters in the script.

The "who" question answers how many other characters are there in the script and who is playing what role. There is a reason for each character in the script and you should have basic idea of role of each of them.

Answering the "when" tells when the story is happening so you know the maturity level of voice required. It also tells whether story happened in an hour or covered many years.

The "why" question tells the context of story. It tells the reason of story and brief idea about ongoing events, past events and upcoming events.

Answering the "How" question gives the clues of how you should perform the voice over.

### 4.1.2.1 Marking Up a Script

When marking up a script, consider a number of factors:

- Time when to breathe or pause
- Tone of voice
- Volume of voice
- Level of voice

Most of the voice actors prefer to take a print out of the script and mark it with a pencil. Make sure that the erasers are handy if while reading the script, your interpretation changes later. Some of the voice actors read directly on a screen and find ways to mark-up copy using italics, bold, different colored font, and so on.

Make sure you are not bound to your markings before you have voiced them aloud and know how they come across. Feel free to experiment before setting your markings in stone. Sometimes, plans for how you deliver the copy may change!

Although markings should act as boundaries for how your interpretation of a script comes across, you do not need to be legalistic about them. This artistic freedom, when guided by markings, can blend together to create a purposeful and believable performance.

## Exercise



1. Write down the steps for performing a voice-over and highlight the key points to be remembered for performance.

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2. Discuss different types of voice-over roles?

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# 5. Health & Safety Comply with Workplace

Unit 5.1 – Safety, Health, and Hygiene

Unit 5.2 – First Aid



## Key Learning Outcomes



**At the end of this module, you will be able to:**

1. Observing and understand the current health, safety, security policies and procedure of organization.
2. Understand the safe working practices pertaining to own occupation.
3. Understand the government rules and policies related to the health and safety including emergency procedures for accidents, illness, fires or others.
4. Identifying the person responsible for health and safety in the working area, including those person whom to contact in emergency.
5. Identifying the security signals in the workplace fire alarms, staircases, fire warden stations, first aid and medical rooms.
6. Identifying the possible work hazards in the working area which can cause risk to others health and safety.
7. Ensuring own and others health and safety in the workplace through precautionary measures.
8. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.
9. Identify and correct the cause of accidents, illness, and fires in your working area and within the limits of individual's authority.

## UNIT 5.1: Maintain Workplace Health and Safety

### Unit Objectives

**At the end of this unit, you will be able to:**

1. Observing and understand the current health, safety, security policies and procedure of organization.
2. Ensuring own and others health and safety in the workplace through precautionary measures.
3. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.

### 5.1.1 Introduction:

Emergency evacuation is needed when staying within the building not safe anymore. Every organization has an evacuation procedure. Every organization has a safe place within the organization compound or outside the organization compound where all employees are expected to assemble in case of an emergency evacuation. The team leader guides the team and takes them to safe place. It is very important in these cases, to assemble at the safe area immediately.

If you do not reach the safe area on time, the team leader who is responsible for your safety will send someone to look for you. This will put the other person's life in danger.

#### Conditions for Evacuation

Emergencies which require immediate evacuation includes:

- Explosions
- Fires
- Earthquakes
- Hurricanes
- Floods
- Workplace violence
- Toxic material releases
- Tornadoes
- Civil disturbances

#### Every company has:

- **An evacuation policy.** All the TLs are responsible for informing their employees about it. When the TL is informing you about these details, pay attention. This negligence could cost lives.
- **A designated place for emergencies.** Ensure that you know where it is.
- **A “buddy system” for individuals with special needs or disabilities.** If you are a buddy to someone, ensure that your buddy is safely out of the premises with you.

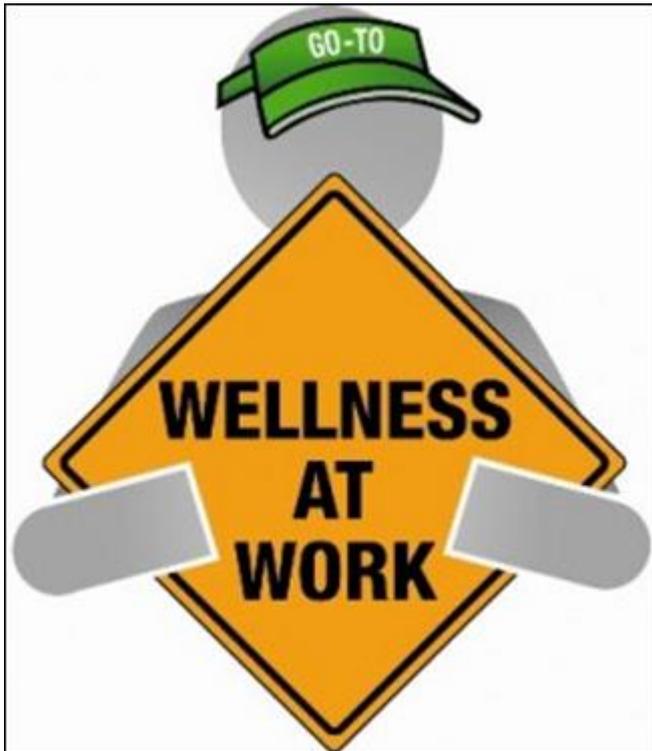


Figure 5.1.1 Conditions for evacuation

- **Floor plans with evacuation routes in work areas.** Ensure that you understand it so that you can use it in time of need.
- **Assembly areas.** These are the areas where you are required to assemble after evacuation.
- **Periodic evacuation drills.** Ensure that you pay attention during those drills. You need to save your life and you can be helpful in saving someone else's life too.

## 5.1.2 Mock Drills/ Evacuations

The responsibility of the safety of the workers in case of emergency is on the fire safety and evacuation workers. These workers need to go through the training to know the duties and responsibilities. In a workplace, the practice drill should be done in every 3 months under simulated fire conditions so that the workers know the techniques of saving their and other life. By practicing in the fire drills, all the workers are able to know the lifesaving method required in case of emergency.

These are the exercises designed to check the staff response as per emergency. It is also a test of the emergency staff, working staff and other members of the fire safety department. Sometime the drill is not successful but that's okay because humans learn from previous mistakes. But it is important for all the members that they correct their mistakes on time. Sometime all the mistakes were not done by the members of staff, the mistake is done by the faulty equipment and safety plans. But, there is a need of staff training periodically.



Figure 5.1.2 Mock Drills

There are two vital components for preparing the fire safety plan which are written below:

1. An emergency action plan, which tells the procedure to be optimized in case of emergency.
2. A fire prevention plan, which tells the methods to be optimized to cool the fire as soon as possible.

You need to participate in arranged by organization for your personal safety and also for others safety. These drills help you in understanding the

Fire safety and evacuation plans sketch staff duties and accountabilities in time of emergency. Continuing training is required to help safeguard that the employees are conscious of those duties and responsibilities. Firefighting trainings serve as an prospect for staff members to validate, under replicated fire conditions, that they can perform those duties and responsibilities safely and efficiently. It's also a time for the workers or employee to demonstrate about the defend-in-place strategies and also the workers are able to take advantage of facility's fire protection features and exit facilities to protect the people in their care.

Fire drills are excellent exercise designed to evaluate staff response to a replicated emergency. The fire drill is also a test of facility's fire safety/evacuation strategies and staff training programs. It is not essential that all run smoothly. That's okay, so long as staff and the organization understand from them and correct mistakes made. It's vital, therefore, that there be an analysis of each drill so that any problems met can be addressed. Perhaps the problems are due to unfinished or out-dated fire safety/emigration plans. Perhaps there's a need for further training of staff.

Fire preparedness plan must have two elements:

1. An emergency action plan telling what to do when a fire occurs.
2. A fire prevention plan telling what to do to prevent a fire from occurring.

### 5.1.3 Medical Emergencies

Everyone plans for emergencies. That is the reason why we keep a first aid kit with ourselves. At work, however one is exposed to a lot of stress and physical activity. This could lead to certain medical emergencies. It's better to be prepared with the first aid measures and knowledge of implementing them on ourselves and on others. This module equips you with that information. Pay

attention to these medical emergency procedures to understand how to conduct you in these crucial movements. Pay attention during these sessions. You might be able to save your own and your friend lives.

### 5.1.3.1 In case of Medical Emergency

A medical emergency is a situation in which a worker met in accident and needs medical help. The medical injury may be severe or life threatening. Some situation where:

- Person is not inhaling
- Heart attack or stock
- Heavy or severe bleeding
- Electric Shock
- In case of Poisoning
- Person get somebody Burns

In case of medical emergency, the person or victim requires the immediate help. Sometime the person need attention before the you call the emergency helpline.

It is important to know or remember the number of emergency helpline or Emergency Medical Service (EMS) for the safety of self and other workers.

#### **DON'T**

- Let the victim to eat or drink anything.
- Confine the victim
- splash any fluid on victim face or on injury.
- shift the victim to another area or place unless it is the only way to protect the victim.

#### **Bleeding**

- Apply any type of pressure on the wound of victim with the help of bandage or any other means.
- Elevate the wound to slow the bleeding.
- When necessary, apply the pressure on pressure points near wound to block excess bleeding.

#### **Fainting**

- Fainting is a loss of consciousness which is due to temporary reduction flow of blood in the victim's brain.
- The unconsciouness of the victim may led to more injury in the workplace.
- Slow pulse of the victim.
- The pale, cold skin and sweating of the victim.

#### **Causes of fainting:**

- Eating or drinking lack of fluids which is also known as dehydration.
- The low blood pressure of victim.
- Due to lack of sleep.
- Over exhaustion of the worker

**First Aid for Fainting:**

- Lie down the victim on the back and raise the legs above his heart level.
- Ensure the clearance of victim's nose.
- Check for indication of coughing, or breathing problem.
- Loose the tight cloths like neck ties, collars, and belts.
- If the victim remains unconscious from the 1 minute, call the EMS as soon as possible.

**Shock**

The shock occurs in the human body on the failure of circulatory system. When insufficient amount of oxygen is reached in the body tissue, the shocks also occur. This condition is treated as soon as possible if not, it may lead to organ failure, and may cause death. Shock becomes worse by fear and pain of victim.

**First Aid for shock:**

- If possible, keep the victims in lying down position.
- Raise the legs 10-12 inches from the ground level unless you suspect a injury in back and bone.
- If the victim is feeling cold then cover him. If the victim is feeling hot then don't make suffocation by covering him.
- If the victim starts vomiting then move the victim to the suitable place.
- Loosen the tight clothing.

**Muscle Cramps**

- Stretch out the affected muscle of the victim to counterbalance the cramp part of the body.
- Firmly massage the cramped muscle.
- Apply some kind of moist heat on the affected area.
- If the cramp remains in the muscle, get medical help as soon as possible.
- Rest- avoids movements and activities that cause pain.
- Apply the ice on the cramped muscle it may reduce the pain and swelling of the muscle.
- Applying the light compression like elastic bandage on the affected area may reduce the swelling.
- Raising the affected area above the heart level may reduce the swelling as well as pain.

**Fractures**

As we all know about the fracture that is the crack or break in the bone.

**Dislocation**

A dislocation occurs when the bone slips out from the specified location. It generally occurs in the shoulders, thumb, elbow, fingers, lower jaw and other movable joints.

**First Aid for Dislocations & Fractures:**

- Immobilize the effected part.
- Stabilize the effected part
- Use a cloth as a sling.
- Use board as a sling.

### 5.1.4 First Aid

First aid is the assistance given to any person suffering a sudden illness or injury with care provided to preserve life, prevent the condition from worsening, or promote recovery.

Kits vary in contents but most kits have the following items:

- Band-aids / Adhesive bandages
- Gauze pads and tape
- Scissors, cold pack
- Wound bandage / compress
- Eye pads / eye wash solution
- First aid / burn cream
- Antibiotic ointment
- Face shield or barrier mask for providing CPR
- Forceps / tweezers
- Disposable thermometers
- First aid instruction booklet

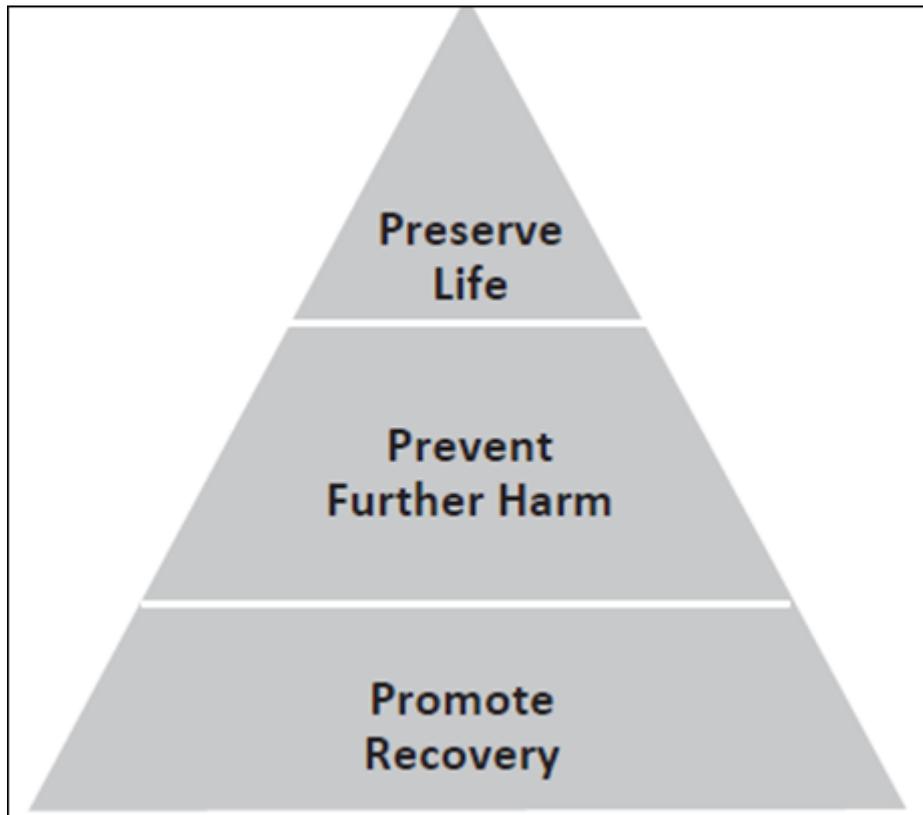
### 5.1.5 Personal Protective Equipment's (PPE)

Personal protective equipment (PPE) are the protective clothing, helmets, goggles, or other garments and equipment designed to protect the wearer from injury, infection, or heavy casualties. The safety by protective equipment includes electrical, heat, physical, biohazards, chemicals, and airborne particulate matter.



Figure 5.1.3 Personal Protective Equipment's

In the workplace, there are many situations which require immediate first aid to the victim and many countries have made some regulation, legislation, and guidance which specify the minimum level of first aid to be given to the victim. For this, the worker needs the special training and area for achieving the immediate first aid. To achieve this, the training should be given by specialist first aid officer and necessary training given by learning institute. The training of first aid does not need any type of specific tools and equipment but may involve the improvisation with material offered at the time of training.



*Figure 5.1.4 First Aid pyramid*

While delivering First Aid always remember:

- To prevent from degradation.
- Act deliberately and confidently with the victim.
- The timings of Golden Hour should be first 60 minutes from an accident .
- The timings of Platinum Period should be first 15 minutes following an accident.
- Prevent the body shock and choking.
- Stop bleeding from the wound.
- Loosen the clothes of victim.
- Regulate the respiratory system of the victim.
- Avoid crowding near the victim.
- Take the victim to safe place or hospital near the workplace.
- Attend the emergencies situation with ease and without fear.
- Always remember to not overdo. Because the person giving the first aid is not doctor.



3. What is an accident and what are the types of accidents?

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4. Discuss the types of fire-extinguisher and their uses?

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5. Write a short note on health and hygiene?

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6. What are the common components of First-Aid kit?

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7. What are the symptoms of shock and what should be the first-aid?

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8. What are the symptoms of heat exhaustion and what should be the first-aid?

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