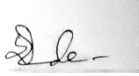


UNIVERSITY OF MUMBAI**Syllabus for Approval**

Sr. No.	Heading	Particulars
1	Title of the Course	M.A.(Media, Entertainment and Advertising) Semester III to IV
2	Eligibility for Admission	Any Graduates
3	Passing Marks	40%
4	Ordinances / Regulations (if any)	--
5	No. of Years / Semesters	02 years & 04 semesters
6	Level	√P.G. / U.G./ Diploma / Certificate (Strike out which is not applicable)
7	Pattern	Yearly / Semester √ (Strike out which is not applicable)
8	Status	New / Revised √ (Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <u>2017-18.</u>



Date: 20/2/2017

Signature :

Name of BOS Chairperson ✓ / Dean : Dr. Sunder Rajdeep

AC

Item No. .

University of Mumbai



Revised Syllabus for the M.A.(Media, Entertainment and Advertising) Semester III to IV

(As Per CBCS
With effect from the academic year 2017-18 for
Semester III to IV)

REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (Media, Entertainment and Advertising).

FEE STRUCTURE:

The fees for the course will be Rs 96, 000/- for the entire course inclusive of tuition fees.

Note: The breakup per semester will be as follows Rs 24,000/- per semester.

Admission fees : 1000/-

Tuition fees -16000/-

Library Fees – 1000/-

Computer Lab fees – 6000/-

Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipment& library material.

Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipments& library material.

MEDIUM OF INSTRUCTION: English.

Learners have the option of writing the examination in English or Hindi or Marathi language.

INTAKE CAPACITY: 60

TEACHERS`QUALIFICATION :

The minimum qualification for a full timeteachers` is Master in Media/ Public Relations /Advertising/ Communication/Journalism /FilmStudies/ Television studies/ New Media/ Media Production and NET/SET.

PREAMBLE

1. Basic concepts

Credits: A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

Course credits: To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self-study component will consist of academic tasks outside the classroom that will be assigned by the teacher from time to time. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/field-work component.

A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

Courses: There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

(i) Core Course: Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

(ii) Elective Courses: Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.

(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses): I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

(iv) Audit Courses: Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.

(v) Ability Enhancement Course: The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

(vi) Project based courses: Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

2. Rules for programmes not having a practical component

2.1 :Four core courses shall be offered in semesters 1 and 2 each.

2.2 :Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

2.3 : The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

2.4 : Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

2.5 : A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

2.6 : A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

2.7 : The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

3. Dissertation courses

3.1 : Dissertation based courses will be offered in the fourth semester. Every learner will have to choose one dissertation course, which will be for twelve credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

3.2 : Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigor suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

3.3 : The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

3.4 : Each Department will constitute a dissertation committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the dissertation component in the department.

3.5 : All Master Degree holders with NET/SET (in Communication/Journalism/Film Studies/ Public Relations/Electronic Media/Television Studies/ $\square\square\square\square\square\square$ / $\square\square\square\square\square$ $\square\square\square\square\square\square\square\square\square$) $\square\square\square\square$ $\square\square\square\square\square\square\square\square\square$ $\square\square$ $\square\square\square\square\square$, all PhD scholars and recognized post graduate teachers $\square\square$ $\square\square\square\square$ $\square\square\square\square\square\square\square\square\square\square\square\square$ $\square\square\square$ $\square\square\square\square\square\square\square\square\square$ will be guides for the dissertation component.

3.6 : The dissertation committee will allocate students to guides in order of the average of marks obtained in semesters 1 and 2.

3.7 : If it is felt necessary, the dissertation committee can assign a co-guide to a student, depending upon specific disciplinary needs.

The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

3.8 : The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

- i) 10 marks for the quality of presentation
- ii) 15 marks for answers to questions

3.9 : The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totaling the averages under the three heads.

3.10 : The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy on a CD/DVD.

3.11 : The final dissertation will have a word limit of 8000-10000 words and will be typed in one and a half spacing on one side of the paper.

3.12 : The final dissertation will be evaluated out of 50 marks by the guide, 50 marks by any other teacher in the Department and 100 marks by an external examiner by way of viva voce.

3.13 : The dissertation will be given a grade point as per the following scheme:

Note : H'ble Vice Chancellor is appointing a committee to finalized the gradation chart.

3.14 : A student who gets a letter grade 'F' in the course will be deemed to have failed in the course.

3.15 : A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the dissertation within a period of one week after the declaration of the result. If the dissertation committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a week's time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

3.16 : The student who has got a letter grade 'F' in the dissertation will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.17 : If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option of submitting within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.18 : The schedule for preliminary presentation, final presentation and dissertation submission will be displayed in the first week of the fourth semester.

3.19: Ethical Standards regarding Dealing with Human Participants:

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.

4. Evaluation of non-project courses

4.1 : The examinations shall be of two kinds:

(i) Internal Assessment

(ii) Semester End Examination.

4.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade 'F' in that course.

4.3 :Internal Assessment: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

4.4 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses.

4.5 :Semester-End Examination: The semester end examination shall be for 60 marks.

4.6 :If a student is absent from the internal or end semester examination in any course including the dissertation course, he/she will get a grade point of 0 and a letter grade of 'F'.

4.7 :If a student fails in the internal examination of a core or elective course, he/she will have to appear for the internal examination of the course when the course is offered again.

4.8 :If a student fails in the end-semester examination of a core or elective course, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

4.9 : If a student obtains the letter grade 'F' in any course in a given semester, the letter grade 'F' will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

4.10 :If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

4.11 :The letter grade and the grade point for the course will be computed as per 3.13

4.12 :In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \text{ where } c_i = \text{credits for that course offered in that}$$

semester and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}, \text{ where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j$$

and g_{ij} is the grade point obtained in the i^{th} course in semester j. There shall be no rounding of GPA and CGPA.

4.13 :The semester wise GPA and CGPA shall be printed on the grade card of the student along with table in 3.13

4.14 :The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses in which the student has obtained the relevant credits.

4.15 :The rules for gracing: the existing ordinance for gracing shall continue to be used.

4.16 :The rules for ATKT will be as per University norms.

5. Rules for MA programmes with practical component/field work components are as follows:

5.1 :Four core courses shall be offered in semesters 1 and 2 each.

5.2 :Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

5.3 : The fourth semester shall consist of one ability enhancement course (6 credits), one interdisciplinary/cross disciplinary course (6 credits) and one project based course (10 credits).

5.4 :The semester having Practical Component / Field Work Component shall be given four teaching hours per week per theory (core/elective) course. Each core/elective course shall have 4 credits in such semester.

5.5 : There shall be 2 credits Practical Components/ Field Work Component per theory course (core/elective) in a semester one to three. The credits for practical and theory courses are obtained separately.

5.6 :There shall be 8 credits Practical Component/ Field Work Component in semester one and two. There shall be 10 credits Practical Component/ Field Work Component in semester three. There shall be no practical/field work component in semester four. The practical/field work component shall be elective in semester three.

6. Evaluation of non-project courses and practical component /field work component for courses having practical/field work component.

6.1: The examinations shall be of two kinds:

(i) Internal Assessment = 40 marks comprising of a class test and practical/field/extension component.

(ii) Semester End Examination = 60 marks.

6.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination (16/40 for Internal and 24/60 for Semester End) in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade F in that course.

6.3 :Internal Assessment for theory courses: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and

the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

6.4 :Internal Assessment for practical component/ field work component. The evaluated practical/field work submission material and marks shall be shown to the students on the date announced in advance.

6.5 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses excluding practical component/ field work component.

6.6:Semester-End Examination: The semester end examination shall be for 60 marks for theory courses (core /elective) and for practical component/field work component. The semester–end examination for practical component/ filed work component shall be conducted separately.

6.7: If a student is absent from the internal or end semester examination in any course including the project course and practical/field-work component, he/she will get a grade point of '0' and a letter grade of 'F'.

6.8: If a student fails in the internal examination of a core or elective course, or practical/field work component, he/she will have to appear for the internal examination of the course if and when the course is offered again.

6.9: If a student fails in the end-semester examination of a core or elective course or practical/field work component, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

6.10 : If a student obtains the letter grade F in any course in a given semester including practical/field work component, the letter grade F will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

6.11 :If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

6.12: The letter grade and the grade point for the course will be computed as in 3.13.

6.13: In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \text{ where } c_i = \text{credits for that course offered in that}$$

semester and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}, \text{ where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j$$

and g_{ij} is the grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

6.14 : The semester wise GPA and CGPA shall be printed on the grade card of the student along with table 3.13.

6.15 : The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses including practical/filed work component in which the student has obtained the relevant credits.

6.16 : In case, if it is required to scale the internal assessment marks and end-semester examination marks to 400 marks per semester and 1600 marks for entire MA course, then internal assessment marks, end-semester examination marks and total marks shall be multiplied by factor 0.8.

6.17: The rules for gracing: the existing ordinance for gracing shall continue to be used.

7. SCHEME OF COURSES

Semester I

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAEMA 101	Overview - Entertainment Media & Advertising	60	6
PAEMA 102	Communication Skills & personality development	60	6
PAEMA 103	Principles of Management	60	6
PAEMA 104	Management- Film, TV, Animation	60	6
Total		240	24

Semester II

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAEMA 205	Marketing Management	60	6
PAEMA 206	Integrated Marketing Communications	60	6
PAEMA 207	Basics of Finance & Accounting	60	6
PAEMA 208	Entrepreneurship & Innovation	60	6
Total		240	24

SPECIALIZATION in Film and Television

Semester –III

Course Code	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAEMA FT 309	Broadcast Business Management	60	6
PAEMA FT 310	Film Production & Content pipeline	60	6
PAEMA FT 311	An Orientation to New Media Technologies	60	6
PAEMA FT 312	Television & Radio Production & programming	60	6
PAEMA FT 313	Film Distribution and Marketing	60	6
Total		240	24

Students to choose 4 courses

SEMESTER –IV

	A. Optional Courses	Teaching and Extension	Credits
PAEMA FT 414	Media Research Analytical Skills	60	6
PAEMA FT 3415	Business Plan and Negotiation Skills	60	6
PAEMA FT 416	B. Dissertation / Field Project	120	12
Total		240	24

SPECIALIZATION in Advertising and Marketing Communication

Semester –III

Course Code	Name of Course B. Core Courses	Term work	
		Teaching and Extension	Credits
PAEMA AM 309	Account Planning & Management	60	6
PAEMA AM 310	Consumer Behavior	60	6
PAEMA AM 311	Management: Events and Live Media		
PAEMA AM 312	Advertising Agency Structure & Management	60	6

PAEMA AM 313	Media Planning and Buying	60	6
Total		240	24

Students to choose 4 courses

SEMESTER –IV

	C. Optional Courses	Teaching and Extension	Credits
PAEMA AM 414	Media Research Analytical Skills	60	6
PAEMA M 3415	Digital and Social Media Advertising	60	6
PAEMA AM 416	D. Dissertation / Field Work	120	12
Total		240	24

COURSE CODE: PAEMA 101

Overview - Entertainment Media & Advertising

Objectives:

To make understand the dynamics in the Media, Entertainment and advertising | To explain the dynamics of content delivery | To make understand the basics of monetization from various sources | An overview of gaming and animation industry

Unit I Size of M&E industry- Indian & Global: Key Figs and Trends of the industry, Key players/companies operating in each segment, Spread across value chain of major entertainment conglomerates | **Unit II Indian and Global Film Industry:** Market Size, growth rate, international trends, etc, Product Life Cycle for filmed entertainment: Music release, theatrical release, home video rights, DTH, New Media (VOD, IPTV), mobile rights, satellite, cable and terrestrial telecast, merchandising and licensing rights, overseas release, sequels, etc | **Unit III Dynamics of each content delivery platform for filmed entertainment:** Film Distribution, Home Video, Music Sales (physical and digital), Satellite telecast, overseas distribution, New Media and online download rights, Merchandising rights. Revenue sharing models and agreements, revenue earning potential, flow of revenue across value chain and share of revenue contribution of each platform in the total revenue

collection of a film. | **Unit IV Case studies and examples:** Blockbuster hit and flop films and their performance on each content delivery platform, reasons behind the films performance, etc. Potential of regional cinema in India and its dynamics; International studio models and its adaptation in India; Career opportunities in filmed entertainment space, Piracy: Value and volume, copyright, IPR protection measures like DRM, govt laws, regulations and acts to counter piracy, other private bodies involved in vigilance for copyright protection. | **Unit V Indian and Global gaming Industry** Market Size, growth rate, international trends, major international gaming studios, etc., Evolution of gaming: 8 bit to console gaming. Gaming platforms: PC, console, online gaming, mobile gaming, multi player gaming and their potential. Platforms and Product Life Cycle for gaming entertainment: PC, Console games (Playstation, X-box, Nintendo, others), sequels, etc. Film based Indian and International gaming franchises: Sales performance, successful case studies, etc. Career opportunities in gaming space. | **Unit VI Indian and Global Animation Industry** Market Size, growth rate, international trends, major international animation studios, etc., Indian and International franchises: A comparative study. Dynamics of Indian Animation Industry: Revenue generated from exploitation of each content delivery platform. Case studies of International and Indian successful animation films: Spiderman, Batman, Krish, Hanuman and many more. Merchandising and Licensing: Sales Potential, case studies of International and Indian properties. Career opportunities in animation space. | **Unit VII Industry size and growth rate for satellite broadcasting:** Major channels and their programming genres viz; GEC, Sports, Kids, Music, news, etc. Understanding concepts of reach, viewership and TRPs, their effect on advertising rates, current ad spot rates of various channels, prime time rates v/s ROS rates, etc., Content acquisition and production models of various channels, including licensing of international reality show formats. | **Unit VIII Understanding dynamics of revenue streams of satellite channels i.e subscription v/s advertising revenues:** Digitisation – Advantages & Govt. Mandate/Ruling. Future trend - Concept of embedded advertising. Resource requirements for various types of channels depending on their content strategy. Career opportunities in satellite broadcasting space. | **Unit IX Size of advertising Indian and Global advertising industry:** Interdependence between advertising and entertainment industry in the entire ecosystem, Understanding role of advertising agencies. Top advertising agencies and their campaigns. Share of traditional and digital advertising platforms in the total revenue pie.

Recommended Readings:

- The Insider's Guide to Independent Film Distribution by Stacey Parks

- The Complete Independent Movie Marketing Handbook by Mark Steven Bosko
- Marketing to Moviegoers: A Handbook of Strategies and Tactics by Robert Marich
- Movie Marketing: Opening the Picture and Giving It Legs by Tiiu Lukk
- Marketing & Selling Your Film Around the World: A Guide for Independent Filmmakers by John Durie, Annika Pham & Neil Watson
- Indian Media Business- Vanita Khandekar

COURSE CODE: PAEMA 102

Communication Skills & Personality Development

Objectives:

To develop the communication skills || To bring clarity of thought and communication | To apply the principles of better communications while presenting for a project, work or in day to day life | To develop and enhance the image of the learner | To understand the importance of Verbal and non verbal communication

Unit I – Fundamentals of Communication: Developing reading & writing skills (Marathi, Hindi and English), Editing & Summarizing (Marathi, Hindi and English), Oral Communication (Marathi, Hindi and English), Thinking | Unit II – Enhanced Communication Skills Development: Enhancing communication skills – verbal, Enhancing communication skills non verbal, Body type- posture, body language reading, Analyzing body language signals and meanings | Unit III – Psychology of communication: Gestures, expressions facial language, eye contact, shake hands, sitting posture, Maintaining comfort distance from people, mirroring, Dressing sense, corporate dressing, formal, semi formal, casual, dressing for various occasions & events, Understanding personalities, auditory/visuals / kinesthetic, eye movement, facial expressions, emotions, smile | Unit IV – Personality Development: Verbal communication, voice training, speech, clarity, grammar speed, volume, enunciation, pronunciation, ends of sentences, humor pauses, Stress management, breathing pattern, mind psyching, right attitude, understanding your limitations and strengths, Table manners & etiquettes correct use of spoons, fork, knife, etc, Choosing the right accessories i.e shoes, handbags, jewelry, etc

Text books:

1. Crucial Conversations: Tools for Talking When Stakes are High , by Kerry Patterson
2. Presenting to Win: The Art of Telling Your Story , by Jerry Weissman

Reference Books:

1. Verbal Judo: The Gentle Art of Persuasion , by George J. Thompson
2. Write to the Top: Writing for Corporate Success , by Deborah Dumaine

COURSE CODE: PAEMA 103

PRINCIPLES OF MANAGEMENT

To understand the concept and importance of management | To understand the various schools of Management thought | To learn about management planning and implying them in daily life | To understand the social, ethical and psychological aspects of management

Unit I Concept and Importance of Management: Definition, Nature and Scope, Roles and Principles, Evolution of Management

| **Unit II Different Schools of Management thought:** Different Schools of Management thought,

Management functions and skills, Case studies on contemporary Management Theory |

Unit III Management

Planning: Concept, Nature and Importance, Planning types and Steps, Corporate and Functional Planning, Strategic and Operational Planning, Problems and Prospects of Planning, Planning premises and forecasting, decision making

| **Unit IV Fundamentals of Organizing:** Forms of Organization Structure, Design of Organization Structure, Example

of an Organisational Structure of MNC, Authority and Responsibility, Responsibility and owning the responsibility

in an organization, Conflict and coordination | **Unit V Fundamentals of Staffing:** Recruitment, Training and

Performance Appraisal - Case Study on Performance Management | **Unit VI**

Psychological Aspects of Management: Motivation Theories, Leadership, Communication, Fundamentals of Directing, Controlling, Operational Control Techniques

|Unit VIISocial & Ethical Aspects of Management: Social Responsibility of Managers, Business Ethics, Ethics, Morality and values, Culture and Ethics - Relationship between Ethics and Corporate Excellence | **Unit VII Social and EconomicResponsibilities of Business:** Role Legislation and other bodies in enforcing ethical behavior in business

TEXT BOOKS:

- o Management- Text and Cases by V S P Rao and V Hari Krishna
- o Fundamentals of Management by Stephen P. Robbins and David A. Decenzo
- o Fundamentals of Management by Griffin

ADDITIONAL REFERENCES:

- o Principles of Management - II Edition By P.C. Tripathi & P.N. Reddy

SPECIAL NOTES:

- o The Indian CEO: An Endangered Species
- o Managerial skills
- o Contemporary Management Theory: Case Studies
- o The marquee Garment Retailer
- o Recruitment policy of a MNC

COURSE CODE : PAEMA104

MANAGEMENT IN FILM AND TELEVISION AND ANIMATION INDUSTRY

To make understand the dynamics of film industry | To learn about the production process of films | To understand marketing promotions for films | To understand the distribution management for films | To learn talent management |

To understand the business of animation and gaming industries | To know about the interconnectivity in

animation and gaming | To understand the process of VFX and usage | To learn about the possible avenues of revenues in the industry

Unit I Film Industry Overview: Indian Film Industry : Size and Growth, Film Content Creation, Storyboarding | Unit II Film Promotion and Marketing: Film Marketing Management: Functions and Policies, Film Promotion Methodologies | Unit III Merchandising and the Film Industry: Merchandizing Planning and Production, Case Studies | Unit IV Distribution Management: Film Rights, Film Auctions and Underwriting, Managing Theatres,

District-Wise Distribution : Policies and Practices | Unit V Talent Spotting, Management and Casting: Artist and

Repertoire Management, Casting and Talent Promotion : Role of Agencies

Unit VI Introduction to Animation, VFX and Gaming Processes Unit VII Costing for Animation, VFX and Gaming Industries : Case Studies; Pixar, Pent media, Avatar, God of War, World of Warcraft | Unit VIII Challenges of New Media: Metrics and Calibration, Infringements and Cross-Media Analysis, Reach v/s cost of delivery | Unit IX New Media Business Promotions: Overview; Interconnectivity between mediums, Cross Media penetration, Merchandising and brand connections

Text Books

- TEACH YOURSELF : FILM STUDIES -BUCKLAND W
- INSIDERS GUIDE TO FILM FINANCE- ALBERSTAT P.
- PRODUCERS BUSINESS HANDBOOK 2 ED -LEE J. D.
- TO INFINITY AND BEYONDS: THE STORY OF PIXAR ANIMATION STUDIOS - KAREN PAIK
- VISUAL EFFECTS PRODUCER: UNDERSTANDING THE ART AND BUSINESS OF VFX - CHARLES FINANCE
- ANIMATION BUSINESS HANDBOOK, KAREN RAUGUST

PAEMA 205

MARKETING MANAGEMENT

Objectives: To introduce the concept of marketing management | To educate about the importance of marketing in today's world | To help understand the various tools needed for marketing management | To learn about the marketing plan and market research | To help get insight into consumer consumption behavior | To understand IMC and its importance

Unit I Introduction to Marketing: Definitions and Functions of Marketing, Fundamental Marketing Concepts and Tools | **Unit II Consumer Frameworks:** Customer Orientation, Buyer Behaviour Frameworks, Analyzing Customer Markets | **Unit III Marketing Metrics:** Planning Inventories, Research and Forecasting, Using Marketing Metrics to Analyze New Markets, New Product Development and Setting Product Strategies – Case Study: Launching Apple's iPhone | **Unit IV Marketing Functions: Product and Physical Distribution:** Diffusion and Product Research, Channels of Distribution, Vendor Management, Wholesaling, Retailing and Logistics | **Unit V Marketing Functions: Pricing:** Pricing -Penetration Vs Skimming, Numerical Analyses of Pricing Using MS Excel | **Unit VI Brand Equity and Brand Management:** Introduction to Brand Management - Brand Identity, Brand Management: Creating Brand Positioning, Case Study: World Space - Positioning a Radio Channel, Brand Management: Dealing with Positioning – Case Study: NDTV and MSN: Co-Marketing | **Unit VII Understanding Strategy:** Marketing Strategy: Analyzing Business Markets, Marketing Strategy: Understanding Segmentation and Positioning | **Unit VIII Introduction to Advertising:** Introduction to Integrated Marketing Communications, Advertising, Sales Promotions, Publicity | **Unit IX Direct Marketing Strategy:** Direct Marketing Strategy, Interactive Marketing | **Unit X Global Marketing Strategy:** Deciding Whether to Market Globally, Deciding Which Markets to Enter, Global Marketing Programme | **Unit XI Introduction to the concept of IMC:** Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy

TEXT BOOK:

o 'Marketing Management', Philip Kotler and Kevin Lane Keller, 12th Edition, Prentice Hall of India Pvt Ltd

- o Marketing Management- Ramaswamy & Namakumari

ADDITIONAL REFERENCES:

- o Strategic Marketing Management, David Aaker
n
- o Strategic Brand Management, Kevin Keller, Prentice Hall India Edition
- o Journal of Marketing, Aug 2001 – Aug 2007
- o Journal of Consumer Research, Aug 2001 – Aug 2007

LIST OF TUTORIALS:

- o Developing New Product Ideas
- o Repositioning Plan

COURSE CODE: PAEMA 206

INTEGRATED MARKETING COMMUNICATIONS

Objectives:

To understand the intricacies involved in IMC | To understand the IMC tools | To learn the process for developing effective IMC mix | To understand the correlation between the advertising tools and design in IMC Unit I The Communications Process – Theory and Concepts: Introduction to Communication, Elements in the communication process, Basic models of communication, Mass communications: Introduction & models | Unit II Marketing Communications in Context: Overview, Marketing Communications' place in strategic marketing, Integrated Marketing Communications - Definition, Plan, Components of IMC, Corporate Image and Brand Management, Consumer Buyer Behaviour, Buyer Behaviour, Promotions Opportunity Analysis | Unit III IMC Advertising Tools, Advertising, Definition and types, Role of advertising in the IMC process, Planning and research - Campaign management, Communication market analysis, Communications and advertising objectives, Budget, Media selection, Creative brief

| Unit IV Advertising Design: Advertising theories, Advertising appeals, Message strategies, Executional frameworks, ad creation - Advertising effectiveness | Unit V Advertising Media Selection: Media Strategy, Media planning, Media mix - Media selection | Unit VI OOH/ EVENTS/ PROMOTIONS AS COMMUNICATION TOOLS : OOH, Introduction to OOH, Types of OOH Media, How/ when/ why it should be used, How can the medium be used effectively, Events, Introduction, Types of events, Key elements of an event, How do you execute events effectively, Promotions, Types of promotions, How to come up with a promotional idea, How do you execute the promotional idea effectively

TEXT BOOKS:

- o Integrated Advertising, Promotion and Marketing Communications, Kenneth E. Clow and Donald Baack, Second Edition, Prentice Hall of India.
- o Marketing Communications Management, Concepts & Theories, Cases and practices, Paul Copley, Elsevier

SPECIAL NOTES:

- o Communications – Introductions and Models
- o Mass Communications – Introduction and Models

LIST OF TUTORIALS:

- o Creative ad campaign planning
- o Presentations on individual media like print, TV, radio, internet, films, rural media, outdoor, etc.

COURSE CODE: PAEMA 207

BASICS OF FINANCE AND ACCOUNTING

Objectives:

To understand about corporate finance and the nuances of finances | To understand the basics of economic theory | To learn various accounting terms and usage | To learn accounting and balance sheet preparing

Unit I Principles of Corporate Finance: Introduction to Financial Terms and Concepts, Present Value of Future Returns, Internal Rate of Return and Discounted Cash Flow Methods, Financial Projections, Introduction to Futures and Capital Markets, Financial Instruments |

Unit II Basic Micro Economic Theory: Demand Supply, Introduction to Micro ~~Economy~~ Rent, Interest and Wages, Dynamics of Competition: Understanding Equilibrium, Oligopolistic Markets |

Unit III Pricing Media Properties for Different Media: Television Pricing, Print Media Pricing, Animation Pricing |

Unit IV Introduction to Accounting and: Cost Accounting Fundamentals: Trial Balances, Ledgers and Journal Entries, Accounting Rules, Cost Accounting Definitions and terms, Cost Accounting Tutorial using Tally |

Unit V Balance Sheet and Profitability Analysis: Understanding Schedule VIII, Profit and Loss Statement Analysis, Financial Ratios

TEXT BOOKS:

- o Double Entry Book Keeping, Part I, T S Grewal

- o Principles of Microeconomics: International Edition with MyEconLab CourseCompass with E- Book Student

Access Code Card, Karl Case, Ray Fair, Pearson Prentice Hall, Anthony O'Brien

- o Corporate Finance, Ross, Westerfield and Jaffe, 7th Edition, Tata McGraw Hill

ADDITIONAL REFERENCES:

- o ‘Corporate Finance: Core Principles and Applications’, Westerfield, Ross, Jaffe and Jordan

LIST OF TUTORIALS:

- o Financial Analysis
 - Stock Watch

COURSE CODE: PAEMA 208 ENTREPRENEURSHIP & INNOVATION

Objectives:

To understand about developing new business ideas and measure the feasibility of them,
To induce entrepreneurship spirit at a very young age | To learn about the various business related laws

Unit I

Business Creation: Business Plans and Ideation: Entrepreneurship Routes, Case Studies : Steve Jobs, Warren Bennis, Introduction to Company Creation, Processes of Registration and Incorporation, Company Law, Introduction to Company Law, Registration Procedures and Exceptions, Company Procedure and Ethics

Unit II

Media Law, Copyright and Intellectual Property: IPR Laws, Copyright Agreements : Short-Term vs. Long-Term Agreements, Media Law and Infringements : Case Studies, Statutory and non-statutory bodies formed to fight piracy

Unit III

Contracts and Negotiations & Conflict Resolutions: Negotiations and Bargaining : Role Play Exercise, Research Methodology for Business Planning

Unit IV

Scouting for business opportunities: Investor Pitch Exercises, Business Plan Formulation and Redesign, Financial Projections for Businesses

Unit V

Innovation: Types of innovation:- product, process, etc, Innovation matrix, Case Studies of successful and failed innovations, Project in Entrepreneurship

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- **Reference books:**
- • The 4-Hour Workweek by Timothy Ferriss
- • The Fire Starter Sessions by Danielle LaPorte
- • The \$100 Startup by Chris Guillebeau
- • Enchantment by Guy Kawasaki
- • Finding Your Way in a Wild New World by Martha Beck
- • From Resource Allocation To Strategy by Joseph Bower
- • How To Win Friends And Influence People by Dale Carnegie
- • The Zigzag Principle by Rich Christiansen
- • The Innovator's Dilemma by Clayton Christensen

PAEMA FT 309 Broadcast Business Management

OBJECTIVES To enable the student in understanding the dynamics of the Broadcast Business, Programming and Management space | To understand the television and radio production and content management | To learn about the dynamics of television and radio distribution | To understand the concept of content acquisition

Unit I Television Production Management: Studio Introductions, Camera and Lighting, Television Process Pipelines |

Unit II Television Promotion and Sales: Creating television properties : syndicated vs. owned content , Telemetries Creation and Revenue Forecasting , News Content Creation and Revenue Forecasting |

Unit III Radio Production Management: Radio Studio Management, Charts and Listenership Reviews, Live and call-in shows : Overview |

Unit IV Radio Sponsorships: Radio Revenue Overview, Go-Promotion Case Study : Radio One |

Unit V Business Plans & Strategies: Development of Business Plans for a Broadcasting channel, Script to Screen Business Process, Revenue Streams for a Broadcasting channel |

Unit VI Content Acquisition Process: Segregation of the content, Methods and Mechanism of Content Acquisition, Content syndication and regulations in India and International |

Unit VII Financial Analysis of broadcasting process: Business planning, basic taxation , Business and financial models, Media Buying and Media Audit |

Unit VIII BROADCAST CHANNELS- EMERGING BUSINESS TRENDS: Analogue & Digital Television, DTH, Internet Television, Mobile Television (DVBH), IPTV |

Unit IX Channel Segmentation and Management: General Entertainment Channels, Boutique, Niche & News Channels, Channel Management - A brief overview |

Unit X Market Overview and Production Schemes: An overview of the growth in India, Production Flowchart, Designing a FPC, Defining Niches. Profiling a Channel , Costing and Scheduling |

Unit XI BROADCAST DISTRIBUTION: Trends and Technology in Broadcasting, Broadcast Management Systems (Backend Management), Play out systems, Content management in Broadcasting and new technologies available |

Unit XII Distribution dynamics in Broadcasting: Distribution theory and various new platforms , Cable Operators, MSOs and Head Ends in the sky , Distribution dynamics in India and Foreign countries, Revenue Sharing Mechanism and Methods in various types of distribution, SWOT Analysis of Digital Distribution Platform and Analogue Distribution |

Unit XIII Future of Television Broadcasting: Terrestrial TV- Its growth and Future, Analyzing the Trends and Sensing the Opportunities in Broadcasting Environment |

Unit XIV BRAND MANAGEMENT, MARKETING & PROMOTIONS: Branding – An Understanding, Promotion of a Broadcasting channel

TEXTBOOKS

1. Entertainment Industry Economics: A Guide for Financial Analysis by Harold L. Vogel

2. Media Management by Andrej Vizjak, Max Josef Ringlstetter
3. FICCI Reports of 2008, 2009 and 2010 (Broadcasting Section of each)
4. Electronic Media Management (Chapter 2) by Peter K. Pringle, Michael F. Starr
5. The Business of Television – Howard J Blumenthal, Oliver R. Goodenough (part 1 and part 2)
6. The New Rules of Marketing & PR by David Meerman Scott (Chapter 15)
7. B2B Brand Management by Phillip Kotler (Chapter 3)
8. Building Strong Brands by David A. Aaker
9. “Emphasis on case studies India and international in Broadcast Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands by Alina Wheeler (Chapter 3 & case studies)

PAEMA FT 310 Film Production & Content pipeline

Objectives: To educate about the basics involved in a media project management | To educate about the basic project production workflow and management | To educate about the role of a project manager | To help understand the details involving a new business project or proposal

Unit I Building the Script: Ideation, Research & development, Concept & Treatment note, Story, Screenplay and Dialogues to tap national and international markets, Importance of script in the business arena today |

Unit II Pre Production: Based on script, planning the cast and crew, Location, Reki and the design of the film Scheduling & Budgeting, Script Breakdowns, Planning the film production |

Unit III Production: Organizing the production: The various departments of Camera, Sound and Art, Talent — Direction & Management, Budgeting, Cash Flow management, MIS & Budget Control, Overall production management |

Unit IV Shooting and Crisis Management: Day to day shooting planning, Budget planning, cross checks, Executive producer hiring, Crisis management, Alternate planning in case of cancellations, Proper recording |

Unit V Post Production: Edits -Picture & Sound, Processing, Mixing & Special Effects, Negative Cutting, Optical, DI and the Final Negative

TEXT BOOKS:

- The Producers Business Handbook by our Dean John Lee Jr.
- Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea
- Film production management By Bastian Cleve
- Writing the Killer Treatment: Selling Your Story Without A Script by Michael Halperin
- Writing Treatments That Sell: How to Create and Market Your Story Ideas to the Motion Picture and TV
- HOLLYWOOD ECONOMIST - EPSTEIN EDWARD
- FILMMAKERS & FINANCING BUSINESS PLANS FOR INDEPENDENTS

6/ED-LEVISON LOUISE

• FILM PRODUCTION MANAGEMENT -CLEVE B

ADDITIONAL READING:

- Producing and Directing the Short Film & Video by David K.Irving & Peter W.Rea (Chapter 2)
- Writing for Emotional Impact: Advanced Dramatic Techniques to Attract, Engage, and Fascinate the Reader from Beginning to End by Karl Iglesias
- Industry, 2nd Ed. by Kenneth Atchity & Chi-Li Wong
- The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script 4th Edition by David Trottier
- Screen craft Series (Vols. Direction; Production Design)

SPECIAL NOTES:

- Key elements a business Manager should know on production
- How to handle sudden situations at a shooting and work around budgets

PAEMA FT 311 An Orientation in New Media Technologies

To understand the new trends and technological advancement in the new media space| To develop programming strategies in the new media space| To learn to use the new medium in advertising| To understand various online platforms and technologies

Unit I Trends in New and Interactive Media: Brief history, Growth in interactive media, Developments Internationally in interactive media, Social Media Face book-LinkedIn-Interactive video , TV, Mobile and Gaming, India's foray in to the new media, Opportunities and prospects | Unit II Creative Programming Technologies-A Basic Understanding: Narrative style and Storytelling , Narrative style and form , Applied script writing , Brainstorming concepts , Screen design layouts , The interactive nature of digital applications , Various technologies available |

Unit III Online Platforms and Technologies: Wireless, Mobile and Broadband platforms: evolving trends and status, Interactive DVD products, Convergence |

Unit IV Business opportunities for the advertising industry: Interactive Marketing: Taking Entertainment to the Digital Age, Dynamic ways of marketing on new media, Creation of content for the new media platforms beyond the main campaign, Basis for selection of service providers , Measurement of their performance, ROI to monitor the campaigns, Cross promotional marketing opportunities on New and interactive media, Digital Asset Management Systems, Online asset management solutions such as knowledge management , Collaborative and content management tools , Protecting content

TEXT BOOKS:

- Building Interactive Worlds in 3D — Virtual Sets and Pre Visualization for Games, Films

- & Web (1,8) - Marc Gautier
- Interactive design for the Web and the New Media- by Nicholas V. Ippolito chapter 2, 3
- Gaming lives in the twenty-first century : literate connections / edited by Cynthia L. Selfe and Gail E. Hawisher ; associate editor, Derek Van Ittersum ; foreword by James Paul Gee
- Text: Interactive Design for the Web and New media- Nicholas V. Ippolito (Chapter 6- 8)
- Digital story telling - Carolyn Handler Miller (Chapter 11-21) : Interactive Marketing: The Future Present (NTC Business Books) by Edward Forrester (Section 2)
- Digital Creativity: A Reader by Colin Beardon, Lone Malmborg
- Digital Content Creation by Rac Earnshaw

SPECIAL NOTES:

- Growth and development of New and Interactive Media in India
- “Evolution of Digital Media and its impact on the Media Space”
- “Case studies of entertainment companies that used the new media for successful campaigns.”

ADDITIONAL REFERENCES:

- Gaming lives in the twenty-first century: literate connections / edited by Cynthia L. Selfe and Gail E. Hawisher; associate editor, Derek Van Ittersum ; foreword by James Paul Gee
- Agile virtual enterprises [electronic resource] : implementation and management support / Maria Manucla Cunha, Goran D. Putnik
- *Handbook of computer game studies / edited by Joost Raessens and Jeffrey Goldstein
- *Encyclopedia of virtual communities and technologies / Subhasish Dasgupta
- Source - <http://www.lib.jmu.edu/smad/interactivcweb.aspx>

PAEMA FT 312 Television & Radio Production & programming

Objectives: To understand the various elements of programming in the broadcast space | To understand the dynamics of Fiction, Non-Fiction and Documentary programming | To learn the dynamics of niche content To understand the various elements of programming in the broadcast space for news and specialized events | To understand the dynamics of news room management | To learn the dynamics of live and special events and coverage

Unit I Elements of Programming - Fiction, Non Fiction: Narrative Styles— Importance of creativity, FICTIONAL - Frequency of shows vis-a-vis business implications (Daily, weekly). National and regional level programming. Production formats. Characterization within the storyline , NON FICTION: challenges and opportunities Varied Approach - formal shows - Original formats vs Acquired formats, Reality shows. Scripting for nonfiction, Role of Anchor vs Voice Over. Global trends in news and documentary |

Unit II The Production: - Fiction, Non Fiction: An overview of production processes, fiction, non-fiction and documentaries, Develop production management, operating and creative skills for fiction -Story & Script , Multiple Tracks, - Monitoring, Crewing, Casting , Sets & Outdoors, Scheduling & Budgeting , Unions - Rates, Rules &

Regulation , Post Production|

Unit III Documentary - Overview : TV and radio Documentaries, Types of Documentaries, Funding for documentaries, Business of documentary films |

Unit IV Documentary Production and Processes : Pre Production (research, sourcing case studies / stories, finding locations for production), budgeting & scheduling, Planning contingencies, Risk assessment & management and Crewing. Production for picture and sound (sync and ambience). Post production (budgeting, scheduling and execution) |

Unit V Production of content in areas of lifestyle, biographies, audio books, health & fitness, edutainment, etc: Increasing demand for content in above genres, Revenue generation potential, Case Studies: Shipa Shetty's yoga, Bipasha's workout videos, SRK biography.

Unit VI News: An Overview: The development of the long form TV special report, Comparisons between Indian news and International news, Trends in news, The ethical framework of International vs. Indian broadcasting - Its effect on public, extent of government regulations on reporting, The standards that need to be complied. Elections/WAR / CRISIS / NATURAL CALAMITY REPORTAGE, GUIDELINES FOR Reporter on Location. Crisis management from reporting. |

Unit VII News Room Management: The News Production Flowchart, Connecting the PCR, The OB Vans and any other feeds. Editorial - The Nerve Centre of the News Room. News gathering & the role of the Assignment Desk. OB Vans & communication facility in times of emergency, Newsroom and Back end support Special Broadcasting: Sports |

Unit VIII Live events (cricket, tennis, track & field fetal) with multi camera set ups: The rise of IPL and film personalities, Production logistics & Budgets, Sponsors and on air sponsors, Branding Opportunities |

Unit IX Special Broadcasting: National and world Events: Spot Rates & FCTs, National events (Republic Day Parade in Delhi, India). The Oscars, Grammys, Miss World pageants, et al, Reportage. OB Vans. Permissions. Production Logistics & Budgets for special events, Business models and role of Brands.

TEXT BOOKS:

- Television - the book and the classroom by Cole John Y
- Programming for TV, Radio & The Internet, Second Edition: Strategy, Development & Evaluation by Lynne Gross (Author). Brian Gross (Author), Philippe Perebinossoff (Author)
- Television Production Handbook (Hardcover) by Herbert Zettl
- The business of Television - Howard J Blumenthal, Oliver R. Goodenough
- Making Documentary Films and Videos By Barry Hampe
- Documentary storytelling By Sheila Curran Bernard
- Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition by Alan Rosenthal —
- The business of Television — Howard J Blumenthal, Oliver R. Goodcnough
- The Broadcast Journalism Handbook by Robert Thompson -

- State of War by James Risen, published by Simon & Schuster
- Special note by Faculty: “The key guidelines of crisis reporting”
- Basic radio journalism By Paul Chantler, Peter Stewart
- Editing for Today’s Newsroom By Carl Sessions Stepp

ADDITIONAL READING:

- Cross-cultural Filmmaking By Ilisa Barbash, Lucien Taylor
- TV disrupted - Shelly Palmer Transition from network to net: TV Read all for overview of new competitive landscape.
- TV programme making- Colin Harl everything you need to know to get Starlet,
- Public TV in digital era- Petros Iosifidis techno challenges + new strategies • FICCI FRAMES Yearbooks & Journals
- The Crocodile Hunter : the incredible life and adventures of Steve & Terry Irwin
- The Journalism Quarterly published by the American Association of Schools and Departments of Journalism
- Newsroom Management By Robert H. Giles
- TV disrupted - Shelly Palmer Transition from network to net: TV Read all for overview of new competitive landscape.
- TV programme making- Colin Harl everything you need to know to get Starlet. Note: Chapter 3 (writing) Ch:8 (shooting) Ch 19(work as freelance)
- Public TV in digital era- Petros Iosifidis techno challenges + new strategies Sec ch: 2 in part 2-various countries and their applications.
- FICCI FRAMES Yearbooks & Journals
- The Crocodile Hunter: the incredible life and adventures of Steve & Terry Irwin
- The Journalism Quarterly published by the American Association of Schools and Departments of Journalism

SPECIAL NOTES:

- “Case study of non fictional program”
- “A comparative framework of Indian vs. International new reporting and management”
- “Framework of production of word events. Its effect on TRP: case studies”
- “A comparative framework of Indian v/s International new reporting and management”
- “The growth of sports coverage in India... Case studies with special ref to IPL”

WEB REFERENCES:

- www.tamindia.com
- [http://www. Infoplease. com/ipea/AOJ51956. html](http://www.infoplease.com/ipea/AOJ51956.html)
- (Interesting link for milestones in the history of Broadcast Radio & TV)
- [http://www. c21media.net/](http://www.c21media.net/)
- (For latest media updates from across the world)

PAEMA FT 313 Film Distribution and Marketing

Objectives: To understand the dynamics of motion picture distribution | To understand the various channels of distribution | To understand about various revenue streams arising out of motion picture distribution

Unit I Rights on a Negative and the Revenue Streams: A quick overview of the different

Film Negative Rights, Scope of exploitation across various platforms, Revenue models, Nationally and internationally |

Unit II Domestic Distribution: Historical Overview, Territories & Strategy, Theatre selection, multiplex strategy, Single screen strategy, Advances, agreements, Multiplexes & Single screens - Rules and Regulations and Exemption, Trade Bodies and Arbitration, Trade Unions, Film City |

Unit III Computing Collections: Sub-distribution, DCRs, reporting structure, Billing, accounting, sharing, Taxation, Computing Gross and Net Collections, Derivative products, Creating spin-off opportunities, Idea to commercialization |

Unit IV International Distribution: Historical Overview, Territories in a Segmented Market, Derivative products, Creating spin-off opportunities, Idea to commercialization, Film Festivals and Film Markets, The International Sales Agent |

Unit V Distribution Agreements: MG, Outright, Lease - Hire, Scope of agreements as per the business, Importance of understanding legalities for a business manager To understand the dynamics of motion picture marketing | To understand the various channels of marketing | To get first hand glimpse at motion picture marketing and publicity design

Unit VI Importance of Film Marketing: Growing importance of marketing of film national and internationally, Understanding the markets for film, Marketing for various sectors, Understanding the socio demographics nationally for film marketing |

Unit VII Positioning of Film in the Market: Target audience-TG, Importance of understanding TG for film marketing, Market research, screenings, Monitoring the marketing according to the TG. Planning the campaign for the TG, Importance of timing in for marketing and releasing, Coordination of marketing plan |

Unit VIII Film Marketing Tools: Importance of creativity for a film marketing campaign, Key marketing tools required, In theatre, outdoor, Coordination of various teams for execution of marketing |

Unit IX Film Marketing Budgets: Importance of budget planning for film marketing, Budget break up, Marketing budget v/s business of a film, Budget control, Cost effective marketing, Cross promotional marketing

TEXTBOOKS:

- The Producers Business Handbook by our Dean John Lee Jr. (Focal Press7) Risky Business - Mark Litwak
- The Feature Film Distribution Deal: A Critical Analysis of the Single Most Important Film Industry Agreement by

TEXTBOOKS:

- Marketing & Selling Your Film Around the World: A Guide for Independent
- Filmmakers (Paperback) by John Durie, Annika Pham, Neil Watson
- The Biz: The Basic Business, Legal, and Financial Aspects of the Film Industry
- (Paperback)

- by Schuyler M. Moore(chapter 9, II, 12) Marketing & Selling Your Film Around the World: A Guide for Independent Filmmakers (Paperback) by John Durie, Annika Pham , Neil Watson
- Managing Creativity and Innovation (Harvard Business Essentials by Business Essentials Harvard (Author)

ADDITIONAL READING:

- Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide (Kindle Edition)
Donald C. Farber, Paul A. Baumgarten , Mark Fleischer
- A Guide for Financial Analysis by Harold L. Vogel
- The Pocket Lawyer for Filmmakers: A Legal Toolkit for Independent Producers (Paperback) by Thomas A. Crowell
- Our films, their films — Satyajit Ray The Complete Independent Movie Marketing Handbook by Mark Steven Bosko
- Marketing ‘The Da Vinci Code’ ICMR-Centre for Management Research-Marketing Case Studies Men
behind the scene-everybody wants a hit- Derek Bose. Mantras for success on Bollywood

SPECIAL NOTES:

- Film Monetization in the Indian Scenario, with ref to film negative rights and other streams
- “An overview of distribution environment in India”:
- “Samples of Distribution agreements for a better understanding”
- “Problems and prospects of International Distribution for Indian Films” Special Note: Understanding the dynamics of India- Key to positioning
- Special Notes: An understanding of film marketing tools: Samples of Indian vs International films’
- Budget break up of a big blockbuster film: case study

PAEMA FT 414 Media Research Analytical Skills

Research Approaches and Research paradigms in social science research, Some media hypotheses and theories, Hypothesizing and theorizing, Writing a Literature Review, Writing a research proposal, Research methods and tools, Research methods and tools Content Analysis, Ethnography and observation studies, How to prepare a questionnaire, Interview techniques, Annotation, citing, referencing Survey techniques, using SPSS and Excel software for data analysis, Research writing styles, Writing the dissertation

PAEMA FT 415 Business Plan and Negotiation Skills

Objectives

To understand the need of a business plan | To understand the pitching process | To learn and develop skills for pitching and collaborations | To learn the various production trends in the industry | To understand the very nature and characteristics of negotiation | To understand the process of negotiation |To learn and enhance Negotiation Skills

Unit I Collaborations and Co-Productions: International co productions, Production incentives, Contracts - Co Production Agreements, Trends of co productions in India |

Unit II Financing Independent Films: Loans-Negative rights as collateral, Promissory Notes & Guarantees Borrowing against Pre Sale Agreements, Investor Financing, Advances from Distributor, Finders & Finders Fees, Production Incentives |

Unit III The Film Proposal: Pitch, Projections – ROIs, Gross & Net profits, Alternate Revenue Streams, The business plan, Key elements for a film proposal

Unit IV Negotiation: Nature, Characteristics, Strategy and Tactics of Distributive Bargaining, Strategy and Tactics of Integrative Negotiation; Strategy and Planning for Negotiation. |

Unit V Negotiation Sub processes: Perception, Cognition and Emotion, Communication: What is communicated during negotiation and how people communicate in a Negotiation. |

Unit VI Best Practices in Negotiation – Fundamental Structure of negotiation and BATNA., Case I - Role Negotiation at Bokaro Steel Plant (Understanding Organizational Behaviour. By Udai Pareek, Oxford, Second Edition Page 410-415). |

Unit VII International and Cross Cultural Negotiation: Context and Concept, Influence of Culture on Negotiation:Case II - The Dabhol Debacle (Negotiation Made Simple, SL Rao, Excel Books pp.30-35 and pp. 196-197). |

TEXT BOOKS:

- Risky Business - Mark Litwak (chapter 1, 2)
- Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide (Paperback) by Donald C. Farber Paul A. Baumgarten , Mark Fleischer (chapter 6)
- The Insider’s Guide to Film Finance, by Philip Alber (chapter 2)
- The Art of Funding Your Film: Alternative Financing Concepts (chapter 6, 8, 9),by Carole Lee Dean The Producers Business Handbook by our Dean John Lee Jr. (10)
- Lewicki, Saunders & Barry - Negotiation (Tata Mc Graw Hill, 5th Ed.)
- Cohen S - Negotiation Skills for Managers (Tata Mc Graw Hill, 1st Ed.)
- Rao S.L. - Negotiation Made Simple (Excel Books, 1st Ed.)

ADDITIONAL READING:

- Bankroll: A New Approach for Financing Feature Films by Tom Malloy
- Financing The Independent Film
 - o Bargaining for Advantage by Richard Shell
 - o The Mind and the Heart of the Negotiator by Leigh Thompson
 - o Global Negotiations: A Practical Guide by Claude Cellich

LIST OF VIDEOS:

- o “The Red Sun” – Feature Film

- o “Wall Street” – Feature Film
- o “Proof of Life” – Feature Film

PAEMA FT 416 Dissertation / Field Project

Objectives:

To work in a real environment | To get first hand feel at handling live projects and understand the business world| To create industry ready professionals

The Students will be encouraged to take a live business project as part of their curriculum. This will not only make the student an industry ready professional but also reduce the gap of bookish knowledge vs actual market knowledge. This will also enable entrepreneurship abilities in them

Evaluation Criteria for Semester IV Final Project report:

- The Projects will be evaluated by a select panel by the University of Mumbai. The members could be from the field of media and /or faculty of literature / Sociology / Psychology / History / journalism/communication or equivalent to there of
- The panel will be selected from the field of Film and television & Web media industry/ or faculty of literature/Sociology/Psychology/History or equivalent to there of With and active work experience of 5 years in media or in the field of expertise and above
- The Students will be required to upload their project on a central server and the selected panelist can view the work at his / her convenience.

PAEMA AM 309 Account Planning & Management

Objectives: To understand the account planning process | To understand the roles and responsibilities of and account planner / manager | To have deeper insights into the functioning of the agency and the account planning team| To understand the pitching process for clients

Unit I Introduction to Account Planning: Need for account planning, What is Account Planning, How does it work |

Unit II Defining the advertising need: What need gap is the brand/ product fulfilling, Is there a requirement for the brand/ product, Who are the competitors and what are they doing, How successful are they |

Unit III Defining the target audience: Profiling , Demographics as well as psychographics, Conducting observation studies, Research,Market visits |

Unit IV What should we tell them: How does it benefit the customer, How is it superior to the existing products |

Unit V Why should they believe us: What is our background, What do marketers and investors feel about us, How well are other products from the same company doing |

Unit VI THE PITCH PROCESS: What is a pitch?, The process of pitching, Preparation required, Teams involved, Coming up with a strategy, Creating a brief, Campaign idea,

Campaign plan |

Unit VII ACCOUNT MANAGEMENT: Overview and Introduction, Key Account Management Ideas and Fundamentals , Need for KAM, Customer Selection, Strategic Frameworks for customer selection and key account signing , Understanding account relationships, Relationship Management, Managing client relationships, Buyer Perspective, Client Understanding , Profitability and Financial Metrics for KAM, Strategies and planning for KAM , Process Overview - Organization

TEXT BOOKS:

o Key Account Management: The Definitive Guide by Malcolm Macdonald and Diana Woodburn

SPECIAL NOTES:

o Special Note - “Key Account Management: Who Gets the Value?”

ADDITIONAL REFERENCES:

o Key Account Management and Planning, Noel Capon

o Marketing Mavens, Noel Capon

o Consumer Behaviour, Engel, Blackwell and Miniard, Prentice Hall

o ADMAP, 2003-Present

LIST OF TUTORIALS:

o Account Sizing

o Key Account Business Plan

PAEMA AM 310 Consumer Behavior

Objectives: To understand the and analyze consumer buying behavior for account planning process | To get details about various consumer buying behavior pattern| To learn about consumer classification on basis of various factors| To learn the intricacies of needs and desires and its effect on buying pattern

Unit I Introduction: The importance of studying consumer behavior , Super segmentation in a highly cluttered business environment based on data analysis, Adopting varying communication channels for each customer/market group, Adopting different advertising strategies for each market segment |

Unit II Psychological issues in consumer behavior: Drive, Motivation & hedonism, Personality & self Concept, Goals, risk and uncertainty, Perception, Learning , Attitude Formation, Attitude Change |

Unit III Sociological issues in consumer behavior: The environment, class & culture, Peer & Reference Groups , The Family |

Unit IV Decisions & their aftermath: New & Repeat buying behaviour, Innovation, High involvement purchase behaviour, Post -Purchase behaviours, Service Behavioural Segmentation, Organizational buying behaviour, Consumer behaviour &marketing Mix

TEXT BOOKS:

o Lifestyle Market Segmentation by Ronald D. Michman

SPECIAL NOTES:

- o Special Note ~~Case Study: Online~~ - ~~Case Study: Online~~ for Digital Cinema, Real Image Media Technologies
- o Special Note ~~Case Study: MTV~~ - ~~Case Study: MTV~~ Networks
- o Special Note - Case Study: Amway

ADDITIONAL REFERENCES:

- o Consumer Behaviour, Engel, Blackwell and Miniard, Prentice Hall
- o Marketing Management, Philip Kotler
- o Managing Customers as Investments, Donald Lehmann and Sunil Gupta
- o Journal of Consumer Research, Mar 2003 - Present

LIST OF TUTORIALS:

- o Customer Analysis for a Local Market

PAEMA AM 311 Management: Events and Live Media

Objectives:

To understand the dynamics and various intricacies in event management and live media |
To learn to create and manage events | To learn about inventory management in events

Unit I Fundamentals of Event Management: Event Creation, Understanding Event Briefs, Event Content Management

Unit II Supplier Management: Roles, definitions and event suppliers, Negotiations and Conflict Management

Unit III Creative visualization and packing: From Idea to Execution: Event Inventories, Practical Exercise and Case Study

Unit IV Event Inventories: Event Content Heads and Inventory Mapping, Process -to- Process Measurement and Tracking

Unit V Planning and Budgeting: Event Planning and Plan Worksheets, Budgeting and Pricing Events, Corporate Event Pricing, Post Event Evaluations, Event Metrics, Product -Based Event Evaluations, Response Monitoring

TEXT BOOK

SUCCESSFUL EVENT MANAGEMENT 2/ED - SHONE A

PAEMA AM 312 Advertising Agency Structure & Management

Objectives: To understand the structure of an advertising agency | To learn about the various departments and their working | To get to know about various types of agency | To understand agency revenue generation sources

Unit I Introduction: Structure of and ad agency, Types of advertising agencies, Internal structure and functions |

Unit II Functions and role of various departments: Client servicing, Media Planning, Art, Copy, Events, Legal, Accounts |

Unit III Agency Finances: Revenue models, Commission , Retainer ship fees |

Unit IV Pitching process and Agency evaluation techniques: The Pitch process, Referrals, Evaluation techniques, Managing the work, Setting up an agency, Building up clientele

Reference Books:

1. Purple Cow: Transform Your Business by Being Remarkable by Seth Godin
2. Truth, Lies & Advertising: The Art of Account Planning by Jon Steel
3. Positioning: The Battle For Your Mind by Al Ries and Jack Trout
4. How to Write an Inspired Creative Brief by Howard Ibach
5. A Technique for Producing Ideas by James Webb Young
6. Lateral Thinking: Creativity Step by Step by Edward de Bono
7. Caffeine for the Creative Mind by Stefan Mumaw and Wendy Lee Oldfield
8. Zag – Marty Neumeier
9. ReWork – Jason Fried and David H. Hansson
10. My Life in Advertising and Scientific Advertising – Claude Hopkins
11. The Tipping Point – Malcolm Gladwell
12. The Brand Gap
13. Engage: The Complete Guide for Brands and Businesses to Succeed – Brian Solis

PAEMA AM 313 Media Planning and Buying

Objectives: To understand the Media Planning & buying process| To understand concepts of Reach & Frequency | To learn the various media mix and its implementation| To understand budget allocation for a media plan and fundamentals| To learn to prepare a media plan and evaluate it

Unit I Introduction to Media Planning and Selection: Media Planning Overview, Terms and concepts , Rating – HUT, PUT, PUR , Share – Rating/HUT/Share , Post Analysis, Gross Rating Points/ Target Rating Points , Impressions

Unit II Reach and Frequency: Optimal Vs. Ideal Reach , Media Mix: Overview , Media Frequency Mapping , GRP Calculation , Effective Reach

Unit III Media Mix and Media Strategies: Media Mix

-Index, Media Strategies

Unit IV Media Buying: Objective, Negotiations, Value Addition, Analysis

Unit V Understanding Media Audiences: Audience Composition, Magazine Audiences , Readers Per Copy , Broadcast Day parts, Geographic Areas,

Unit VI Media Plan Fundamentals: Interpretation , Media Plan Fundamentals: Drawing a Media Plan, Indian Media Planning: Indian Television Rates and Policies, Indian Newsprint Rates and Policies , Handling Other Media in India (Internet and New Media - podcasting, mobile casting, dynamic media) , Radio in India

Unit VII Pricing Media Properties for Sponsorships and Programming: Syndicate and Spot Buys , Sponsorships and Associate Sponsorships, Media Pricing for Television , Media Pricing for Radio , Media Pricing for Print Media, Pricing for Unconventional Media

Unit VIII Media Planning: Media Plan objective, Reach and frequency , Checklist, Media strategy

Unit IX Media Analysis: Understanding coverage, Cost per thousand concepts, Ratings and metrics in Print, Radio & Television , Reach and frequency for a combination of media, Market data, Competitive media expenditure analysis, Data of media audience

Unit X Media Data, Duplications and Strategic Rules: Metrics for media vehicles , Duplication aspect , Cross media duplication , Strategic rules of reach and frequency , Frequency patterns , Duplication within media vehicles.

Unit XI Understanding Reach Patterns: Types of reach patterns: blitz, wedge, reverse wedge and short fad , Reach patterns for established product , Regular purchase cycle pattern , Awareness pattern , Shifting reach reach

- Seasonal priming p

Unit XII Basic Measurements and Calculation: How Media vehicles are measured: Television, Radio, Print, Magazines, Internet and Out of Home How to interpret the data

Unit XIII Media Budgets, Spends & Plan Analysis: Allocating media budgets across various mediums based on TG analysis, readership, listenership and viewership data, Analysing data from NRS,IRS,TAM and other media monitoring agencies to evaluate above data, Finalising media spends depending upon ground realities for each target market, pre ~~the media and post function cases~~, etc, Analysing post advertising campaign to incorporate changes, if any, based on market feedback

TEXT BOOKS:

- o Media Planning: A Practical Guide by Jim Surmanek
- o Media planning workbook by William Goodrich and Jack Scissors
- o Advanced media planning by John R Rossiter, Peter J Danaher
- o Advertising Media planning by Jack Scissors and Roger Baron

ADDITIONAL REFERENCES:

- o “Advertising Media Planning”, Sissors and Bumba, 4th Edition.
- o NRS 2008 / IRS 2008 (CD) Essentials of media planning by Arnold M. Barban, Steven M. Cristol, Frank J Kopec
- o The media hand book a complete guide to advertising media selection by Helen E Katz

LIST OF TUTORIALS:

- o Tutorial 1: Understanding Audiences
- o Tutorial 2: Media Plan Report Print media planner
- o Media Planner for a product

PAEMA AM 414 Media Research Analytical Skills

Research Approaches and Research paradigms in social science research, Some media hypotheses and theories, Hypothesizing and theorizing, Writing a Literature Review, Writing a research proposal, Research methods and tools, Research methods and tools Content Analysis, Ethnography and observation studies, How to prepare a questionnaire, Interview techniques, Annotation, citing, referencing Survey techniques, using SPSS and Excel software for data analysis, Research writing styles, Writing the dissertation

PAEMA M 3415 Digital and Social Media Advertising

Objectives: To understand the new developing avenues of advertising in the digital space | To learn the dynamics of social media marketing and advertising | To learn to built interactivity in advertising in the digital world | To understand the importance of digital and web advertising

Unit I Introduction to the digital world: Opportunities in the digital space, Internet reach and penetration in India, Time spent by consumers on the internet, Content generated on the internet, Top websites categories, Mobile reach and penetration in India, How mobile landscape has changed over the years, Some successful digital brands

Unit II Strategy and Models for the New Marketing Environment: Development of the internet , Strategy , Business models

Unit III Marketing Planning and Buyer Behaviour: Online marketing planning issues , Buyer behaviour , Search engine marketing , Permission and personalisation online

Unit IV Product, Pricing and Legal Issues: Understanding the online product , Pricing issues on the Web , Legal issues

Unit V Web releases , Podcasting , Forums , Wikis , Viral buzz

-Based Communications : Online Con

Unit VI Digi goals, Creating digital platforms , Generating awareness and influence , Optimization | Unit VII MOBILE MARKETING: Case Studies

-marketing Planning

TEXT BOOKS:

- o Online Marketing: A customer Rita Esen. -led approach by R
- o Digi Marketing, The Essential Guide to New Media and Digital Marketing by Kent Wertime and Ian Fenwick
- o How to Use News Releases, Blogs, Podcasting, Viral Marketing and Online Media to Reach Buyers Directly'

by David Meerman Scott

o ULTIMATE GUIDE TO FACEBOOK ADVERTISING (PB)

-MARSHALL P

o KILLER FACEBOOK ADS

-WEINTRAUB

SPECIAL NOTES:

o Case Studies on Mobile Marketing

ADDITIONAL REFERENCES:

o Achieving Competitive Advantage through Wireless Technology' by Alex Michael and Ben Salter

LIST OF TUTORIALS:

o NIM Interface

PAEMA AM 416 A. Dissertation / Field Work

Objectives:

To work in a real environment | To get first hand feel at handling live projects and understand the business world| To create industry ready professionals

The Students will be encouraged to take a live business project as part of their curriculum. This will not only make the student an industry ready professional but also reduce the gap of bookish knowledge vs actual market knowledge. This will also enable entrepreneurship abilities in them

Evaluation Criteria for Semester IV Final Project report:

- The Projects will be evaluated by a select panel by the University of Mumbai. The members could be from the field of media and /or faculty of literature / Sociology / Psychology / History / journalism/communication or equivalent to there of
- The panel will be selected from the field of Film and television & Web media industry/ or faculty of literature/Sociology/Psychology/History or equivalent to there of With and active work experience of 5 years in media or in the field of expertise and above
- The Students will be required to upload their project on a central server and the selected panelist can view the work at his / her convenience.
