



# HSNC University, Mumbai

No. HSNCU/BOS-Mass Media/April/172-A of 2024

1<sup>st</sup> April 2024

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Respected Sir / Madam,

By the direction of the Hon'ble Vice-Chancellor, I am pleased to inform you that you have been nominated on the Board of Studies in **Mass Media** under the Faculty of Humanities of the HSNC University, Mumbai, for a period of five years. I am therefore to request you kindly to form yourselves into the Board of Studies in Mass Media and also request you kindly to fulfill all the duties. Your appointment shall be governed by HSNC University Notification असाधारण क्रं. ३९१, dated 30<sup>th</sup> October 2019.

I am to request you kindly to convey your acceptance and confirmation at the earliest.

Looking forward to your active participation in the deliberations at the meetings of the Board of Studies in Mass Media, as and when held.

With warm regards.

Yours faithfully,



Dr. Bhagwan Balani  
**Registrar (Ag)**

Copy for information to :  
PA to Vice-Chancellor, HSNC University, Mumbai,  
Office of the Hon'ble Vice-Chancellor, HSNC University  
Office of the Registrar, HSNC University, Mumbai,



**HSNC University Mumbai**

(2024-2025)

Ordinances and Regulations

For

Choice-Based Credit System

(CBCS)

For the Program Under the Department of Mass Media

in

**The Faculty of Humanities**

For the subject

**Master of Arts in Entertainment Media and Advertising**

**(Films Specialization)**

With effect from the Academic year

2024-2025

**Semester III & Semester IV**

## **PREAMBLE**

In the globalised and now digitised world, boundaries of traditional mediums like television, radio, and newspaper have integrated with the new mediums. The media creators and consumers alike are exploring new formats of content and new mediums. With the advent of newer technological inventions like AI, VR, AR, machine learning, and blockchain, the media industry has seen huge changes worldwide.

These changes have underlined the need for a media education framework, where the learners are trained formally to trace, understand, discuss, explore, and examine the changes in the field; and create content using all the new-age technology and tools that suit the changing structure and nature of the world. A framework that trains the learners to understand the power that media holds of influencing the audience and at the same time, makes them aware of the responsibility media professionals hold of creating informed opinions, is the need of the hour.

Master of Arts in Entertainment Media and Advertising is a unique program spread over two years and four semesters that offers a systematic progression of both theoretical papers and practical work that allows the learners to acquire every possible skill to become a media professional. The program aims to create a framework that will help learners develop conceptual understanding, technical expertise, and artistic expression required for the dynamic industry of media.

This program equips learners with the essential and advanced knowledge in communication, preparing them to be leaders in mass communication with creative abilities, perceptive attitudes, and necessary skills such as language, technical multimedia, and soft skills. The program provide specialisation in Advertising and Films (entertainment media) from the second year. The specializations focus on concepts, theories, and professional practices in the field, enabling learners to emerge as industry ready.

### **Programme Objectives**

1. The learner is expected to understand concepts and principles of mass communication.
2. The learner is supposed to learn various formats, platforms, and genres of mass communication.
3. The learner should be able to discuss the concepts, techniques, and principles of multimedia and media convergence
4. The learner is expected to develop conceptual understanding, technical expertise, and artistic expression required for the dynamic industry of media.
5. The learner should be taught how to trace, understand, discuss, explore, and examine the changes in the field.
6. The learner is supposed to be equipped with creative abilities, perceptive attitudes, and necessary skills including language skills and the much-needed morality, to work in the mass media industry.
7. The learner is expected to create content using all the new-age technology and tools that suit the changing structure and nature of the world.
8. The learner is expected to get acquainted with essential knowledge and skills in the fields of advertising, journalism, and public relations, to work in the fields
9. The learner is supposed to understand and analyse the power that mass media holds in society.
10. The learner should be made aware of the responsibility media professionals hold to create informed opinions, disseminate the right information, and empower society.
11. The learner is expected to discuss concepts, theories, and professional practices in the field of mass media, and to introduce new-age ideas and technologies that are used.
12. The learner is supposed to analyse issues and events critically, comment on them, and gain a comprehensive understanding of their field.
13. The learner should be equipped with the skills and concepts acquired in the program while working and should be able to contribute to positively developing society.

**Tentative Credit Structure for MAEMA (Films) - PG**

Sem.	50 % of Total Credit		Minor (4)	Field projects/ (4)	Internship/ Apprenticeship	Seminar / Research Project	Total
	Major (8+4)	DSE / Core Elective (4)					
<b>I</b>	Overview I: Print, Radio, Television and Advertising	Writing for Media	Introduction to Media Research	-	-	-	20
	Overview 2: Film, Digital, Events, Gaming and Animation	Visual Communication					
	Media Communication Theories						
<b>II</b>	Media Management	Event Management		-	Media Internship	-	20
	Integrated Marketing Communications	Introduction to Entrepreneurship					
	Media Laws						
	<b>32</b>		<b>4</b>	<b>-</b>	<b>4</b>	<b>-</b>	<b>40</b>
<b>III</b>	Broadcast Business Management		Media Research and Analytical Skills				
	Content Pipeline and Film Production						
	Television & Radio Production & Programming						
<b>IV</b>	An Orientation to New Media Technologies			-	-	Dissertation / Campaign Project	20
	Film Distribution and Marketing						
	Business Planning and Negotiation Skills						
	<b>24</b>		<b>4</b>	<b>-</b>	<b>-</b>	<b>12</b>	<b>40</b>
<b>Total</b>	<b>56</b>		<b>8</b>		<b>4</b>	<b>12</b>	<b>80</b>

**First year Semester -I Internal and External Assessment Details**

Sr No	Subject Title	Lectures Per Week (Lecture of 45min)				Evaluation Scheme						Total Marks
		Units	S L %*	L	P	CR	SLE	TA	CT	SEE	PE	
1	Broadcast Business Management	5	20 %*	4	-	4	10	20	10	60	-	100
2	Content Pipeline and Film Production	5	20 %*	4	-	4	10	20	10	60	-	100
3	Television and Radio Production & Programming	5	20 %*	4		4	10	20	10	60	-	100
4	Media Research & Analytical Skills	5	20 %*	4	-	4	10	20	10	60	-	100
5	Research Seminar	5	20 %*	4	-	4	10	20	10	60	-	100
(24+4) per week / 20		24		Total Marks				600				

**\*One to two lectures to be taken for CONTINUOUS self -learning evaluation**

### Semester III

Sr. No	Course Code	Title	Credits	Hours
1		Broadcast Business Management	4	60

#### Course Objectives:

- Understand the business aspects of the broadcast industry
- Explore the roles and functions within a broadcast organization.
- Develop skills in budgeting, forecasting, and financial management in the broadcast sector.
- Analyze case studies of successful broadcast businesses and management practices.

#### Learning Outcomes:

- Evaluate the impact of regulatory policies on the broadcast industry and business operations of television and radio.
- Develop financial budgets and forecasts for a broadcast organization.
- Demonstrate an understanding of key performance indicators and metrics in broadcast business management.
- Appreciate emerging trends in Broadcast industry

#### Module 1 (10 Lectures)

##### Television Promotion and Sales

- Key players in the Indian broadcast industry
- Creating television content: syndicated vs. owned content
- News Content Creation
- Revenue Streams for a Broadcasting channel
- Finance and Revenue Forecasting
- Development of Business Plans for a Broadcasting channel,
- Financial dynamics of Script to Screen content,
- Segregation of the content, Methods and Mechanism of Content Acquisition

#### Module 2 (10 Lectures)

##### Radio Production Management

- Radio Studio Management, Charts and Listenership Reviews,
- Live and call-in shows: Overview,
- Radio Revenue Overview
- Case Study: Radio One FM

#### Module 3 (8 Lectures)

##### Financial Analysis of Broadcasting Process and Distribution Dynamics

- Business planning, Business and financial models, Media Buying and Media Audit,
- 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

#### **Module 4(12 Lectures)**

##### **Broadcast Channels – Emerging Business Trends**

- Analogue & Digital Television, DTH, Internet Television, Mobile Television (DVBH), IPTV, General Entertainment Channels, Boutique, Niche & News Channels, Channel Management - A brief overview

#### **Module 5 (8 Lectures)**

##### **Future of Television Broadcasting: Terrestrial TV**

- Its growth and Future, Analyzing the Trends and Sensing the opportunities in Broadcasting Environment

<b>Self-Learning topics (Module wise)</b>	
<b>Module</b>	<b>Topics</b>
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

<b>Online Resources</b>	
1	

#### **Reference Books:**

<b>Sr. No.</b>	<b>Title Author/s Publisher</b>
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 2020 2021, 2022, 2023 and 2024 (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)

## Course Title: Content Pipeline and Film Production

Sr. No	Course Code	Title	Credits	Hours
2		<b>Content Pipeline and Film Production</b>	4	60

### Course Objectives:

- Understand the content creation process from ideation to production in the film industry.
- Explore the role of the content pipeline in managing film projects and workflows.
- Develop skills in project management, budgeting, and scheduling for film production.
- Analyze best practices in producing and delivering high-quality film content.

### Learning Outcomes:

- Develop a comprehensive content pipeline for a film production from concept to distribution.
- Manage film production projects effectively, including budgeting, scheduling, and resource allocation.
- Collaborate with creative teams to produce compelling and marketable film content.
- Demonstrate film production skills

### Module 1 (10 Lectures)

#### Build 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

### Module 2 (10 Lectures)

#### Pre-Production

- Based on script, planning the cast and crew, Location, Recce;
- Film Scheduling & Budgeting,
- Script Breakdowns, Planning the film production Seeking permissions for shoots
- Creating a pitch document and bible for the project

### Module 3 (8 Lectures)

#### 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 | Contracts and other legal formalities, How to start a legal enterprise or company

### Module 4(12 Lectures)

### 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, Production planning with social distancing and crew restrictions

### Module 5 (8 Lectures)

Basics of post-production for various multimedia formats - their differences and significance of each step towards Final delivery

Edits -Picture & Sound, Processing, Mixing & Special Effects, DI and the Final Negative, different formats for film exhibition

Self-Learning topics (Module wise)	
Module	Topics
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

Online Resources	
1	To be informed as an when

### Reference Books:

Sr. No.	Title Author/s Publisher
1	The Producers Business Handbook by our Dean John Lee Jr.
2	Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea
3	Film production management By Bastian Cleve
4	Writing the Killer Treatment: Selling Your Story Without A Script by Michael Halperin
5	Marketing & Selling Your Film Around the World: A Guide for Independent Filmmakers by John Durie, Annika Pham & Neil Watson (John Durie, 1999)
6	Writing Treatments That Sell: How to Create and Market Your Story Ideas to the Motion Picture and TV Film Makers Handbook: David Ascher & Edward Pincus Project management body of knowledge- Project Management Institute

**Course Title: Television & Radio Production & Programming**

Sr. No	Course Code	Title	Credits	Hours
3		<b>Television &amp; Radio Production &amp; Programming</b>	4	60

**Course Objectives:**

- Explore the technical and creative aspects of television and radio production.
- Develop skills in scriptwriting, directing, and producing for television and radio.
- Understand the roles and responsibilities of different production team members.
- Analyze the production process from pre-production to post-production in television and radio.

**Learning Outcomes:**

- Create scripted content for television and radio that engages target audiences.
- Manage production schedules and workflows to ensure efficient and high-quality productions.
- Collaborate with production team members to bring creative vision to life on screen and airwaves.
- Apply editing and post-production techniques to deliver polished and professional broadcast content.

**Module 1 (10 Lectures)****Composition of a TV Channel**

- Introduction to Different Departments (Programming, Marketing, Sales, Procurement, Legal, S&P)
- Content – Fiction, Non Fiction. Storytelling, narrative styles, character journey, original formats vs acquired formats
- Introduction to Production – Production house and the processes, Three stages of production – Pre, Shoot and Post
- Developing production management, operating and creative skills for fiction -Story & Script , Multiple Tracks, - Monitoring, Crewing, Casting , Sets & Outdoors, Scheduling & Budgeting , Unions - Rates, Rules & Regulation

**Module 2 (10 Lectures)****Documentary – Concept and definition**

- What is a documentary? Fiction vs Non-Fiction mode of storytelling
- TV and radio Documentaries, Types of Documentaries, Funding for documentaries, Business of documentary films |
- 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)

### Module 3 (8 Lectures)

- Digital content Production
- Creation of Content for digital audiences
- Digital storytelling ideas, production, and analysis,
- Creating impactful stories, online trends and viral content,
- Tools for digital storytelling, Introduction to Podcasting

### Module 4 (12 Lectures)

#### 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
- Live events (cricket, tennis, track & field fetal) with multi camera set ups: popularity of sporting leagues, interaction between sports and film personalities, Production logistics & Budgets, Sponsors and on-air sponsors

### Module 5 (8 Lectures)

#### 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.

Self-Learning topics (Module wise)	
Module	Topics
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

Online Resources	
1	To be informed as an when

#### Reference Books:

Sr. No.	Title Author/s Publisher
1	Television - the book and the classroom by Cole John Y

2	Programming for TV, Radio & The Internet, Second Edition: Strategy, Development & Evaluation by Lynne Gross (Author). Brian Gross (Author), Philippe Perebinossoff (Author)
3	Television Production Handbook (Hardcover) by Herbert Zettl
4	The business of Television - Howard J Blumenthal, Oliver R. Goodenough
5	Making Documentary Films and Videos By Barry Hampe
6	Documentary storytelling By Sheila Curran Bernard
7	Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition by Alan Rosenthal — 30
8	The business of Television — Howard J Blumenthal, Oliver R. Goodenough

**Course Title: Media Research and Analytical Skills**

Sr. No	Course Code	Title	Credits	Hours
1		Media Research and Analytical Skills	4	60

**Module 1 (10 Lectures)****Introduction to Media and Communication Research**

- Development of Mass Media Research (quick recap)
- Scientific approach to the study of media effects
- Research approaches and paradigms
- Research as a strategic and thinking tool
- Uses of research across various media

**Module 2 (10 Lectures)****The Research Process**

- Setting up a research study; formulating research questions and hypotheses
- Introduction to concepts, constructs and operationalization of variables
- Literature review and research gap
- Overview of Research methods – Qualitative vs Quantitative (narrative analysis, content analysis, survey, ethnography)

**Module 3 (8 Lectures)****Research Methodologies**

- Nature and Sources of Data
- Research framework – in-depth
- Data collection tools – in-depth
- Sampling methods – types of sampling, how to conduct sampling

**Module 4(12 Lectures)****Statistics in Media Research**

- Nature, scope and limitations of statistics in research
- Parametric and non-parametric statistics
- Descriptive and inferential statistics
- Mean, median, mode, variance, standard deviation, covariance, correlation and regression
- Steps in hypothesis testing
- Software for data analysis and interpretation

**Module 5 (8 Lectures)**

- Research Writing Styles

- Drafting the research proposal
- Redacting the dissertation,
- Citations, bibliography, annotations references.
- Ethics of traditional media research, digital media research, social media research ethics

<b>Self-Learning topics (Module wise)</b>	
<b>Module</b>	<b>Topics</b>
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

<b>Online Resources</b>	
1	<a href="https://www.youtube.com/watch?v=BEEVGFQVV4S">HTTPS://WWW.YOUTUBE.COM/WATCH?V=BEEVGFQVV4S</a> <a href="https://www.youtube.com/watch?v=PTSNZFYKRNK">HTTPS://WWW.YOUTUBE.COM/WATCH?V=PTSNZFYKRNK</a> <a href="https://www.youtube.com/watch?v=KWHW00T_980">HTTPS://WWW.YOUTUBE.COM/WATCH?V=KWHW00T_980</a>

**Reference Books:**

<b>Sr. No.</b>	<b>Title Author/s Publisher</b>
1	Media Effects Research: A Basic Overview, Glenn G. Sparks, Cengage Learning, 2014
2	Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010
3	Media Research Analytical Skills & Techniques: Dr. P.J.Mathew Martin, Blue Rose Publishers, New Delhi.
4	O'Leary, Zina.O'Leary, Zina. (2010) The essential guide to doing your research project /Los Angeles : Sage.
5	The Handbook of Global Media Research, edited by Ingrid Volkmer, Wiley-Blackwell, 2012.



**Seminar/ Project/ (4 Credits)****Course Objectives**

1. Make a presentation of seminal books/Research articles on the chosen topic- 10 books/research articles
2. Research Seminar (Students presenting their research proposal- 4 people in a group)

**Learning Outcomes**

At the end of the semester, the students are able to:

- Demonstrate their ability to identify research questions, formulate hypotheses, and design a research methodology.
- Demonstrate critical thinking skills by analyzing and evaluating research questions, literature reviews, and methodologies presented in their own and peers' research proposals
- Showcase problem-solving skills by addressing questions, challenges, or feedback during the presentation, demonstrating adaptability and flexibility in responding to unexpected situations.
- Self-reflect on their presentation skills and research proposal content, identifying areas for improvement and developing strategies for enhancing their future presentations and research projects.

**Brief for Book presentation: (2 credit)**

Each student will have to Identify one seminal work from communication and media studies that have had a significant impact on the field, shaping theories, methodologies, or perspectives. The book has to be approved by their mentor. The student will have to present work in front of the class, followed by questions and discussions

**Brief for Seminar: (2 credit)**

Each student will choose a topic for a research presentation. This topic will have to be vetted by the mentors assigned to them at the start of the semester. The student will have to make a presentation and submit a research proposal of the same (5000 words). The presentations will happen in the form of a seminar where all students will present and discussions will ensue after each presentation.

Sr. No	Course Code	Title	Credits	Hours
5		Seminar	4	60

**Online Resources**

1	<a href="https://www.ucl.ac.uk/ioe-writing-centre/plan-your-assignment/write-a-research-proposal">HTTPS://WWW.UCL.AC.UK/IOE-WRITING-CENTRE/PLAN-YOUR-ASSIGNMENT/WRITE-A-RESEARCH-PROPOSAL</a>
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**Reference Books:**

<b>Sr. No.</b>	<b>Title Author/s Publisher</b>
1	The Grant Writer's Handbook: How to Write a Research Proposal and Succeed by Gerard M Crawley, Eoin O'Sullivan, Imperial College Press, 2015
2	Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010
3	O'Leary, Zina.O'Leary, Zina. (2010) The essential guide to doing your research project /Los Angeles : Sage.

**First year Semester -I Internal and External Assessment  
Details**

Sr No	Subject Title	Lectures Per Week (Lecture of 45min)				Evaluation Scheme						Total Marks
		Units	S L	L	P	CR	SLE	TA	CT	SEE	PE	
1	An Orientation to New Media Technologies	5	20 %*	4	-	4	10	20	10	60	-	100
2	Film Distribution & Marketing	5	20 %*	4	-	4	10	20	10	60	-	100
3	Business Planning & Negotiation Skills	5	20 %*	4		4	10	20	10	60	-	100
4	Dissertation	5	20 %*	4	-	8					100	100
(12+8) per week / 20		20		Total Marks				400				

**\*One to two lectures to be taken for CONTINUOUS self - learning evaluation**

**Semester IV****Course Title: An Orientation to New Media Technologies**

Sr. No	Course Code	Title	Credits	Hours
1		An Orientation to New Media Technologies	4	60

**Course Objectives:**

- Explore emerging technologies and platforms in the media industry.
- Understand the impact of new media technologies on content creation, distribution, and consumption.
- Develop skills in adapting to and leveraging new media technologies for communication and storytelling.
- Analyze industry trends and innovations in new media technologies.

**Learning Outcomes:**

- Evaluate the advantages and challenges of new media technologies for content creators and distributors.
- Implement new media technologies and tools to enhance storytelling and engagement with audiences.
- Adapt to changing media landscapes and consumer behaviors driven by new technologies.
- Stay informed about the latest developments in new media technologies and their implications for the media industry.

**Module 1 (10 Lectures)****Trends in New and Interactive Media**

- What is interactive media?
- Brief history and Growth of interactive media, global trends in interactive media,
- Social Media - Face book, LinkedIn, IGTV, Mobile and Gaming,
- India's foray into new media, Opportunities and prospects

**Module 2 (10 Lectures)****Creative Programming: A Basic Understanding**

- Narrative style and Storytelling - creativity value, engaging, Narrative style and form
- Applied script writing, Screen design layouts,
- The interactive nature of digital applications, Tech in visual content – AI, AR, VR – promotion in advertising, adaptability, usage

**Module 3 (8 Lectures)****Entertainment in the Digital Age: Online Platforms and Technologies**

- Media convergence, Broadband platforms, OTT platforms

- Dynamics of Audio and video streaming
- Gaming – history, trends, leveraging, Internet of things for advertising

#### Module 4 (12 Lectures)

##### Advertising and New Media Technologies

- Marketing on new media
- Content creation for new media platforms beyond the main campaign
- Basis for selection of media platforms

#### Module 5 (8 Lectures)

##### Economics of New Media

- 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

Self-Learning topics (Module wise)	
Module	Topics
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

Online Resources	
1	To be informed as an when

#### Reference Books:

Sr. No.	Title Author/s Publisher
1	Building Interactive Worlds in 3D — Virtual Sets and Pre-Visualization for Games, Films & Web (1,8) - Marc Gautier
2	Interactive design for the Web and the New Media- by Nicholas V. luppa chapter 2, 3
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
4	Text: Interactive Design for the Web and New media - Nicholas V. luppa (Chapter 6- 8)
5	Digital story telling - Carolyn Handler Miller (Chapter 11-21): Interactive Marketing: The Future Present (NTC Business Books) by Edward Forrest (Section 2)
6	Digital Creativity: A Reader by Colin Beardon, Lone Malmborg

**Course Title: Film Distribution and Marketing**

Sr. No	Course Code	Title	Credits	Hours
2		<b>Film Distribution and Marketing</b>	4	60

**Course Objectives:**

- Understand the distribution and marketing strategies for films across various platforms.
- Explore the role of film festivals, markets, and online platforms in film distribution.
- Develop skills in creating marketing campaigns and promotional materials for films.
- Analyze the impact of distribution and marketing strategies on the success of a film.

**Learning Outcomes:**

- Design a comprehensive distribution strategy for a film that reaches target audiences effectively.
- Create marketing materials and campaigns that generate buzz and interest for a film release.
- Evaluate the performance of distribution and marketing efforts based on audience reach and revenue generation.
- Develop partnerships and collaborations to maximize the exposure and success of a film.

**Module 1 (10 Lectures)****Importance of Film Marketing**

- Introduction- Film/ Production/ Marketing & Distribution (sales)
- Salient points -Production, Distribution and 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

**Module 2 (10 Lectures)****Distribution**

- What is Distribution? Traditional markets, Non- traditional markets
- Formats of international distribution, Alternate streams of revenue
- Festivals, Dubbing in Foreign languages, Distribution and release strategy
- Macro Distribution: Territories of distribution. Formats of distribution break up of revenue models of distribution. How to attract distributors. Distribution partner.
- Micro Distribution: Multiplex chains in India. Single screens in India. DVD distribution. Internet Satellite distribution. Dubbing Music distribution. Film contracts Distribution contract Exhibition contracts.

**Module 3 (8 Lectures)****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
- Home video, Internet and digital exploitation, music revenue streams, Importance of mobile and digital rights as new revenue stream

#### Module 4 (12 Lectures)

##### 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
- Marketing strategy different strategy for different film Pre-sales, commission deals, outright sales, revenue share models

#### Module 5 (8 Lectures)

##### 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. Acquisition as a business opportunities
- Models of acquisition, revenue and branding models in acquisition

Self-Learning topics (Module wise)	
Module	Topics
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

Online Resources	
1	To be informed as an when

#### Reference Books:

Sr. No.	Title Author/s Publisher
1	The Producers Business Handbook by our Dean John Lee Jr. (Focal Press7) Risky Business - Mark Litwak.
2	The Feature Film Distribution Deal: A Critical Analysis of the Single Most Important Film Industry Agreement by The Biz: The Basic Business, Legal, and Financial Aspects of the Film Industry (Paperback) by Schuyler M. Moore( chapter 9, II, 12)
3	Marketing & Selling Your Film around the World: A Guide for Independent
4	Filmmakers (Paperback) by John Durie, Annika Pham, Neil Watson.

5	Marketing & Selling Your Film Around the World: A Guide for Independent Filmmakers (Paperback) by John Durries, Annika Pham , Neil Watson
6	Managing Creativity and Innovation (Harvard Business Essentials by Business Essentials Harvard (Author)

### Course Title: Business Planning and Negotiation Skills

Sr. No	Course Code	Title	Credits	Hours
3		Business Planning and Negotiation Skills	4	60

#### Course Objectives:

- Develop skills in strategic business planning for media and entertainment ventures.
- Understand the principles of negotiation and conflict resolution in business contexts.
- Explore the importance of financial planning, risk management, and goal setting in business operations.
- Analyze case studies of successful business planning and negotiation in the media industry.

#### Learning Outcomes:

- Create a comprehensive business plan for a media or entertainment venture, including financial projections and growth strategies.
- Demonstrate effective negotiation skills in business transactions and partnerships.
- Apply risk management techniques and contingency planning to mitigate potential challenges in business operations.
- Develop a strategic mindset for long-term business success and sustainability.

#### Module 1 (10 Lectures)

##### Business Planning: Process and Significance for Entertainment Media

- Overview of Business Planning Fundamentals
- Film Business overview and significance of film business planning
- Challenges and Opportunities for film businesses

#### Module 2 (10 Lectures)

##### Business Plan: Components and Objectives

- What is a Business Plan? Need & Importance of a Business Plan, Elements of a Business Plan, Steps followed in writing a business plan in context of film business in India
- Collaborations and Co-Production Films: International co-productions, Contracts - Co Production Agreements, Trends of co-productions in India
- Financing Independent Films: Investor Financing, Advances from Distributor, Finders & Finders Fees, Incentives and Rebates available to film productions in India



**Module 3 (8 Lectures)****Drafting a Business Proposal**

- The Film Proposal: Pitch, creative aspects in the pitching process
- Projections – ROIs, Gross & Net profits, Alternate Revenue Streams, preparing the business plan, Key elements for a film proposal; Pitch Deck (Study pitch-decks of selected films)
- Essential skills to pitch your project/proposal, The Elevator pitch

**Module 4 (12 Lectures)****Negotiation Skills I**

- What is Negotiation? Nature, Characteristics, Strategy and Tactics of Distributive Bargaining, Importance of goal-setting in negotiations,
- Steps in Negotiation process, Strategy and Tactics of Integrative Negotiation;
- Strategy and Planning for Negotiation, Catalysts and barriers of successful collaboration,
- Designing negotiation plan & creating negotiation team, positions & interests in negotiations, Negotiation scenarios: win-win, win-lose, lose-win, lose-lose, The Thomas-Killmann Conflict Mode Instrument in negotiations, Leigh Thomson's 5 negotiation mental models

**Module 5 (8 Lectures)****Negotiation Skills II**

- Negotiation strategies, Negotiation Sub processes: Perception, Cognition and Emotion
- Communication: What is communicated during negotiation and how people communicate in a Negotiation? Transaction Analysis in Negotiation.
- Best Practices in Negotiation, Fundamental Structure of negotiation and BATNA (Best Alternative to a Negotiated Agreement) and ZOPA (Zone of Possible Agreement), Case studies related to Media,
- International and Cross-Cultural Negotiation: Context and Concept, Crisis Negotiations, (Practice through Mock Negotiation drills)
- Influence of Culture on Negotiation: Case studies from Media

<b>Self-Learning topics (Module wise)</b>	
<b>Module</b>	<b>Topics</b>
1	<b>To be discussed by the respective professor in the beginning of the semester</b>

<b>Online Resources</b>	
1	<a href="https://online.hbs.edu/blog/post/why-is-strategic-planning-important">https://online.hbs.edu/blog/post/why-is-strategic-planning-important</a> <a href="https://www.coursera.org/specializations/business-strategy">HTTPS://WWW.COURSERA.ORG/SPECIALIZATIONS/BUSINESS-STRATEGY</a>

**Reference Books:**

<b>Sr. No.</b>	<b>Title Author/s Publisher</b>
1	Risky Business - Mark Litwak (chapter 1, 2)
2	Write Your Business Plan: Get Your Plan in Place and Your Business off the Ground (Entrepreneur Media) Paperback – 29 January 2015
3	Hurdle – The book of business planning by Tim Berry
4	The One Page Business Plan for The Creative Entrepreneur by Jim Horan
5	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)
6	The Art of Funding Your Film: Alternative Financing Concepts (chapter 6, 8, 9) by Carole Lee Dean

**Course Title: Dissertation**

Sr. No	Course Code	Title	Credits	Hours
4		Dissertation	8	60

**Dissertation/ Documentary Series/ IMC Campaign for a real client**  
**The students can choose to work on any one of the following for 8 credits**

**Dissertation****Course Objectives:**

- To inculcate research aptitude and temperament of scientific investigation
- To apply research techniques to actual communication problem
- To create an appropriate research design
- To write an original research thesis and research paper

**Approval of Proposals:** Before the start of the semester, the students will be required to submit a draft proposal on a topic of their choice. The proposal will be evaluated by the Department research committee, based on which supervisor will be allocated to the students.

**Allocation of Supervisors:** The students will be given the opportunity to select/name a supervisor from the list of teachers available for the course. The allocation will be done either of the two ways: by mapping the expertise of the supervisor with the topic/draft proposal submitted by the student, or by assigning the students to supervisors on a proportionate basis (for eg, one supervisor – max 4 students).

**Record of Progress**

The student will maintain a log-book that outlines all the components with their deadlines. Each component has to be signed off by supervisor and supervisee.

In addition, there will be lectures/sessions on research methodology. Attendance in these sessions is mandatory.

**Structure of the Dissertation**

Abstract – Introduction – Literature Review – Research Design – Findings and Analysis – Conclusion – Recommendations – References

**Assessment Process – Colloquia & Submission**

- Colloquium I – Proposal Presentation before a panel comprising the supervisor and one external member, selected from within or outside the institution.
- Colloquium II – Final presentation/defence before an external member, selected from outside the institution.
- Final submission of the dissertation in written format is mandatory for the award of credits.

### **Dissertation assessment criteria**

1. Mastery of theories and concepts in the field demonstrated in problem statement and literature review
2. Mastery of methods of inquiry
3. Quality of writing
4. Originality and potential for contribution to discipline

Here are some general guidelines for writing a dissertation:

- Each learner shall undertake an original topic of research individually under the supervision of a guide.
- The learner shall decide the topic and title in consultation with the mentor
- The mentor shall undertake consulting sessions with the learner throughout the semester.
- The learner will have to present their research design in a research colloquium conducted in the presence of an external examiner.
- Proposed research work will have to be completed in the semester and the learner will have to submit a research dissertation as per the format given by the university.

### **Documentary**

#### **Course Objectives:**

- To inculcate an understanding of history, styles and genres of documentary film-making
- To come up with credible and relevant information for their documentary topics
- To develop a compelling story structure and treatment for a documentary project
- To develop hands-on experience in handling people and institutions

#### **Learning Outcomes**

At the end of the semester, the students are able to:

- Demonstrate the essential steps involved in pre-production, including concept development, budgeting, scheduling, and securing necessary permissions and locations.

- Gain hands-on experience with camera operation, sound recording, lighting, and other technical aspects specific to documentary production
- Develop interviewing techniques to elicit insightful responses from subjects and enhance storytelling.
- Foster collaborative skills by working cohesively within a production team, understanding individual roles, and communicating effectively.

➤ **Assessment Process –Progress Report & Submission**

- This will be a group endeavour. Each group will consist of 5 students. They will divide the work and department amongst themselves.
- Every month the group will have to submit their progress report.
- The submissions will consist of a synopsis of the documentary project and the documentary on a CD drive.
- The Final screening of the documentary will be before an external examiner, selected from outside of the institution.

➤ **Some guidelines:**

- **Choose a Topic:**  
The group needs to select a topic. The topic has to be relevant.
- **Research and Pre-production:**  
Research your chosen topic thoroughly. Understand the history, context, and key players involved. Identify potential subjects, locations, and events to feature in your documentary.  
Create a production plan, including a shooting schedule, budget, and a list of equipment and resources
- **Assemble Your Team:**  
Build a team with the necessary skills, including a director, producer, cinematographer, sound engineer, and editor. Make sure everyone understands the goals and vision of the project.
- **Legal and Ethical Considerations:**  
The legal and ethical aspects of documentary filmmaking - obtaining permission from people appearing in your documentary and permission for shooting in certain locations.

## **Creating a pitch deck for a film project**

A Pitch-deck is vital step for presenting your idea to potential investors, producers, or collaborators. Here are some guidelines you can follow to ensure your pitch deck is effective and compelling:

### **1. Cover Slide:**

- Include the title of your film project.
- Add a visually captivating image or artwork related to your film.
- Your name and contact information.

### **2. Introduction:**

- Briefly introduce yourself and your team members.
- Provide a summary of your film project in a sentence or two.

### **3. Logline:**

- Present a concise and captivating logline that encapsulates the essence of your film.
- A logline typically includes the protagonist, their goal, and the main conflict they face.

### **4. Blurb / Synopsis:**

- Provide a brief overview of the story, including the main characters, setting, and central conflict.
- Highlight the unique and compelling elements of your film that set it apart from others.

### **5. Visual Concepts:**

- Include concept art, mood boards, or visual references that convey the aesthetic and tone of your film.
- Use images to help the audience visualize the look and feel of the project.

### **6. Market Research:**

- Include information on the target audience for your film.
- Provide data or insights on similar successful films or projects that can help investors gauge the market potential.

### **7. Budget Overview:**

- Outline the estimated budget for your film project.
- Break down the major cost categories such as production, post-production, marketing, and distribution.

### **8. Revenue Projection:**

- Present your revenue projection model, including potential income streams such as box office sales, streaming rights, merchandise, etc.
- Include realistic scenarios and potential return on investment for investors.

**9. Distribution Strategy:**

- Outline your plan for distributing and promoting the film.
- Mention any existing partnerships or distribution deals you have secured or are pursuing.

**10. Team & Bios:**

- Provide brief profiles of key team members, including director, producer, writer, etc.
- Highlight relevant experience and expertise that demonstrate why your team is well-suited to bring this project to fruition.

**11. Production Timeline:**

- Present a timeline that outlines key milestones in the production process.
- Include important dates such as pre-production, filming, post-production, and release.

**12. Contact Information:**

- Provide multiple ways for interested parties to reach out to you for more information or to express interest in the project.
- Include your email, phone number, website, and social media handles.

**14. Design & Formatting:**

- Keep the design clean, professional, and visually engaging.
- Use consistent branding elements such as colors, fonts, and logos to reinforce your project's identity.

**15. Feedback:**

- Ensure your pitch to ensure it flows smoothly and is within the time limit.
- Seek feedback from trusted colleagues or mentors to refine and improve your pitch deck.