



Hindi Vidya Prachar Samiti's

Ramniranjan Jhunjhunwala College

of Arts, Science & Commerce

(Autonomous College)



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for the MAEMA (FILM & TELEVISION)

Program: MAEMA YEAR II

Course: Film and Television

(Adapted from the Credit Based Semester and Grading System MAEMA Syllabus of University of Mumbai 2018-19)

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV**DISTRIBUTION OF TOPICS AND CREDITS****MAEMA (AD & MARKETING) SEM III**

Course	Nomenclature	Credits	Topics
RJAPEMAFT301	Broadcast Business Management	06	<ol style="list-style-type: none"> 1. Television Production Management 2. Television Promotion and Sales 3. Radio Production Management 4. Radio Sponsorships 5. Business Plans and Strategies 6. Content Acquisition Process 7. Financial Analysis of Broadcasting Process 8. Broadcast channels – Emerging Business Trends 9. Channel Segmentation and Management 10. Market Overview and Production Schemes 11. Broadcast Distribution 12. Distribution dynamics in Broadcasting 13. Future of Television Broadcasting 14. Brand Management, Marketing and Promotions
RJAPEMAFT302	Film Production & Content pipeline	06	<ol style="list-style-type: none"> 1. Building the Script 2. Pre Production 3. Production 4. Shooting and Crisis Management 5. Post Production
RJAPEMAFT303	An Orientation to New Media Technologies	06	<ol style="list-style-type: none"> 1. Trends in New and Interactive Media 2. Creative Programming Technologies 3. Online Platforms and Technologies 4. Business opportunities for advertising industry
RJAPEMAFT304	Television & Radio Production & programming	06	<ol style="list-style-type: none"> 1. Elements of Programming 2. The production 3. Documentary-Overview 4. Documentary Production and Processes 5. Production of content in areas of lifestyle, biographies, audio books,

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

			health & fitness, Edutainment etc 6. News: an overview 7. News Room Management 8. Live Events with Multi Camera setups 9. Special Broadcasting
RJAPEMAFT305	Film Distribution and Marketing	06	1. Rights on a Negative and the Revenue Stream 2. Domestic Distribution 3. Computing Collections 4. International Distribution 5. Distribution Agreements 6. Importance of Film Marketing 7. Positioning of Film in the Market 8. Film Marketing Tools 9. Film Marketing Budgets

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV**MAEMA (AD & MARKETING) SEM IV**

Course	Nomenclature	Credits	Topics
RJAPEMAAM401	Media Research Analytical Skills	06	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
RJAPEMAAM402	Business Plan and Negotiation Skills	06	<ol style="list-style-type: none"> 1. Collaboration and Co-Productions 2. Financing Independent Films 3. The Film Proposal 4. Negotiation 5. Negotiation Sub Processes 6. Best Practices in Negotiation 7. International and Cross Cultural Negotiation
RJAPEMAAM403	Dissertation / Field Work	12	

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER III		L	Cr
Paper-I: Broadcast Business Management	Paper Code: RJAPEMAFT301	60	06
<i>UNIT I</i>		04	
Television Production Management			
<ul style="list-style-type: none"> • Studio Introductions • Camera and Lighting • Television Process Pipelines 			
<i>UNIT II</i>		10	
Television Promotion and Sales			
<ul style="list-style-type: none"> • Creating television properties: syndicated vs. owned content • Telemetries Creation and Revenue Forecasting • News Content Creation and Revenue Forecasting 			
<i>UNIT III</i>		08	
Radio Production Management			
<ul style="list-style-type: none"> • Radio Studio Management • Charts and Listenership Reviews • Live and call-in shows : Overview 			
<i>UNIT IV</i>		10	
Radio Sponsorships			
<ul style="list-style-type: none"> • Radio Revenue Overview • Go-Promotion Case Study : Radio One 			
<i>UNIT V</i>		12	
Business Plans & Strategies			
<ul style="list-style-type: none"> • Development of Business Plans for a Broadcasting channel • Script to Screen Business Process 			

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

<ul style="list-style-type: none"> Revenue Streams for a Broadcasting channel 		
UNIT VI	10	
Content Acquisition Process		
<ul style="list-style-type: none"> Segregation of the content Methods and Mechanism of Content Acquisition Content syndication and regulations in India and International 		
UNIT VII	08	
Financial Analysis of broadcasting process		
<ul style="list-style-type: none"> Business planning, basic taxation Business and financial models Media Buying and Media Audit 		
UNIT VIII	08	
BROADCAST CHANNELS- EMERGING BUSINESS TRENDS		
<ul style="list-style-type: none"> Analogue & Digital Television DTH Internet Television Mobile Television (DVBH) IPTV 		
UNIT IX	08	
Channel Segmentation and Management		
<ul style="list-style-type: none"> General Entertainment Channels Boutique, Niche & News Channels Channel Management - A brief overview 		
UNIT X	08	
Market Overview and Production Schemes		
<ul style="list-style-type: none"> An overview of the growth in India Production Flowchart Designing a FPC Defining Niches 		

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

<ul style="list-style-type: none"> • Profiling a Channel • Costing and Scheduling 		
UNIT XI	08	
BROADCAST DISTRIBUTION		
<ul style="list-style-type: none"> • Trends and Technology in Broadcasting • Broadcast Management Systems (Backend Management) • Play out systems • Content management in Broadcasting and new technologies available 		
UNIT XII	08	
Distribution dynamics in Broadcasting		
<ul style="list-style-type: none"> • 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	08	
Future of Television Broadcasting		
<ul style="list-style-type: none"> • Terrestrial TV- Its growth and Future • Analyzing the Trends and Sensing the Opportunities in Broadcasting Environment 		
UNIT XIV	08	
BRAND MANAGEMENT, MARKETING & PROMOTIONS:		
<ul style="list-style-type: none"> • Branding – An Understanding • Promotion of a Broadcasting channel 		

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER III		L	Cr
Paper-II: Film Production & Content pipeline	Paper Code: RJAPEMAFT302	60	06
UNIT I		10	
Building the Script			
<ul style="list-style-type: none"> • 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		15	
Production: Organizing the production			
<ul style="list-style-type: none"> • The various departments of Camera, Sound and Art, Talent — Direction & Management • Budgeting • Cash Flow management • MIS & Budget Control • Overall production management 			
UNIT III		10	
Shooting and Crisis Management			
<ul style="list-style-type: none"> • Day to day shooting planning • Budget planning, cross checks • Executive producer hiring • Crisis management • Alternate planning in case of cancellations • Proper recording 			
UNIT IV		15	
Post Production			
<ul style="list-style-type: none"> • Edits -Picture & Sound • Processing • Mixing & Special Effects • Negative Cutting • Optical, DI and the Final Negative 			

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER III		L	Cr
Paper-III: An Orientation in New Media Technologies	Paper Code: RJAPEMAFT303	60	06
UNIT I		04	
Trends in New and Interactive Media			
<ul style="list-style-type: none"> • 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		04	
Creative Programming Technologies-A Basic Understanding			
<ul style="list-style-type: none"> • 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		08	
Online Platforms and Technologies			
<ul style="list-style-type: none"> • Wireless, Mobile and Broadband platforms: evolving trends and status • Interactive DVD products • Convergence 			
UNIT IV		06	
Business opportunities for the advertising industry			
<ul style="list-style-type: none"> • 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 			

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

<ul style="list-style-type: none">• 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		
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MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER III		L	Cr
Paper-IV: Television & Radio Production & programming	Paper Code: RJAPEMAFT304	60	06
UNIT I		06	
Elements of Programming - Fiction, Non Fiction			
<ul style="list-style-type: none"> • 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. • cripting for nonfiction • Role of Anchor vs Voice Over • Global trends in news and documentary 			
UNIT II		08	
The Production: - Fiction, Non Fiction			
<ul style="list-style-type: none"> • 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		10	
Documentary -Overview			
<ul style="list-style-type: none"> • TV and radio Documentaries • Types of Documentaries • Funding for documentaries • Business of documentary films 			
UNIT IV		10	

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

Documentary Production and Processes		
<ul style="list-style-type: none"> • 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	10	
Production of content in areas of lifestyle, biographies, audio books, health & fitness, edutainment, etc		
<ul style="list-style-type: none"> • Increasing demand for content in above genres • Revenue generation potential • Case Studies: Shipa Shetty's yoga, Bipasha's workout videos, SRK biography. 		
UNIT VI	10	
News: An Overview		
<ul style="list-style-type: none"> • 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	10	
News Room Management		
<ul style="list-style-type: none"> • 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	10	

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

Live events (cricket, tennis, track & field fetal) with multi camera set ups		
<ul style="list-style-type: none"> • The rise of IPL and film personalities • Production logistics & Budgets • Sponsors and on air sponsors • Branding Opportunities 		
<i>UNIT IX</i>	10	
Special Broadcasting		
<ul style="list-style-type: none"> • 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. 		

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER III		L	Cr
Paper-V: Film Distribution and Marketing	Paper Code: RJAPEMAFT305	60	06
UNIT I		06	
Rights on a Negative and the Revenue Streams			
<ul style="list-style-type: none"> • A quick overview of the different Film Negative Rights • Scope of exploitation across various platforms • Revenue models nationally and internationally 			
UNIT II		08	
Domestic Distribution			
<ul style="list-style-type: none"> • 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		04	
Computing Collections			
<ul style="list-style-type: none"> • 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		04	
International Distribution			
<ul style="list-style-type: none"> • 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 			

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

UNIT V	10	
Distribution Agreements		
<ul style="list-style-type: none"> • 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	04	
Importance of Film Marketing		
<ul style="list-style-type: none"> • 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	06	
Positioning of Film in the Market		
<ul style="list-style-type: none"> • 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	06	
Film Marketing Tools		
<ul style="list-style-type: none"> • 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	08	
Film Marketing Budgets		
<ul style="list-style-type: none"> • Importance of budget planning for film marketing • Budget break up 		

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

<ul style="list-style-type: none">• Marketing budget v/s business of a film• Budget control• Cost effective marketing.• Cross promotional marketing		
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MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER IV		L	Cr
Paper-1: Media Research Analytical Skills	Paper Code: RJAPEMAFT401	60	06
<ul style="list-style-type: none"> • 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 style • Writing the dissertation 			

SEMESTER IV		L	Cr
Paper-II: Business Plan and Negotiation Skills	Paper Code: RJAPEMAFT402	60	06
UNIT I		04	
Collaborations and Co-Productions			
<ul style="list-style-type: none"> • International co productions • Production incentives • Contracts - Co Production Agreements • Trends of co productions in India 			
UNIT II		04	
Financing Independent Films			
<ul style="list-style-type: none"> • Loans-Negative rights as collateral • Promissory Notes & Guarantees Borrowing against Pre Sale Agreements • Investor Financing • Advances from Distributor • Finders & Finders Fees • Production Incentives 			

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

<i>UNIT III</i>	04	
The Film Proposal		
<ul style="list-style-type: none"> Pitch, Projections – ROIs Gross & Net profits Alternate Revenue Streams The business plan Key elements for a film proposal 		
<i>UNIT IV</i>	04	
Negotiation		
<ul style="list-style-type: none"> Nature, Characteristics, Strategy and Tactics of Distributive Bargaining Strategy and Tactics of Integrative Negotiation Strategy and Planning for Negotiation. 		
<i>UNIT V</i>	06	
Negotiation Sub processes		
<ul style="list-style-type: none"> Perception Cognition and Emotion Communication: What is communicated during negotiation and how people communicate in a Negotiation. 		
<i>UNIT VI</i>	04	
Best Practices in Negotiation		
<ul style="list-style-type: none"> Fundamental Structure of negotiation and BATNA. Case I - Role Negotiation at Bokaro Steel Plant (Understanding Organizational Behaviour. By Uday Pareek, Oxford, Second Edition Page 410-415). 		
<i>UNIT VII</i>	06	
International and Cross Cultural Negotiation		
<ul style="list-style-type: none"> 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). 		

MAEMA Part 2 (Film and Television) Syllabus Semester III & IV

SEMESTER IV		L	Cr
Paper-III: Dissertation / Field Work	Paper Code: RJAPEMAFT403		12
Evaluation Criteria for Semester IV Final Project report: <ul style="list-style-type: none"> • 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. 			