



Hindi Vidya Prachar Samiti's
Ramniranjan Jhunjunwala College
of Arts, Science & Commerce
(Autonomous College)

Affiliated to
UNIVERSITY OF MUMBAI

Syllabus for the MAEMA Part 2 (Film and Television)

(CBCS)

2020-2021

Program: MA in Entertainment, Media and Advertising
Program Code: RJAPEMA

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 & | 06 | <ol style="list-style-type: none"> 1. Elements of Programming 2. The production |

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|--------------------------|---------------------------------|-----------|--|
| | programming | | <ol style="list-style-type: none"> 3. Documentary-Overview 4. Documentary Production and Processes 5. Production of content in areas of lifestyle, biographies, audio books, health & fitness, Edutainment etc 6. News: an overview 7. News Room Management 8. Live Events with Multi Camera setups 9. Special Broadcasting |
| RJAPEMAFT30 5 | Film Distribution and Marketing | 06 | <ol style="list-style-type: none"> 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 (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 | z | 12 | |

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| 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 • Revenue Streams for a Broadcasting channel | | | |
| <i>UNIT VI</i> | | 10 | |

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| 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 • Profiling a Channel • Costing and Scheduling | | |
| UNIT XI | 08 | |
| BROADCAST DISTRIBUTION | | |

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| <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 | | |
| <i>UNIT XII</i> | 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 | | |
| <i>UNIT XIII</i> | 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 | | |
| <i>UNIT XIV</i> | 08 | |
| BRAND MANAGEMENT, MARKETING & PROMOTIONS: | | |
| <ul style="list-style-type: none"> • Branding – An Understanding • Promotion of a Broadcasting channel | | |

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| SEMESTER III | | L | Cr |
|---|---------------------------------|-----------|-----------|
| Paper-II: Film Production & Content pipeline | Paper Code: RJAPEMAFT302 | 60 | 06 |
| <i>UNIT I</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 | | | |
| <i>UNIT II</i> | | 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 | | | |
| <i>UNIT III</i> | | 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 | | | |
| <i>UNIT IV</i> | | 15 | |
| Post Production | | | |
| <ul style="list-style-type: none"> • Edits -Picture & Sound • Processing • Mixing & Special Effects • Negative Cutting • Optical, DI and the Final Negative | | | |

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| SEMESTER III | | L | Cr |
|--|---------------------------------|-----------|-----------|
| Paper-III: An Orientation in New Media Technologies | Paper Code: RJAPEMAFT303 | 60 | 06 |
| <i>UNIT I</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 | | | |
| <i>UNIT II</i> | | 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 | | | |
| <i>UNIT III</i> | | 08 | |
| Online Platforms and Technologies | | | |
| <ul style="list-style-type: none"> • Wireless, Mobile and Broadband platforms: evolving trends and status • Interactive DVD products • Convergence | | | |
| <i>UNIT IV</i> | | 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 • Measurement of their performance • ROI to monitor the campaigns | | | |

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| <ul style="list-style-type: none">● 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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| 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 | |
| Documentary Production and Processes | | | |

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| <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 | |
| 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 | | |

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| <ul style="list-style-type: none">● 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. | | |

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| SEMESTER III | | L | Cr |
|---|---------------------------------|-----------|-----------|
| Paper-V: Film Distribution and Marketing | Paper Code: RJAPEMAFT305 | 60 | 06 |
| <i>UNIT I</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 | | | |
| <i>UNIT II</i> | | 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 | | | |
| <i>UNIT III</i> | | 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 | | | |
| <i>UNIT IV</i> | | 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 | | | |

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| 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 ● Marketing budget v/s business of a film ● Budget control | | |

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| <ul style="list-style-type: none">• Cost effective marketing.• Cross promotional marketing | | |
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| 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

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| <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 UdaiPareek, 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). | | |

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| 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. | | | |