

University of Mumbai



No. UG/98 of 2021-22

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, the Head of the University Departments and Directors of the recognized Institutions in Humanities Faculty is invited to this office circular No.UG/59 of 2019-20, dated 15th July, 2019 relating to the revised Syllabus as per the (CBCS) for the M.A. in Entertainment Media and Advertising M.A.(EMA)- Sem.I to IV.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in Mass Media at its online meeting held on 5th December, 2020 vide Item No.1 and subsequently passed by the Board of Deans at its meeting held on 27th January, 2021 vide item No.5.6 (R) have been accepted by the Academic Council at its meeting held on 23rd July, 2020 vide item No. 5.6 (R) and that in accordance therewith, the revised syllabus as per the (CBCS) of M.A. in Entertainment Media and Advertising -Sem. III & IV has been brought into force with effect from the academic year 2019 -20 accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032

08th April, 2021

To

(Dr. B.N.Gaikwad)
I/c REGISTRAR

The Principals of the Affiliated Colleges, the Head of the University Departments and Directors of the recognized Institutions in Humanities Faculty. (Circular No. UG/334 of 2017-18 dated 9th January, 2018).

A.C/5.6 /23/07/2020

No. UG/98 -A of 2021

MUMBAI-400 032

08th April, 2021

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Humanities,
- 2) The Chairman, Ad-hoc Board of Studies in Mass Media ,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Co-ordinator, University Computerization Centre,

(Dr.B.N.Gaikwad)
I/c REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

AC - 23/02/2021
Item No. - 5.6

UNIVERSITY OF MUMBAI



**Revised Syllabus for the
M.A. in Entertainment Media &
Advertising**

Sem III & IV

(As per the Choice Based Credit System with effect from the
academic year 2019-20)

(Annexure no. 1)

UNIVERSITY OF MUMBAI

Revised syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of the Course	M.A. (Entertainment, Media & Advertising)
2	Eligibility for Admission	Graduation
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 √ CBCS (Strike out which is not applicable)
8	Status	New / Revised √ CBCS(Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year : <u>2019-20</u> in Progressive manner.

Signature :



Date : December, 2020.

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

PROGRAM OUTCOMES

1. The program will primarily enable the students to understand & appreciate the relevance of Media (Social science/ Interdisciplinary) research.
2. This program will provide an excellent foundation for Doctoral & Post-Doctoral research in Media & Communication studies - in fields of Advertising, Entertainment & Media.
3. The program will enhance their ability to hone their analytical skills & prepare them both for being academicians or for working in the industry.
4. It will enable them to have a 360 degree perspective on the nuances of Media industries & Interdisciplinary or allied industries as well.
5. This program highlights amalgamation of humanities, Social Sciences & New Media into Advertising, Media & Entertainment to make students aware of developments both in the global & local spheres.
6. In this program there is an emphasis on Culture, Communication networks in Societies & it showcases how different cultures are reflected in various practices, systems & beliefs in both different parts of the country & the world.
7. This program will equip the learners with professional skills essential for making career in Entertainment industry, Advertising, Cinema, Television, Radio, OTT Platforms, social media platforms etc.
8. Students would demonstrate the ability to apply ethical principles in a variety of creative, cinematic, organizational, Advertising and venues in New Media.
9. Learners will understand mass media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints.
10. They will be better equipped to grasp the complex relationship between communication/media theories and a diverse set of individual, social, and professional practices.

11. Learners will understand the underlying philosophical assumptions of, and be able to apply, communication research methods to address a range of media texts and audiences.

REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (ENTERTAINMENT, MEDIA 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.

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 time teachers` is Master in Media/ Public Relations /Advertising/ Communication/Journalism / Film Studies/ 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 programmers' 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/ New Media/ Media Production) from University of Mumbai, all PhD scholars and recognized post graduate teachers of Mass Communication and Journalism 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 25 marks by the guide, 25 marks by any other teacher in the Department and 50 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 :

Marks	Grade Points	Letter Grade
0-9	0.5	F
10-19	1.5	F
20-29	2.5	F
30-39	3.5	F
40-44	4.2	C
45-54	5.0	B
55-59	5.7	B+
60-69	6.5	A
70-74	7.2	A+
75-100	8.7	O

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 re-appear 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:

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

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:

grade point average (GPA) = $\frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i}$ Where c_i = 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:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}$$

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.

Semester –III : SPECIALIZATION in Film and Television

Course Code	Name of Course A. Core Courses	Term works		
		Theory Marks	Internal Marks	Credits
PAEMA FT 309	Broadcast Business Management	60	40	6
PAEMA FT 310	Film Production & Content pipeline	60	40	6
PAEMA FT 311	An Orientation to New Media Technologies	60	40	6
PAEMA FT 312	Television & Radio Production & Programming	60	40	6
PAEMA FT 313	Film Distribution and Marketing	60	40	6
Total		300	200	30

SEMESTER –IV : SPECIALIZATION in Film and Television

Course Code	A. Compulsory	Term works		
		Theory Marks	Internal Marks	Credits
PAEMA FT 414	Media Research Analytical Skills	60	40	6
PAEMA FT 3415	Business Plan and Negotiation Skills	60	40	6
PAEMA FT 416	B. Dissertation : Total 100 marks	External viva-50 marks	Internal-50 marks	10
Total		170	130	22

Semester –III : SPECIALIZATION in Advertising and Marketing Communication

Course Code	Name of Course B. Core Courses	Term works		
		Theory Marks	Internal Marks	Credits
PAEMAAM 309	Account Planning & Media Business	60	40	6
PAEMA AM 310	Media & Consumer Behaviour	60	40	6
PAEMA AM 311	Strategic Brand Management	60	40	6
PAEMA AM 312	Advertising Agency Structure & Management	60	40	6
PAEMA AM 313	Media Planning and Buying	60	40	6
Total		300	200	30

SEMESTER –IV : SPECIALIZATION in Advertising and Marketing Communication

Course Code	A. Compulsory	Theory Marks	Internal Marks	Credits
PAEMA AM 414	Media Research Analytical Skills	60	40	6
PAEMA M 415	Digital and Socials Media Advertising & Marketing	60	40	6
PAEMA AM 416	B. Dissertation : Total 100 marks	External viva -50 marks	Internal-50 marks	10
Total		170	130	22

The detailed revised syllabus of Semester –III : SPECIALIZATION in Film and Television :

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 Promotion and Sales:

No. of lectures 12

Creating television properties: syndicated vs. owned content, Telemetries Creation and Revenue Forecasting, News Content Creation and Revenue Forecasting, Development of Business Plans for a Broadcasting channel, Script to Screen Business Process, Revenue Streams for a Broadcasting channel, Segregation of the content, Methods and Mechanism of Content Acquisition.

Unit -II : Radio Production Management :

No. of lectures 08

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

Unit- III : Financial Analysis of broadcasting process and distribution dynamics:

No. of lectures 12

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.

Unit-IV : BROADCAST CHANNELS- EMERGING BUSINESS TRENDS:

No. of lectures 08

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

Unit -V : Future of Television Broadcasting : Terrestrial TV :

No. of lectures 08

Its growth and Future, Analyzing the Trends and Sensing the Opportunities in Broadcasting Environment.

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.
10. 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 : Build the Script:**No. of Lectures: 08**

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 :**No. of Lectures: 08**

Based on script, planning the cast and crew, Location, Recce; and the design of the film Scheduling & Budgeting, Script Breakdowns, Planning the film production, Process of seeking permissions for shoots, creating a pitch document and bible for the project.

Unit -III : Production:**No. of Lectures: 12**

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

Unit- IV : Shooting and Crisis Management:**No. of Lectures: 12**

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.

Unit- V : Post Production :**No. of Lectures : 08**

Edits -Picture & Sound, Processing, Mixing & Special Effects, DI and the Final Negative, different formats for film exhibition, Digital Non linear editing tools, AI based editing tools, New software's for film editing, off line and online film editing.

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, Film Makers Handbook: David Ascher & Edward Pincus.
 - Project management body of knowledge- Project Management Institute.

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.

PAEMAFT 311 : An Orientation to New Media Technologies :

OBJECTIVES:

- 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 :

No. of Lectures : 08

Brief history, Growth in interactive media, Developments Internationally in interactive media, Social Media - Face book, LinkedIn, IGTV, Mobile and Gaming, India’s foray into new media, Opportunities and prospects.

Unit- II : Creative Programming: A Basic Understanding :

No. of Lectures: 10

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.

Unit -III : Entertainment in the Digital Age: Online Platforms and Technologies :

No. of Lectures: 10

Media convergence, Broadband platforms, OTT platforms, Audio and video streaming, Gaming – history, trends, leveraging, Internet of things for advertising.

Unit- IV : Advertising and New Media Technologies :

No. of Lectures: 10

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

Unit-V : Economics of New Media :

No. of Lectures: 10

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.

TEXTBOOKS:

- 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. Ippa 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. Ippa (Chapter 6- 8).
- Digital story telling - Carolyn Handler Miller (Chapter 11-21): Interactive Marketing: The Future Present (NTC Business Books) by Edward Forrest (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 : The TV Channel – Different Departments (Programming, Marketing, Sales, Procurement, Legal, S&P) :

No. of lectures:10

Elements of Programming - 24 hours schedule, time slots, weekday and weekend programming, national and regional level programming.

Content – Fiction, Non Fiction. Storytelling, narrative styles, character journey, original formats vs acquired formats.

Introduction to Production – Production house and the processes.

Miscellaneous – Anchors, VOs.

The Production: -Three stages of production – Pre, Shoot and Post. Develop production management, operating and creative skills for fiction -Story &Script , Multiple Tracks, - Monitoring, Crewing, Casting, Sets & Outdoors, Scheduling & Budgeting, Unions - Rates, Rules & Regulation.

Unit- II : Documentary :

No. of lectures: 10

Overview: 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).

Unit -III : Production of content in areas of the digital space (OTT, audio production - podcasts and other new formats) :

No. of lectures: 10

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- IV : News Room Management :

No. of lectures: 10

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: The rise of IPL and film personalities, Production logistics & Budgets, Sponsors and on air sponsors, Branding Opportunities.

Unit- V : Special Broadcasting :

No. of lectures:08

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 LynneGross (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 — 30.
- 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 ByllisaBarbash, 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 : Importance of Film Marketing :**No. of Lectures: 08**

Introduction- Film/ Production/ Marketing & Distribution (sales), Salient points -Production, Distribution and Marketing. Importance of each segment in a successful venture, what constitutes a complete project? 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- II : Distribution :

No. of Lectures: 10

Historical overview, Traditional markets Non- traditional markets Formats of international distribution. Alternate streams of revenue. Festivals, Dubbing in Foreign languages, Distribution and release strategy. Release date opposition. 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.

UNIT- III : Positioning of Film in the Market :

No. of Lectures: 10

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.

UNIT- IV: Film Marketing Tools :

No. of Lectures: 10

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.

UNIT- V : Film Marketing Budgets :

No. of Lectures: 10

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 opportunity. Models of acquisition, revenue and branding models in acquisition. OTT platforms

REFERENCE BOOKS:

- 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 The Biz: The Basic Business, Legal, and Financial Aspects of the Film Industry (Paperback) by Schuyler M. Moore(chapter 9, 11, 12) Marketing & Selling Your Film Around the World: A Guide for Independent Filmmakers (Paperback) by John Durries, Annika Pham , Neil Watson Managing Creativity and Innovation (Harvard Business Essentials by Business Essentials Harvard (Author).
- Marketing & Selling Your Film around the World: A Guide for Independent.
- Filmmakers (Paperback) by John Durie, Annika Pham, Neil Watson.

ADDITIONAL READING :

- Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide (Kindle Edition).
Donald C. Farber, Paul A. Baumgartner, 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 Bosco.
- 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 studies.

MAEMA Semester 4 – Films Specialization :

PAEMAFT 414 : Media Research Analytical Skills :

OBJECTIVES :

- To introduce the basic concepts of research.
- To introduce specific cases, research on media effects, analysis findings, and methods.
- To emphasize on the use of research in media work and digital entertainment media marketing.
- To lay the groundwork and is a prerequisite for an advanced course in Semester IV.

Unit- I : History of Media Research:

No. of Lectures: 06

Brief history of the development of Mass Media Research, Understanding Media Effects: Scientific approach to the study of media effects, ways of knowing, the nature of science, what is theory, communication theories and its applications in research, analysing media content, Research approaches and research paradigms, Introduction to concepts and constructs in research, methods of knowing, Inductive and Deductive research, Ontology, Epistemology, Realism, Empiricism, Positivism, Post Positivism, Relativism, Social Constructivism, Subjectivism. Research as a strategic and thinking tool, Uses of Research- the current application of research as seen in various measurements-media research: TAM, TRP, social media analytics etc. search for causal relationships in the hypothesis, identify variables in a hypothesis and research questions.

Unit- II : The research process :

No. of Lectures 12

How to go about doing research? The position of the researcher, what is Plagiarism? the research topic, research question, hypothesis and theorising. formulate hypothesis and research question, identify research limitations, design and develop a research tool for digital media research. Types of Research, Quantitative, Qualitative, Introduction to variables, types of Variables, Defining the variable operationally, Levels of measurement. Establishing credibility in research: Reliability, Validity, Authenticity, Neutrality, auditability. Doing the literature review and looking for secondary data.

Unit- III : Research Methodologies :

No. of Lectures: 12

The framework used to conduct your research such as ethnography, action research etc. Methods: techniques to collect data such as interviewing, content analysis, surveying (audience, readership,

consumer), observation methods (overt and covert). Tools: devices to help collect data such as questionnaire, observation checklist, interview schedule. Methodological design: The plan to conduct the study comprising of the above elements.

Unit- IV : Statistics in Media Research :

No. of Lectures: 12

Sampling, Types of Sampling, Nature, scope and limitations of statistics, parametric and non-parametric tests, descriptive and inferential statistics, mean, median, mode, variance, standard deviation, covariance, correlation and regression. Steps for hypothesis testing, null hypothesis, alternate hypothesis, kinds of variables, testing of hypothesis, Type I error and Type II error, Spearman's rank correlation coefficient, chi-square test, Kendall Rank correlation, ANOVA, Graphs and diagrams- How to read data. Software for Interpretation of Digital Media Data- ELAN, SPSS, NVIVO.

Unit- V : Research Writing Styles :

No. of Lectures: 06

Research writing styles, writing the research proposal, and writing the dissertation, Citations, bibliography, annotations references. Ethics of traditional media research, digital media research, social media research ethics.

Reference Books:

- Media Effects Research: A Basic Overview, Glenn G. Sparks, Cengage Learning, 2014.
- Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010.
- The Handbook of Global Media Research, edited by Ingrid Volkmer, Wiley-Blackwell, 2012.
- Media Research Analytical Skills & Techniques: Dr. P.J.Mathew Martin, Blue Rose Publishers, New Delhi.
- O'Leary, Zina.O'Leary, Zina. (2010) The essential guide to doing your research project /Los Angeles : Sage.
- Research Methodology- Methods and Techniques, C. R. Kothari. New age International Publishers (www.newagepublishers.com).
- Berger, Arthur Asa, Media Research Techniques, New Delhi: Sage Publication: 1998.
- Bertrand, Ina and Hughes, and Peter, Media Research Methods, New York: Palgrave, 2005.
- Colin, Robson, Real World Research: A Resource for Users of Social Research Methods in

Applies Settings, UK: Wiley Publications, 2011.

- Croteau, David and Hoynes, and William. Media/Society: Industries, Images and Audiences, New York: Forge Press, 2002.
- Fiske, John, Introduction to Communication Studies, New York: Routledge Publication, 1982.
- Jensen and Bruhm Klaus, A Handbook of Media and Communication Research: Quantitative and Qualitative Methodologies, New York: Routledge, 2012.
- Wimmer, Roger D, and Joseph, R. Dominick. Mass Media Research. Wadsworth: Thomson, 2006.

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 learns 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 : BUSINESS PLAN :

No. of lectures 10

What is a Business Plan? Need & Importance of a Business Plan, Elements of a Business Plan, Steps followed in writing a business plan, Collaborations and Co-Productions: 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.

Unit- II : MAKING THE PROPOSAL :

No. of lectures 10

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, Essential skills to pitch your project/proposal, The Elevator pitch

Unit -III : NEGOTIATION -I :

No. of lectures 10

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

Unit- IV : NEGOTIATION -II

No. of lectures 08

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

Unit- V : NEGOTIATION- III

No. of lectures 10

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.

TEXT BOOKS:

- Risky Business - Mark Litwak (chapter 1, 2).
 - Write Your Business Plan: Get Your Plan in Place and Your Business off the Ground (Entrepreneur Media) Paperback – 29 January 2015.
 - Hurdle – The book of business planning by Tim Berry.
 - The One Page Business Plan for The Creative Entrepreneur by Jim Horan.
 - 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.
 - Bargaining for Advantage by Richard Shell.
 - The Mind and the Heart of the Negotiator by Leigh Thompson.
 - Global Negotiations: A Practical Guide by Claude Cellich.

LIST OF VIDEOS:

- “The Red Sun” – Feature Film.
- “Wall Street” – Feature Film.
- “Proof of Life” – Feature Film.
- “House of Cards” – Web series.
- “Nightcrawler” (2014 movie) negotiation scene.
- “Madmen” – web series.
- “The Founder” – movie about Rise of McDonalds.

PAEMA FT 416

A. Dissertation:

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 Dissertation:

- The dissertation will be evaluated by a select panel by the University of Mumbai. The members could be from the field of media / 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 Mass Media/Advertising/mass communication and journalism/literature/Sociology/Psychology/History or equivalent to thereof 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.

Semester- 3 : Advertising and Marketing

PAEMA AM 309 : Account Planning & Media Business :

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 :

No. of Lectures: 08

Definition, Working, Need; Branding: An overview, change in branding process due to changing technology.

Case study: branding during pandemic (COVID-19)

UNIT- II : Advertising :

No. of Lectures: 10

Advertising: An overview, understanding the need gap fulfilled by a brand/product, understanding the requirement for the brand/ product, competition analysis, evolution of account planning in the digital era, Case studies of successful brands in offline and online spaces. Defining the target audience: Audience profiling, Demographics and psychographics, conducting observation studies, Research, Market visits, Understanding the audiences in the digital space: first party data and privacy.

UNIT- III : Communication :

No. of Lectures: 10

What should we tell them: How does it benefit the customer, how it is superior to the existing products. 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- IV: The Pitch Process :

No. of Lectures: 10

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 -V : Account Management :

No. of Lectures: 10

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
Account management in communication and advertising: managing ideas.

TEXT BOOKS:

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

SPECIAL NOTES:

- Special Note - "Key Account Management: Who Gets the Value?"

ADDITIONAL REFERENCES:

- Key Account Management and Planning, Noel Capon.
- Marketing Mavens, Noel Capon.
- Consumer Behaviour, Engel, Blackwell and Miniard, Prentice Hall.
- ADMAP, 2003-Present.

LIST OF TUTORIALS:

- Account Sizing
- Key Account Business Plan

PAEMA AM 310 : Media & Consumer Behaviour :

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:

No. of Lectures: 10

The importance of studying consumer behaviour, Consumer behaviour & Marketing Mix, The traditional decision making model, Segmentation & Super segmentation in a broad spectrum marketing environment based on: Geo Demographics, Demographics , Psychographics and VALS and data analysis, Adopting different communication strategies based on Consumer buying behaviour & organizational buying behaviour, Choosing the right advertising strategy for each market, Choice of appropriate Digital Strategy for different markets.

Unit- II : Psychological aspects in consumer behavior:

No. of Lectures: 10

Drive, Motivation & Hedonism, Personality & Self Concept, Goals, Risk and Uncertainty, Perception, Learning, Attitude Formation & Attitude Change.

Unit -III : Sociological aspect in consumer behavior :**No. of Lectures: 10**

The Social Environment- Global or Glocal, The Cultural Backdrop- Sub cultures. Class, Peer & Reference Groups -Influencer Marketing, The Family

Unit -IV : Consumer Decisions and their impact :**No. of Lectures: 10**

Consumer Decisions & their impact: New & Repeat buying behaviour, High and Low involvement purchase behaviour, Post-Purchase behaviour. Innovation & Diffusion, Service markets, Understanding Consumers in a Digital Space.

Unit -V : Consumer Journey :**No. of Lectures: 08**

Evolution, What is a Consumer journey? Steps in Consumer journey. Consumer Journey Mapping.

TEXT BOOKS:

- Consumer behaviour, Pearson, Leon G., Schiffman; Joe, Wisenblit; S. Ramesh Kumar.
- Lifestyle Market Segmentation by Ronald D. Michman.
- Consumer Behaviour, Engel, Blackwell and Miniard, Prentice Hall.
- Marketing Management, Philip Kotler.
- Managing Customers as Investments, Donald Lehmann and Sunil Gupta.
- Journal of Consumer Research, Mar 2003 - Present.

SPECIAL NOTES & CASE STUDIES :**Case Studies:**

- Apple phones
- Byju's
- Case Studies: COVID 19 - Specific
- COVID-19 crisis to usher in new consumer attitudes...
- <https://www.exchange4media.com/marketing-news/covid-19-crisis>
- The Consumer in the Age of Coronavirus Dr Philip Kotler
- <https://journals.sagepub.com/doi/abs/10.1177/2394964320922794>
- Survey: The Indian Consumer sentiment during the Corona Virus Crisis:
- <https://www.mckinsey.com/business-functions/marketing-and-sales/ourinsights/survey-indian-consumer-sentiment-during-the-coronavirus-crisis>

Consumer Journey Exclusive:

- <https://ebusinessinstitute.com/evolution-of-consumer-journey/>- Evolution
- <https://www.fatguymedia.com/inbound-marketing/consumer-journey> - Definition
- The consumer decision journey | McKinsey - Stages in Consumer Journey
- <https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/the-consumer-decision-journey>
- <https://www.commbbox.io/the-5-phases-of-the-customer-journey-when-onboarding-a-guide/marketing.>"- Consumer journey stages
- <https://www.visual-paradigm.com/guide/customer-experience/what-is-customer-journey-mapping/> - Consumer journey mapping

PAEMA AM 311 : Strategic Brand Management :

OBJECTIVES:

- To understand the meaning and significance of brand management.
- To know how to build and sustain brand.
- To know various sources of brand equity.
- To implement different strategies and manage brand.

Unit -I : Introduction to Branding :

No. of Lectures: 12

Brand , Brand vs Product , Why do brand matters? Branding challenges and opportunities ,Strategic Brand management process, CBBE model, Four steps of brand building (Blocks, Salience, performance, Imagery, judgment , feelings and resonance) Brand positioning and its Basics, Point of Parity, Point of Difference.

Unit -II : Choosing Brand Elements:

No. of Lectures: 12

Choosing brand elements- Criteria and options and tactics of brand element, Product strategy, pricing strategy and channel strategy. Role of multiple communication Criteria of IMC programs, Using IMC choice criteria , Create of new branding association, Co- branding, Licensing, Celebrity endorsement ,Sports ,Cultural or other events.

Unit -III : Brand Equity and Relevance :

No. of Lectures: 06

Growing and sustaining brand equity- brand architecture- defining brand potential, defining brand extension opportunities. Branding new products and services. Brand portfolio- flanker brand, cash cows.

Unit- IV : Creating and Sustaining Brand Equity :

No. of Lectures: 08

Brand hierarchy- levels of brand hierarchy, corporate branding- corporate brand equity, corporate brand personality, corporate image association, corporate social responsibility. New products and

brand extension-facilitate new product acceptance, improve brand image, increase profitability, reduced perceived risk by consumer, enhance parent brand image.

Unit -V : Reinforcing Brand :

No. of Lectures: 10

Reinforcing brands, Revitalizing, Repositioning Regional Rationale of Going international, Advantages and Disadvantages of Global Marketing programs. Global brand positioning.

Text books for reference:

- Strategic brand management by Kevin Keller, M.G. Parameshwaran, IssacJacob .
- Brand management by Y.R.L Moorthi

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 :

No. of Lectures: 10

Structure of and ad agency, Types of advertising agencies, Internal structure and functions.

Unit -II : Functions and role of various departments:

No. of Lectures: 10

Client servicing, Media Planning, Art, Copy, Events, Legal, Accounts

Unit- III : Agency Finances:

No. of Lectures: 10

Revenue models, Commission, Retainer ship fees

Unit -IV : Pitching process and Agency evaluation techniques:

No. of Lectures: 10

The Pitch process, Referrals, Evaluation techniques, managing the work.

Unit- V : Setting up an Agency:

No. of Lectures: 08

Setting up an agency, Managing the work and Building up the 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 :

No. of Lectures: 08

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, role of a planner, challenges, competitive analysis. Reach and Frequency: Optimal Vs. Ideal Reach, Media Mix: Overview, Media Frequency Mapping, GRP Calculation, Effective Reach, gross impressions, effective frequency, selecting media classes and comparisons of media mixes.

Unit -II : Media Mix and Strategies and Media Buying :

No. of Lectures: 10

Media Plan objective, Reach and frequency , Checklist, Media strategy, Media Mix-Index, Media Strategies, Media Buying: Objective, Negotiations, Value Addition, Analysis, Media costs and buying problems Buying considerations, setting & allocation of budgets, measuring result with actionable research. Understanding Media Audiences: Audience Composition, Magazine Audiences , Readers Per Copy , Broadcast Day parts, Geographic Areas.

Unit - III : Fundamentals of Media Planning :

No. of Lectures: 10

Media Plan Fundamentals, 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. 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 - IV : Media Data, Duplications and Strategic Rules:

No. of Lectures: 10

Metrics for media vehicles , Duplication aspect , Cross media duplication , Strategic rules of reach and frequency, Frequency patterns , Duplication within media vehicles.

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 - Seasonal priming pattern and combining reach.

Unit- V : Media Budgets, Spends & Plan Analysis :

No. of Lectures: 10

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-launch and post launch phases, etc, Analysing the media plan effectiveness post advertising campaign to incorporate changes, if any, based on market feedback.

TEXT BOOKS:

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

ADDITIONAL REFERENCES:

- “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 Kopeco The media hand book a complete guide to advertising media selection by Helen E Katz.

BOOKS FOR REFERENCE:

- Larry D Kelly & Donald W. Jugeneimer, Advertising & Media Planning.
- Arpita Menon, Media Planning & Buying

INTERNET REFERENCES:

- <https://www.bionic-ads.com/2018/03/how-to-plan-a-media-budget/>
- www.admedia.org/
- <http://www4.uwm.edu/schedule/syllabi/216246746.pdf>

Semester 4 – Advertising specialization :

PAEMA AM 414- Media Research Analytical Skills :

OBJECTIVES:

- To introduce the basic concepts of research.
- To introduce specific cases, research on media effects, analysis findings, and methods.
- To emphasize on the use of research in media work and digital entertainment media marketing.
- To lay the groundwork and is a prerequisite for an advanced course in Semester IV.

Unit- I : History of Media Research :

Brief history of the development of Mass Media Research, Understanding Media Effects: Scientific approach to the study of media effects, ways of knowing, the nature of science, what is theory, communication theories and its applications in research, analysing media content, Research approaches and research paradigms, Introduction to concepts and constructs in research, methods of knowing, Inductive and Deductive research, Ontology, Epistemology, Realism, Empiricism,

Positivism, Post Positivism, Relativism, Social Constructivism, Subjectivism. Research as a strategic and thinking tool, Uses of Research- the current application of research as seen in various measurements-media research: TAM, TRP, social media analytics etc. search for causal relationships in the hypothesis, identify variables in a hypothesis and research questions.

Unit -II : The research process :

How to go about doing research? The position of the researcher, what is Plagiarism? the research topic, research question, hypothesis and theorising. formulate hypothesis and research question, identify research limitations, design and develop a research tool for digital media research. Types of Research, Quantitative, Qualitative, Introduction to variables, types of Variables, Defining the variable operationally, Levels of measurement. Establishing credibility in research: Reliability, Validity, Authenticity, Neutrality, auditability. Doing the literature review and looking for secondary data.

Unit- III : Research Methodologies :

The framework used to conduct your research such as ethnography, action research etc. Methods: techniques to collect data such as interviewing, content analysis, surveying (audience, readership, consumer), observation methods (overt and covert). Tools: devices to help collect data such as questionnaire, observation checklist, interview schedule. Methodological design: The plan to conduct the study comprising of the above elements.

Unit- IV : Statistics in Media Research:

Sampling, Types of Sampling, Nature, scope and limitations of statistics, parametric and non-parametric tests, descriptive and inferential statistics, mean, median, mode, variance, standard deviation, covariance, correlation and regression. Steps for hypothesis testing, null hypothesis, alternate hypothesis, kinds of variables, testing of hypothesis, Type I error and Type II error, Spearman's rank correlation coefficient, chi-square test, Kendall Rank correlation, ANOVA, Graphs and diagrams- How to read data. Software for Interpretation of Digital Media Data- ELAN, SPSS, NVIVO.

Unit- V : Research Writing Styles:

Research writing styles, writing the research proposal, and writing the dissertation, Citations, bibliography, annotations references. Ethics of traditional media research, digital media research, social media research ethics.

Reference Books:

- Media Effects Research: A Basic Overview, Glenn G. Sparks, Cengage Learning, 2014.
- Mass Media Research: An Introduction, Roger D. Wimmer, Joseph R. Dominick, Cengage Learning, 2010.
- The Handbook of Global Media Research, edited by Ingrid Volkmer, Wiley-Blackwell, 2012.

- Media Research Analytical Skills & Techniques: Dr. P.J.Mathew Martin, Blue Rose Publishers, New Delhi.
- O'Leary, Zina.O'Leary, Zina. (2010) The essential guide to doing your research project /Los Angeles : Sage.
- Research Methodology- Methods and Techniques, C. R. Kothari. New age International Publishers (www.newagepublishers.com).
- Berger, Arthur Asa, Media Research Techniques, New Delhi: Sage Publication: 1998.
- Bertrand, Ina and Hughes, and Peter, Media Research Methods, New York: Palgrave, 2005.
- Colin, Robson, Real World Research: A Resource for Users of Social Research Methods in Applies Settings, UK: Wiley Publications, 2011.
- Croteau, David and Hoynes, and William. Media/Society: Industries, Images and Audiences, New York: Forge Press, 2002.
- Fiske, John, Introduction to Communication Studies, New York: Routledge Publication, 1982.
- Jensen and Bruhm Klaus, A Handbook of Media and Communication Research: Quantitative and Qualitative Methodologies, New York: Routledge, 2012.
- Wimmer, Roger D, and Joseph, R. Dominick. Mass Media Research. Wadsworth: Thomson, 2006.

PAEMA AM 415 : Digital and Socials Media Advertising & Marketing :

OBJECTIVES:

- To understand the new developing avenues of advertising in the digital space.
- To learn the dynamics and practical aspects of social media marketing and advertising.
- To learn to build interactivity in advertising in the digital world.
- To understand the importance of digital and web advertising.

UNIT- I : Introduction to Digital Media and Social Media Advertising.

No. of Lectures: 10

Introduction to Digital Media and Social Media Advertising: Opportunities in the digital space, reach and consumption of digital media, top website categories, Features of Digital and Social Media, Types of Digital Media Marketing, examples of successful online brands Process of Digital Marketing, 10 Cs of Digital Marketing, Primal Branding, Online business models, Impact of internet on small and large businesses, Understanding the concepts of Audience Demographics and Psychographics (Segmentation, Targeting, Differentiation, Positioning).

UNIT- II : Search Engine Optimization:

No. of Lectures: 12

Keywords, Working of Search Engines, Keyword Planning, Types of SEO (Black, white, and grey hat), On and Off- page Optimisation and Link-building, Meta Tags, Case studies on the Panda and Penguin Updates Web Analytics / Google Analytics: Introduction to Google Analytics, Working of Google Analytics, Basic Metrics, Measurement and Evaluation of traffic, A/B and Multivariate Testing, Need of Web Analytics, Affiliate marketing, Suggested practical component: Building a website on a free platform like Wix.com and practically understanding the usage and application of keywords and SEO Strategising for Social Media Optimisation and Marketing: Introduction to SMO and SMM, Role of Social Media Marketing in Consumer Buying Behaviour, Understanding the platforms of Facebook, Twitter, LinkedIn, YouTube, Instagram, and TikTok for businesses, Generating Leads and Building a Brand on Social Media, Influencer marketing, Suggested Practical component: Individual assignment of creating and building a brand from scratch on social media platform(s).

UNIT- III : Web-based communications and Content Marketing:

No. of Lectures: 08

Types of content, Colour Psychology, Blogging, Podcasts, Research Methodology for writing quality and timely content, engagement of audience using video, Flickr, Tumblr, Reddit, news releases, forums.

UNIT- IV : Search Engine Marketing (SEM) :

No. of Lectures: 10

Overview, Organic and Paid Search on Google, Introduction to Google Ads, Pay-per-click (PPC) Management, Understanding and Analysing Metrics in Google Ads, Google AdSense Ad Campaigns on Google PPC, Facebook, YouTube: Defining goals, understanding parameters and targeting Suggested Practical Component: Demonstration of the platform and its working using an existing or previous ad campaign(s) Email Marketing: Overview, Need, Key metrics, best practices case studies, tracking landing pages, MailChimp Suggested component: Case studies Mobile Marketing: Overview, SMS Marketing, QR codes, Mobile Optimised Websites, Proximity / location-based Marketing, App-based Marketing.

UNIT- V : E-commerce:

No. of Lectures: 08

E-commerce: Overview, Role of e-commerce in modern world, Digital Marketing and E-commerce Ethical practices and legal issues on digital media.

Crisis communication and preparation for digital media, Social listening, case studies (e.g. #MeToo, AIB, #BlackLivesMatter, Glow&Lovely).

TEXT BOOKS:

- Media Planning: A Practical Guide by Jim Surmanek.

- Media planning workbook by William Goodrich and Jack Scissors.
- Advanced media planning by John R Rossitier, Peter J Danaher.
- Advertising Media planning by Jack Scissors and Roger Baron.

ADDITIONAL REFERENCES:

- “Advertising Media Planning”, Sissors and Bumba, 4th Edition.
- NRS 2008 / IRS 2008 (CD) Essentials of media planning by Arnold M. Barban, Steven M. Cristol, Frank J Kopec.
- The Media Hand Book - A Complete Guide to Advertising Media Selection by Helen E Katz.
- The complete guide to affiliate marketing on the web by Bruce Brown.
- Influencer Marketing for brands by Aron Levin.
- Reddit social media marketing that works by Sachin Kumar.
- Color Psychology: Profit From The Psychology of Color: Discover the Meaning and Effect of Colors by Richard Lewis.
- Primal Branding by Patrick Hanlon.

PAEMA AM 416 : A. Dissertation:

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 dissertation will be evaluated by a select panel by the University of Mumbai. The members could be from the field of media / 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 Mass Media/Advertising/mass communication and journalism/ literature/Sociology/Psychology/History or equivalent to thereof 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.
