

University of Mumbai



No. UG/ 15 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Theatre Arts** at its meeting held on 20th November, 2019 vide item No. **1(k)** and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 vide item No. **26** have been accepted by the Academic Council at its meeting held on 23rd February, 2021 vide item No. **4.14** and subsequently approved by the Management Council at its meeting held on 9th April, 2021 vide item No. **15** and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance **6542 & 6543** Regulations **9288 & 9289** and the syllabus of **Diploma in Film Making (DFM)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**. (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
7th June, 2021
To ,


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

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

A.C/4.14/23/02/2021
M.C/15/9/04/2021


No. UG/ 15-^A of 2021

MUMBAI-400 032

7th June, 2021

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean Faculty of Humanities,
- 3) The Chairman, Ad-hoc Board of Studies in Theatre Arts,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) 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.

**New Ordinances 6542 & 6543 relating to
the Diploma in Film Making (DFM)**

1. Necessity of starting Diploma in Film Making (DFM) course:

India has witnessed the emergence of various new-age courses that are gathering momentum, as students increasingly pursue courses that fuel their passion and open up job opportunities. A recent demand for educated and qualified professionals was discovered in the field of Film Making. Even the world is looking closely at Indian Film Makers for different Movies, Newsreels, Commercials, Music videos, Documentaries, etc. leading to rising employment opportunities for professionals. Further to highlight that due to the extensive presence of the Film, Entertainment & Television industry in Mumbai, it's been considered as capital for it, making it a preferred destination for professional education in this sector. University of Mumbai by offering structured course for this Industry shall open up opportunities for multiple aspiring students to pursue their career in this rising sector.

2. Whether UGC has recommended to start the said Course:

The basis to start the course is our indigenous understanding about its requirement and not primarily as per the recommendation from UGC.

3. Whether the course have commenced from the academic year 2019-20:

Diploma in Film Making (DFM) course is now planned to start from next academic year 2021-22.

4. The courses started by University are Self-Financed, whether adequate number of eligible permanent Faculties are available:

Diploma in Film Making (DFM) course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

5. To give details regarding duration Diploma in Film Making (DFM) course and is it possible to compress the Course:

The duration of the Course is for 1 year which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

6. The intake capacity of Diploma in Film Making (DFM) course and no. of admissions given in the current academic year (2019-20):

The course is to start from the academic year 2021-22 and hence admissions has still not started. The Intake of this course is 60 students.

7. Opportunities of Employability / Employment available after undertaking Diploma in Film Making (DFM) course:

The training methodology of the course has a high emphasis on the industry oriented approach. Students are to be part of live projects, internships and other extracurricular activities with the Industry during their educational journey to ensure their industry readiness. Along with the collaborations and associations with key industry practitioners, a dedicated placement cell will facilitate different forms of employment opportunities for the students. In the growth of the Film & Entertainment sector in India, Mumbai city has played a significant role in the past century. It houses many of the leading corporates, production houses and organisations of this Industry, opening the untapped employment opportunities for learned professionals, undertaking such courses recognised by the University of Mumbai department.

Diploma in Film Making (DFM)



<u>O.6542</u>	Title of the Course	Diploma in Film Making
<u>O.6543</u>	Eligibility for Admission	Have passed 10+2 / HSC examinations from any stream;
<u>R.9288</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	1 years full time / 2 semesters
	Level	Diploma
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9289</u>	Intake Capacity	60

Objectives of Diploma in Film Making

The course will help students to develop the skills to design, plan, create, implement, manage, and market films. Students will examine the scope of the films industry, learn how to manage films in a sustainable manner, and evaluate its outcomes.

Course Objective

1. To provide intensive theoretical & practical knowledge of Film Making
2. To provide an integrated perspective of management functioning along with a fair amount of exposure to real life cases / technical know how.
3. To impart understanding of the stages of Film making
4. To learn to how to manage time effectively, to manage human resources and volunteers
5. To have insight into hiring vendors, caterers, sound and light technicians, entertainment, and other resources
6. To be knowledgeable about risk-management procedures and tactics
7. To learn about the requirements for necessary contracts, permits, and licenses, and how to meet these requirements
8. To understand budgeting, pricing and accounting as they relate to Film & Media Industry

R – Passing Standard

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 24 out of 60) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 16 Out of 40) separately. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

Marks	Grade Points	Grade	Performance
Less than 40	0	F	Fail
40 - 44.99	4	D	Pass
45 - 49.99	5	C	Average
50 - 54.99	6	B	Above Average
55 - 59.99	7	B+	Good
60 - 69.99	8	A	Very Good
70 - 79.99	9	A+	Excellent
80 & Above	10	O	Outstanding

R - Credit Based Evaluation System Scheme of Examination

For all semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 40% marks which will be an internal assessment while the second component shall carry 60% marks at semester end examination.

The allocation of marks for the Internal Assessment 40% and Semester End Examinations 60% are as shown below:

a) **Structure of Internal Assessment - 60% = 60 marks**

Sr. No.	Particulars	Marks
1	One periodical class test held in the given semester	20 Marks
2	Subject specific Term Work Module/assessment modes – atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned	30 Marks
3	Active participation in routine class instructional deliveries (and in practical work, tutorial, field work etc as the case may be)	05 Marks
4	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks

b) **Semester End Examinations - 40% = 40 Marks**

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 - Q1 - Answer in Brief (Any 5 out of 7) - 15 marks
 - Q2 - Answer in detail (Any 3 out of 5) - 15 marks
 - Q3 - Descriptive question/case study (Compulsory) - 8 marks

Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

Course Structure

DIPLOMA IN FILM MAKING (DFM)		Credits	Internals	Externals	Total
SEMESTER I					
1.1	Overview Of Entertainment & Media	4	60	40	100
1.2	Audio and Video Production Techniques	4	60	40	100
1.3	Film Technology - I	4	60	40	100
1.4	Fundamentals of Film Direction	4	60	40	100
1.5	Professional Industry Engagement (Practical)	4	100	-	100
TOTAL		20	340	160	500
SEMESTER II					
2.1	Fundamentals of Film & Video Editing	4	60	40	100
2.2	Aspects of Film Production Management	4	60	40	100
2.3	Film Production, Distribution & Marketing	4	60	40	100
2.4	Concepts of Sound Recording	4	60	40	100
2.5	Work Based Learning Route (Practical)	4	100	-	100
TOTAL		20	340	160	500

1.1 OVERVIEW OF ENTERTAINMENT & MEDIA

UNIT I

Introduction to Entertainment & Media industry | Art & Leisure Entertainment - Theatre, Music, Museums, Theme Parks| Recreation as Entertainment - Sports, Travel Tourism, Shopping | Interactive Entertainment - Casino Gaming, Video Games, Mobile & Online games.

UNIT II

Communication as entertainment | Publishing| Event Planning| Differentiation of infotainment, edutainment, entertainment|Types of Media - Cinema, Music & Film , Broadcast Media – Radio & Television, Print Media - Newspapers, Magazines, Comics, Book Publishing , Social Media, Internet & Web

UNIT III

The New Media Content Providers | Understanding the current trends, requirements and challenges| Comparison across traditional media and new media with examples of online news providers, online shopping-malls and online social-networking sites| An overview of the Emerging IPTV, Technologies |Entertainment Marketing | Marketing Movies, TV & Radio| Publishing- Print to Digital| Mobile Games & Apps Marketing| Music to the Masses| Marketing Sports, Travel & Tourism

UNIT IV

Economic Perspectives & Basic Elements | Overview of Financial Analysis : Movies, Music, TV, Publishing, Games, Live Entertainment, Sports, Performing Arts & Culture activities, Amusement/theme Parks Branded Entertainment – The making: Idea, Team, Agreement |The Deal Proposition| The Players in the Industry.

UNIT V

Role of Media in the entertainment industry | Media outlets, Producers, Agencies Relationship between media, entertainment and society| Does media change perceptions | The media with reference to self-image & confidence (fair & lovely, fair & handsome) |Socio-Political impact of media |Media & Violence |Media & Crime| Social Impact of entertainment industry

REFERENCE BOOKS

1. Understanding the Media - Eoin Devereux
2. Branded Entertainment: Deal making Strategies & Techniques for Industry Professionals - Damaris Valero
3. Entertainment Industry Economics: A guide for Financial Analysis – Harold Vogel
4. The Definitive Guide to Entertainment Marketing: Bringing the Moguls, the Media, and the Magic to the World (2nd Edition) - Al Lieberman , Pat Esgate
5. An Introduction to the Entertainment Industry - Andi Stein ,Beth Bingham Evans

1.2 AUDIO AND VIDEO PRODUCTION TECHNIQUES

UNIT I

Sound waves – Types, Classification and quality – pitch, low and high frequency – Input transducers – Microphones – types of microphones – sensitivities of microphones – Output transducers – Loudspeaker – Mono – Stereo – panning, surround and filters – Perception of sound – wave length – Amplitude – Frequency – pitch – harmonics – equalization – reverberation time – basic set-up of recording system – analog, digital – cables and connectors.

UNIT II

Mixing console – Echo and reverberation – special effects units – equalizers and compressors- plugins – digital recording software – editing techniques – Input devices– storage – output devices – basics of broadcasting – AM, FM, mobile radio, internet radios, community radio, educational radio broadcasts – compression ratios – various sound file extensions – time code – synchronization – positioning of microphones – speech - musical instruments and mixing.

UNIT III

Introduction to digital video equipment's: digital video camera – types – format – major components – operation and functions – Lens – types – aperture – shutter – focusing methods – Focal length – depth of field – video signal – video format – video lights – types and functions – tripod– types – clapboard – usage – light meter – other useful accessories

UNIT IV

Introduction to digital video production: Digital camera – Movements – composition – shots – angles – Mise-enscène – Colour temperature – multi camera setup – Lighting – basic and special lighting setup – atmospheric lighting – ENG – Anchoring – Compeering – Montage – News documentary

UNIT V

Single Camera Production, Multi camera production – Documentary Production – Short Film Production – Electronic Field Production – Talk shows – Interviews the EDL – Dimensions of editing – spatial – Rhythmic – graphic – temporal editing – continuity editing – Dimensions of film sound – Voice over – Dubbing – Re-recording – Titling – Adding special effects.

REFERENCE BOOKS

1. Philip Newell, Elsevier. Recording studio design, Oxford, Focal Press. 2005
2. Strutt, John Williams, Baron. The Theory of sound Rayleigh 1996.
3. Fahy, Frank Foundations of Engineering Acoustics. Academic Press 2001.
4. Video Production Techniques – Zettl – 2002.
5. Television Production – Gerald Millerson, Focal Press, London, 1999.
6. The Techniques of Television Production - Gerald Millerson, Focal Press, London, 2001.

1.3 FILM TECHNOLOGY - I

UNIT I

Basics of communication - functions and types of communication – verbal communication – non verbal communication – Interpersonal relationships – Mass communication – Group communication – Visual communications – Visual vocabulary.

UNIT II

Basic structure and format of screen plays – Story – Research – Plot – Plot development – Conflict, types of conflict, scene headings, camera angles, montages, dialogue and background setting. Generating the character biography, identifying the secondary and minor characters, creating counter characters and establishing audience identification with characters. What is Conflict – Types of conflict. The screen play as a blueprint for production, shooting script and story boarding.

UNIT III

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dynamisation of space and time – various kinds of continuity, cinematic transition from one space and time to another.

UNIT IV

Film Editing– overlap and matching of action, cut-in and cut away – two types of continuity cuts, match cut, and cut away. Smoothness through change of image size and change of angle or both in every successive shot.

UNIT V

Understanding cinematography – cinematographer's role – physical nature of light – Film and exposure – sensitometry – photography theory – introduction to film and video cameras – lens and perspective – Colors and filters – composition rules – shots – The line and continuity – introduction to photographic lights – Types of lighting.

REFERENCE BOOKS

1. Directing Film techniques and Aesthetics -- Michael Rabiger 2. Art of Film – Ernest Lindgram 3. Film and Director - Don Livingston 4. Cinematography : Theory and Practice - Blain Brown 5. Cinematography - Kris Malkiewicz (Fireside Books) 6. Basic Photography - John Hedgecoe (Auro Books) 7. Film Script Writing - Dwight V. Swain 8. Screen – Play Writing - Eugen Vale 9. The Art of Dramatic Writing - Lajos Egri 10. How to read a Film - James Monaco 11. 5C's of Cinematography - Joseph V. Mascelli

1.4 FUNDAMENTALS OF FILM DIRECTION

UNIT : I

Role of the Film Director - How we read and understand an image - Director's Responsibility, Moral, artistic, Technical and financial - interlocking roles of various technicians and artistes in the making of a film - Film is a language sort not language system - Film as the Director's medium of expression - D.W. Griffith and Eisenstein - Their contribution to the art of film.

UNIT : II

Idea, Theme, Outline - Deep structure of the story, Treatment, Writer's script -Shooting script - Developing the idea through brooding - Scenes & sequences-A simple sequence in terms of long, medium, and close shots.

UNIT : III

Choice of lenses and their effects - Depth of fields and its importance - camera movements - Pan, tilt, dolly in dolly out, Tracking shots, Crane shots - Subject movement - Connotative memory of the shot - Camera angles - Low angles, High angle, Three quarter angle - Dramatic & psychological effects of camera angles - Creative use of sound - synchronous and Asynchronous.

UNIT : IV

Evolution of film language in editing - Contribution by pioneers in Editing -Continuity - Complexity - Compilation - Alternative editing motivation for cut - Relationship of works to images Rhythm for story telling - Misenscene for blocking and structuring - Planning where to Edit - Preparing to edit & creative contribution - Evolution of film and NLE Editing.

UNIT : V

Comparison between Film, Theatre and Novel - Director and the Actor -Professional Actors - Amateur actors - Nan-actors - Contribution of actors -Handling of actors by the directors - Role of assistant directors and apprentices-Director and technician.

REFERENCE:

1. Film and the Director - Don Livingston.
2. Art of Film - Ernst Lindgren.
3. How to read a Film - James Monaco.

1.5 PROFESSIONAL INDUSTRY ENGAGEMENT (PRACTICAL)

Film industry is in a constant state of evolution and the scope of work and opportunity for a Film professional and fast expanding. To make the most out of this quick growth in the Industry, student shall be encouraged and supported to build and grow strong connections with the multiple players operating in the Industry. Student will closely walk through the entire process of Film management starting from conceptualization to execution of a successful Film.

2.1 FUNDAMENTALS OF FILM AND VIDEO EDITING

UNIT : I

Study of different kinds of Clap Boards and study of the using of Editing Equipments - Talkie Clap - Silent Board-Play Back Clap - Shooting Reports - Camera Report - Sound Report and Direction Reports - Study of Editing tools and accessories. Study of winding and rewinding of films and study of using different kinds of video tapes - VHS - Umatic - HI Band - Beta tapes.

UNIT : II

Knowing the arrangement of Editing room and maintenance of both Film and Video Equipments and their accessories - video monitors. Moviola Equipment - Steinbeck- Film racks- Editing Tables and Video equipments - Video Tape recorders- Telecine systems- Editing systems - Basic systems in Video Editing

UNIT : III

Fundamentals of synchronisation of Both picture and sound-Sorting and Assembling of Negatives Telecine Transformation. Study of Editorial marks -Learning about Editing of silent sequence and talkie sequence.

UNIT : IV

Study of Film Dubbing and video dubbing - Study of synchronous and non -synchronous sounds - Study of Background music-Study of using special effect sounds - Re-recording- Mixing and posting the mixed track - Cutting of negatives as per edited positive and video tape-cut lists.

UNIT : V

Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action - Cutting on movement - Inter cutting- Parallel cutting and constructive editing - Montage -Creative editing -Real time and Artificial time - rhythm-pace-space - Creative editing. Basic Transition Devices Visual Effects - Standard Analog video effects Digital Video effects Non Electronic Effects and How to use them Optical effects and Mechanical effects

REFERENCE:

1. Techniques of Film Cutting Room: Earnest Walter
2. Film and The Director: Don Livingstone
3. How to Edit: Hugh Baddeley
4. The Techniques of Film Editing: KarelReiz& Gavin Miller
5. The Technique of Film and Video Editing: Ken Dancyger

2.2 ASPECTS OF FILM PRODUCTION MANAGEMENT

UNIT - I

Office Management - Meaning, Basics, Functions and importance. Selection of the crew and artistes -Preparation of Schedules - finalization of dates. Organization structure - Meaning, Features, Types,Tall and Flat structures. Personnel Management - Meaning, Basics, Essentials, Important factors for consideration. Communication skills - Basics of communication - Barriers of communication - Steps to overcome barriers - inter and intra personal skills.Production manager - Multi tasking, the essence of Production management - Role, scope, functions, characteristics and qualities of a production manager.

UNIT - II

Film industry and its organization - Flow Diagram - Organizational and Financial structure of the film industry in India in comparison with Hollywood - Associations and Unions of Film Technicians and Artistes - their usefulness - Planning at various stages: Pre-production - Production - Post production - Censor and Publicity.

UNIT – III

Call sheet management - Shooting arrangement - Time management during shooting - Crisis management and on the spot decision making. Conflict management between cast and crew - between financiers and producers. Post production management - Co-ordination between dubbing, editing, re-recording, mixing and graphics - adoption of PERT and CPM methods.

UNIT - IV

Finance - methods and procedure adopted for financing feature film in India - General Finance - through distributors - Hundi basis - Contract basis - NFDC - Co-operative method - Bank finance -Financing the new cinema - Sponsorship - Corporate finance - Raising finance to TV serials and Tele films - Budgeting - the reason for Budgeting - Factors controlling budgeting - various heads of budgeting - Types of budgets - surplus budget - Zero budget - deficit budget - Budgeting for low, medium and high budget films - Documentary, Ad film and Tele-film.

UNIT - V

Distribution and evolution of Distribution system in India - Contemporary distribution methods - MG Basis Advance basis - Out -right Basis - Royalty Basis - Exhibition - Early Exhibition methods -Modern exhibition methods - classification in Exhibition centers and cinema halls Government control over the film industry - Central and State Governments - Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac - Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

2.3 FILM PRODUCTION, DISTRIBUTION & MARKETING

UNIT 1

Studying Films - Culture, Practice & Experience, Overview of journey from Pre-production to Exhibition, Overview of Script writing, Cinematography, Editing, Sound, etc., Critical Theories and methods, Film Research & Analyses, Production Team, Designation & Functions, Production Office set up

UNIT 2

Story-boarding; Location Scouting/Recce; Scheduling Contents; Call Sheets; Scene Breakdown; Location Permits; Daily Pre-Production Report; Crew Count; Passport & Visa Documentation; Cash Allocations; Petty Cash; Deal Memos & Long Forms

UNIT 3

Production Reports; Logistics; Expense Sheets; Managing the Set; Interacting with the Director; Catering; Call Sheets and Reports; Technical Requirements; Last-minute Updates/Changes; Shooting & Crisis Management, Maintaining Records; Keeping the Crew Happy; Pack Up | Post Production Overview; Actual Expenses Report; Telecine; Editing Schedule; Visual Effects; Animation (for Visual Effects); Dubbing; Sound Design; Colour Grading; Digital Intermediate; Reverse Telecine; Videotape Masters; Censorship Certificate

UNIT 4

Film Distribution & Marketing Overview, Film Marketing, Monitoring the marketing according to the TG., Planning the campaign for the TG, Importance of timing in for marketing and releasing, Film Marketing Budgets - Importance of budget planning for film marketing, Budget break up, Marketing budget v/s business of a film, Budget control, Cost effective marketing, Cross promotional marketing, Growing importance of marketing of film national and internationally, Film Festivals and Film Markets

UNIT 5

Sales, Exhibition & Distribution; Funding Sources-Film Finance, Legal & Copyright Issues, , Publicity Materials (Promos, Posters, Creative Execution Press & PR); Film Producer – Distributor Partnership, Distribution Agreements - MG, Outright, Lease - Hire, Scope of agreements as per the business Distributing Direct; Film & Music Rights, Digital Cinema Distribution; Submitting to a broadcaster; Internet Distribution, Downloads and On-Demand Streaming, Computing Collections

REFERENCE: 1. The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World – Jeff Ulin 2. The Filmmakers Handbook – Steven Ascher 3. The International Film Business: A Market Guide Beyond Hollywood – Angus Finney 4. The Complete Film Production Handbook- Honthaner, Eve Light 5. The Film Experience: An Introduction, 3rd Edi...(Paperback) by Timothy Corrigan, Patricia White

2.4 CONCEPTS OF SOUND RECORDING

UNIT - I

Fundamental principles of variable density recording - light valve principles of variable area recording- types of variable area tracks - the aperture effect - galvanometer modulator - variable area light valve - optical schematics of variable area recording using light valve noise reduction to galvanometer image growth and retraction of variable area recording - negative density - positive or print density

UNIT - II

Modulated high frequency recording (cross modulation analysis) as a means of Determining for optimum processing - sound track fog and its sources - significance of sound - track fog - wow and flutter - variable speed option D.C. serve motors.

UNIT - III

Noise and noise reduction principles - the nature of noise - white noise - pink noise - residual(quiescent) noise - signal-to-noise ratio - static and dynamic noise reduction - complementary devices(filters) static complementary devices (pre post emphasis) - dynamic non complementary devices(expanders) - dynamic complementary devices (compander) - tracking errors in noise reduction system.

UNIT - IV

Equalizers - low frequency equalization - the high pass filter - low frequency shelving equalization -mid-frequency equalization - composite equalization - parametric equalizers - Graphic equalizers -Band filter - Notch filters - Band-pass filters - effect of equalization on dynamic range - Equalizer phase shift Active and passive equalizer - Compressor, Limiter and Expanders.

UNIT - V

Gain riding Compressors and limiter - Definitions - Compressor - Limiter - Threshold - variable thresholds - the rotation point variable compression ratios - Pumping or Breathing - Release time -Attack time - Using the compressor for special effects - program limiting - stereo program limiting -The De-esser - Expand Threshold - The Noise gate - Multiband compressor.

REFERENCE BOOKS

1. Elements of Sound Recording - John J.C. Frayne and Wolfe.
2. The Recording Studio Hand Book - John M. Woram.
3. The Technique of Sound Studio - Alec Nisbett.
4. The Audio Encyclopedia - Howard M. Tramine.
5. Tape Recorder Servicing Mechanics -
6. Sound System Engineering - Don Davis and Carolyn Davis.
7. Audio System Design and Installation - Phillip Gidings.

WORK BASED LEARNING ROUTE (PRACTICAL)

In addition to the few-days projects taken up by students on National and International Films, they shall be motivated to take-up 45 to 60 days Internships with the companies. Such relationships will ensure comprehensive understanding of various aspects of operations including Business Development, Planning, Team & Crew Management, Vendor Management, Production, Crisis Management etc. Such Internship will help student to penetrate into the Industry thereby boosting their placement opportunities.