

UNIVERSITY OF CALICUT

(Abstract)

Faculty of Journalism-Regulations, Scheme and Syllabus for Bachelor of Visual Communication (BVC) under CCSS UG in affiliated colleges-approved-implemented-orders issued.

GENERAL AND ACADEMIC BRANCH-IV-'E' SECTION

No: GAIV/E3/8716/2011

Dated, Calicut University, 17.08.2012.

- Read: 1. Letter dated 27.10.2011 from the Principal St. Thomas College, Thrissur.
- 2. Item No. 1 and 2 of the minutes of the meeting of the Board of Studies in Audio Visual Communication held on 03.05.2012.
- 3. Letter dated 25.06.2012 from the Chairman board of Studies in Audio Visual Communication.
- 4. Orders of the Vice Chancellor in file of even No. on 13.08.2012.

ORDER

As per paper read as first above, the Principal St. Thomas College, Thrissur has forwarded the draft syllabus of BSc Visual Communication for approval.

As per paper read as second above, the Board of Studies in Audio Visual Communication resolved to circulate the Syllabus among the members of the Board for detailed examination and endorsed the Chairman, Board of Studies in Audio Visual Communication to obtain the suggestions/comments from the members within 20 days. The Board also recommended to change the title of the Course as Bachelor of Audio Visual Communication instead of Bachelors Degree in Audio Visual Communication.

As per paper read as third, the Chairman, Board of Studies in Audio Visual Communication forwarded the Regulations, Scheme and Syllabus of Bachelor of Visual Communication (BVC) and informed that the title of the Course will be Bachelor of Visual Communication against the earlier suggestion of Bachelor of Audio Visual Communication (BAVC) vide item No. 2 of the minutes of the meeting of Audio Visual Communication held on 03.05.2012.

Considering the exigency, the Vice chancellor exercising the powers of the Academic Council has approved item no.1 and 2 of the minutes of Board of Studies in Audio Visual Communication and has accorded sanction to implement the syllabus of Bachelor of Visual Communication (BVC) subject to ratification by the Academic Council.

Sanction has therefore been accorded to implement the Regulations, Scheme and Syllabus of Bachelor of Visual Communication from 2012-13 admission onwards subject to ratification by the Academic Council. (Syllabus appended).

Sd/-
DEPUTY REGISTRAR (G&A-IV)
For REGISTRAR

To
The Principal
St. Thomas College, Thrissur.

Copy to:- CE/EX Section/Tabulation Section/EG I section/JR/GA I GA 'D' Section/DR/AR/DR (Exam) dealing with Audio Visual Communication/Chairman, BOS Audio Visual Communication/System Administrator with a request to upload in the University Website/SF/DF/FC.

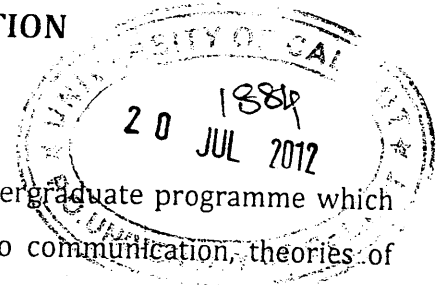
Forwarded/By Order


SECTION OFFICER

9

8732 BACHELOR OF VISUAL COMMUNICATION

21 JUL 2012 REGULATIONS, SCHEME AND SYLLABI



Bachelor of Visual Communication is an exceptionally innovative undergraduate programme which brings together technologies of visual communication, approaches to communication, theories of visual art, digital production of moving images and electronic media. This course included in this programme focus on the emerging areas such as digital movie making, television and other electronically mediated communication systems. The scope of this programme is the ever-expanding careers associated with digital film, virtual technology, television, advertising and other means of visual communication.

2. Objective

The Bachelor of Visual Communication programme (BVC) is designed to equip students with the art and craft of visual communication so as to enable them to emerge as professionals matching the manpower needs of the rapidly growing media industry. In order to cater to the needs of media and entertainment sectors, this programme provides immense theoretical and practical exposure to students in both the core and complementary sectors.

3. Course Duration

The Programmes shall be of six semesters spread across three years.

4. Eligibility for Admission

4.1 Admission Criteria

Candidates who have passed Pre-degree/Pre-university/Plus two course with not less than 45% marks in aggregate shall be eligible to apply for admission to the programme. Relaxation of 5% marks will be allowed to candidates belonging to socially and educationally backward communities as referred to by Govt. of Kerala. SC/ST candidates need have only a pass in their qualifying degree examinations. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the marks sheets of the qualifying examination on or before the date prescribed for admission. Admission to the Programme shall be based on the marks secured by candidates in the qualifying examinations.

4.2 Course Requirements

Students should attend the prescribed lecture and practical sessions without fail and should submit their assignments, practical work and projects in the prescribed mode within the deadlines. Those who fail to put in 75% attendance in both the lecture and practical sessions will not be permitted to appear for the semester-end examinations. The University can however condone the shortage of attendance as per the rules and procedures framed by it from time to time.

4.3 Assessment and Examinations

Students shall be assessed continuously through theory/practical assignments by their faculty. There shall also be semester-end examinations as notified by the University. The duration of semester-end examination shall be of 3 hours for both theory and practical components. While theory component evaluation will be carried out by external examiners, the practical and projects will be evaluated by two examiners – one external and one internal as nominated by the University. In other matters of external evaluation, the clauses 9.3, 9.4 and 9.5 of the Regulations of the CCSS (UG) approved by the University will be applicable.

4.4 Grading of Successful Candidates

The Regulations of the CCSS (UG) shall be followed in grading students in continuous internal evaluation and in the semester-end examinations. Based on their performance in the internal and external examinations put together, the students will be graded from Grade A to E as stipulated in clause 10.1 of the University approved Regulations of the CCSS (UG). The candidates failing to secure the minimum grade for a course in the semester-end examinations will be permitted to reappear along with the next batch. There shall not be any chance for improvement for internal assessment grade.

4.5 Other Regulations

In all other matters regarding the regulations of the programme which are not specified in the above or in the succeeding sections, the Regulations of the Calicut University CCSS (UG) will be applicable.

5. Courses of Study and Scheme of Examinations

The Programme is structured to provide a sound grounding in theoretical and practical areas of multimedia. The courses and the scheme of assessment are as follows.

1stSemester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
1	VC1A01	Communication Skills in English	4	0	4	3
2	VC1A02	Critical Reasoning, Writing & Presentation	5	0	5	3
3	VC1A07	Communication skills in languages other than English	5	0	5	4
4	VC1B01	Vision and Communication	3	0	3	3
5	VC1B02	Theory of Visual Design	2	0	2	3
6	VC1C01	Complementary 1	3	0	3	2
7	VC1C02	Complementary 2	2	1	3	2
Total (7 Courses)					25	20

2ndSemester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
8	VC2A03	Reading Literature in English	4	0	4	4
9	VC2A04	Reading on Indian constitution secularism and sustainable environment	5	0	5	4
10	VC2A08	Translation and communication in languages other than English	5	0	5	4
11	VC2B03	Photography	0	3	3	3
12	VC2B04	History & Theory of Art	2	0	2	2
13	VC2C03	Complementary 1	2	1	3	2
14	VC2C04	Complementary 2	2	1	3	2
Total (7 Courses)					25	21

3rd Semester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
15	VC3A05	Literature and contemporary issues	5	0	5	4
16	VC3A09	Literature in languages other than English	4	0	4	4
17	VC3B05	Writing for the Media	0	3	3	2
18	VC3B06	Digital Video Production – I Pre-production	3	1	4	4
19	VC3C05	Complementary 1	2	2	4	3
20	VC3C06	Complementary 2	3	2	5	3
Total (6 Courses)					25	20

4th Semester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
21	VC4A06	History and philosophy of science	4	0	4	4
22	VC4A10	Culture and civilization	4	0	4	4
23	VC4B07	History of Cinema	3	0	3	3
24	VC4B08	Digital Video Production – II Cinematography	0	4	4	5
25	VC4C07	Complementary 1	3	2	5	3
26	VC4C08	Complementary 2	3	2	5	3
Total (6 Courses)					25	22

5thSemester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
27	VC5B09	Film Studies	5	0	5	4
28	VC5B10	Digital Video Production – III Video Editing	3	10	13	6
29	VC5D01	Open Course 1 (Other Streams)	5	-	5	4
30	VC5B11	Mini Project Work	0	2	2	2
		Total (4 Courses)			25	16

6thSemester

Sl No	Course Code	Course Title	Contact hours			Credits
			Theory	Lab	Total	
31	VC6B12	Management in Media	4	0	4	4
32	VC6B13	Visual Media Research	4	0	4	4
33	VC6B14	Advertising	4	2	6	4
34	VC6B15	Digital Video Production – IV Audiography	2	6	8	5
35	VC6B16	Project Work	0	3	3	4
		Total (5 Courses)			25	21
Total 35 courses and 120 Credits						

Course Code – VC1B01

Course Title – Vision and Communication

Credits – 3

Hours for Theory/Week – 3

Hours for Practical/Week – 0

Total Working Hours - 54 hrs Theory

UNIT 1

Introduction to communication; Visual Communication and its fundamental principles; History and development of visual arts and communication; visual communication and visual culture.

UNIT 2

What is visual media. Types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television. New media and multimedia products. Visual elements – line, plane, shape, form, pattern, texture gradation, colour symmetry, order, balance, unity, contrast, mass and proportion. Spatial relationships, compositions in 2- and 3-dimensional space. Visual communication aesthetics, the structure of appearance.

UNIT 3

Fundamentals of film and television studies. Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization. Practice of Looking: images, power, and politics.

UNIT 4

The visual media and the public sphere; global flow of visual culture. Potential of visual media on the scenario of education. Visual media tools and technologies. Visual literacy and education.

REFERENCE:

1. Lester E, *Visual Communication: Image with Messages*, 2000.
2. Bo Bergstorm, *Essentials of Visual Communication*, Laurence king, 2009.
3. Anne Marie Seward Barry, *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*, State University of New York Press, 1997.
4. John Berger, *Ways of Seeing*, Penguin, London, 2009.

Course Code – VC1B02

Course Title – Theory of Visual Design

Credits – 3

Hours for Theory/Week – 2

Hours for Practical/Week – 0

Total Working Hours - 36 hrs Theory

UNIT 1

Visual Arts, continuity and style, Abstract interpretation, image, symbols, Design methods – research analysis, ideation, concepts, prototyping and evolution.

UNIT 2

The principles of design – unity contrast, balance, rhythm, harmony and direction. The process of design – the needs, information, planning, exploration, creation, satisfaction. Functions of Design – orderly presentation, attraction, simulation, reflection, support, and retention.

UNIT 3

Image reproduction techniques – print technology, printing press, off-set, study of proportions, finish and features, digital reproduction of images. Typography, classification, use of various letter forms, Typography in different contexts: Web, posters, signage, books, motion graphics etc.

UNIT 4

Basics of image making, basics of illustration in 2-D and 3-D. fundamentals of animations; Basics of image manipulation and editing. The elements of design – line, form, surface, mass pattern, texture, tone, colour, point, image, space and three-dimensional design concepts.

REFERENCE:

1. Colin Ware, *Visual Thinking for Design*, Morgan Kaufmann Publishers. 2008.
2. Wimmel Ledwell & Kritina Holden, *Universal Principles of Design*, Rockport, 2003.
3. Alan Hashimoto, *Visual Design: A Digital Approach*, Cengage Learning, 2009.

Course Code – VC2B03

Course Title – Photography

Credits – 3

Hours for Theory/Week – 0

Hours for Practical/Week – 3

Total Working Hours – 54 hrs Practical

UNIT 1

Human Eye and Camera. Visual Perception. Basics of Camera (aperture, shutter speed, focal length, depth of field) Camera operations- Types of Camera, Types of Lenses. Understanding Lighting- indoor and outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, Exposure Meters, Differential focus, Filters, Flashes. Designing with light.

UNIT 2

Basic Requirements, Equipments. Image editing – Colour profiles, colour management, colour modes- RGB vs CMYK. Photoshop. Special effects techniques-motion pictures etc., manipulation of image, framing & trimming.

UNIT 3

Sensitivity, Temperature, Speed etc., Reversal. Manipulation of Colour and Light. Black and White, and Colour Photography – Colour materials, Processing and Printing.

UNIT 4

Some Basic Principles. Aesthetics. Basics of Photo-Journalism, Photo-features, Photo-essays, Writing captions, Visual story telling. Photography for advertising- Consumer and Industrial. Planning a shoot-studio, location, set props and casting.

PRACTICALS

Photography record should contain at least 30 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test students knowledge on photography.

Following themes should be covered

Landscape (scenic, people, birds/animals, monuments), Portraits, Photo feature, photo language, Environmental exposure, Silhouette, Freezing movement, Panorama, Montage, Indoor photography, Industrial photography, Special effects

REFERENCE:

1. Michael Langford, *Basic Photography*, Focal Press, 2005.
2. Michael Langford, *Advanced Photography*, Focal Press, 2008.
3. Mitchell Bearley & John Hedgeese, *New Introductory Photography Course*, Read Book, 2005.

Course Code – VC2B04

Course Title – History and Theory of Art

Credits – 2

Hours for Theory/Week – 2

Hours for Practical/Week – 0

Total Working Hours – 36hrs Theory

UNIT 1:

Fundamentals of art, Drawing, Geometrical drawing, line space, balance, and harmony, angles and viewpoint, perspective. Tonal variations, texture of objects and forms, colour schemes, colour combinations, composition and values.

UNIT 2:

Brief history of art. Classical art, murals, papyrus manuscripts, hieroglyphics, Mughal art, medieval art, Byzantine and Gothic, Renaissance, Baroque and Rocco, Romanticism and Realism.

Unit 3:

Impressionism, Symbolism, Expressionism, Cubism, Futurism, Constructivism, Dada, Surrealism, Abstract expressionism, pop art, performance art, postmodern art and architecture.

UNIT 4:

Formalism and Art, Social Art history, Iconography, conceptualism, surrealism and psychoanalysis – Dali and Margritte – femininities and masculinities, feminist Art theory: gaze.

REFERENCE:

1. Robert Belton, *Art History: A Preliminary Handbook*, McGraw-Hill, 2000.
2. Laurie Schneider Adams, *History of Western Art*, McGraw-Hill, 2004.
3. David Wilkins, Bernard Schultz, and Katheryn M. Linduff, *Art Past, Art Present*, 4th edition, New York: Harry Abrams, 2001.

Course Code – VC3B05

Course Title – Writing for the Media

Credits – 2

Hours for Theory/Week – 0

Hours for Practical/Week – 3

Total Working Hours – 54hrs Practical

UNIT 1

Writing for visuals. Script: meaning and types of script. Elements of good script - structure, clarity, coherence. Process of scripting: idea formation, research, sequencing, opening and concluding. Script Formats - Scripts for film/TV fiction and nonfiction, educational documentaries, docudramas and advertisements; Script and story board.

UNIT 2

Writing Television Script. advertisements, documentary, game show, variety programmes, information programmes, children, women and minority programmes. Concept of spoken language. Relation between narration and visuals. Script layout: treatment, screen play one page and split page.

UNIT 3

Script writing for educational documentaries. Script writing for tele-serials. Analysis of movie scripts, short-film script, enrichment programme script. Scripting for commercials. News writing - news angle, multiangled stories, feature openers, development of story, news formula, sign posting, accuracy and fieldwork.

UNIT 4

The art of writing for films; Fundamentals of film screen writing; Script formats; stages of script and screen play – idea, research, treatment, draft script, revision of script; Structure, Characters Dialogue, Hiring a Writer, Optioning a Screenplay.

REFERENCES

1. Allan Rosenthal. *Writing, Directing and Producing Documentary Films*. Southern Illinois University Press, 1990.
2. Gerald Kelsey, *Writing for Television*, A and C Black, London, 1990.
3. J. Michael Stracynski, *The Complete Book of Script writing: Television, Radio, Motion Pictures, The Stage Play*, Writers' Digest Books, 1982.

Course Code – VC3B06

Course Title – Digital Video Production – I [Pre production]

Credits – 4

Hours for Theory/Week – 3

Hours for Practical/Week – 1

Total Working Hours – 72 hrs (54 hrs Theory, 18 hrs Practical)

UNIT 1:

Conceiving the idea; Theme and story; Screen Play; Dialogue; Script development;

UNIT 2:

Budgeting, choosing the right equipments, Schedule and Location planning; audition for actors/actresses, Casting and scheduling; Role of production crew - Director, Assistant Director, Producer, Production Controller, Cinematographer/videographer; Camera assistant(s);

UNIT 3:

From script to story board; Objectives and structure of story board; story board styles; Story board exercises. Shot division of script; Shot types - Extremely long shots(ELS); Long shots(LS); Medium long shots(MLS); Medium close-up (MCU); Big Close-up(BCU); Extreme close up(ECU); Level angle shots; High angle shots; Low angle shots; Extreme wide shot.

UNIT 4:

Direction: Interpreting scripts and understanding characters; Review and Critique live and/or taped performances; Study and experience of the rehearsal process, prompt book with production concept, production notes; Fundamentals of acting, Theatre exercises, acting for media.

REFERENCES:

1. James Thomas. *Script Analysis for Actors, Directors, and Designers*. 3rd Edition. Focal Press, 1992.
2. Peter W. Rea & David K. Irving. *Producing and Directing the Short Film and Video*. Focal Press, 2001.
3. Michael Rabinger. *Directing the Documentary*. Focal Press, 1998.

Course Code – VC4B07

Course Title – History of Cinema

Credits – 3

Hours for Theory/Week – 3

Hours for Practical/Week – 0

Total Working Hours – 54hrs Theory

UNIT 1

Brief History of Film: The movie begins, From age of silent movies to black and white and colour and the coming of talkies; Chrono photographic camera to 35mm wide 16 frames per second (Lumiere) Documentaries and feature films; Language of Cinema: visual composition - visual space, balance, contrast, depth of field; mise-en-scene; Shots, scene and sequence; Editing - formal and stylistic techniques Film as art, industry, and political instrument;

UNIT 2

Film Movements: German Expressionism – *The Cabinet of Dr.Calgari*(Robert Wiene, 1920); Soviet Montage – *BattleshipPotemkin* (Sergei M. Eisenstein, 1925); Italian Neo-Realism – *The Bicycle Thieves* (Vittorio De Sica, 1948); The French New Wave – *Breathless* (Jean Luc Godard, 1960). Hollywood Cinema – *Citizen Kane*; Westerns –*The Great Train Robbery* (Edwin S. Porter, 1903); Psychoanalysis in cinema – *Psycho* (Hitchcock);

UNIT 3

Nationalism & cinema: Korea – *Real Fiction* (Kim Ki Duk), Iran – MajidMajidi (*Children of Heaven*), Japan – *Rann* (Akira Kurasowa), Africa – *Gods must be Crazy* (Jamie Uys), Latin America –*The Motorcycle Diaries* (Walter Salles), Spanish – *Volver*(Pedro Almodavor), Greece – *Ulysses Gaze* (Theo Angelo Poulos)

UNIT 4

Indian Cinema – brief history, great masters – Satyajit Ray, MrinalSen, RitwikGhatak, ShyamBenegal, G. Aravindan, AdoorGopalakrishnan, Mani Ratnam. Bollywood – entertainment, culture and film industry, masters such as Guru Dutt and Raj Kapoor. Film censorship and certification, Cinema and Society.

Analysis of selected films for understanding narrative structure, cinematic techniques, camera movements, lighting and portrayal of characters, visual composition, scene analysis.

REFERENCE:

1. Andrew Dixx, *Beginning Film Studies*, New Delhi: Viva, 2005.
2. Bill Nichols. *Movies and Methods*. 2 Vols. Los Angeles: University of California Press, 1976.
3. Satyajith Ray.*Our Films, Their Films*. London: Hyperion, 1994.

Course Code – VC4B08

Course Title – Digital Video Production – II [Cinematography]

Credits – 4

Hours for Theory/Week – 0

Hours for Practical/Week – 4

Total Working Hours – 72 hrs Practical

UNIT 1

Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Shallow focus and deep focus; camera movements – pan; tilt; zoom; track; crab; Safety measures in handling equipment.

UNIT 2

Shot types, Shot composition, Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes;

UNIT 3

Camera Lenses- aperture, focal length, lens angle and image size; Video gain; Exposure, Colour balance; DV Cam, HD, 2K, 4K, Video signals – composite, component – DVI, VGA, HDMI, SDI; Video recorders; Choosing the correct focal length - Zoom lenses; Camera Control Units (CCU); Camcorders; Multiple camera shoot.

UNIT 4

Lighting: natural-light and created light; Basic light sources: key light, fill light and back light. Shading devices; Filters: Reflectors; Diffusers; Umbrellas; Light meters; matching outdoor- and indoor-light. Lighting techniques to create mood, time period and special effects.

REFERENCE:

1. Joseph Mascelli. *The Five C's of Cinematography*. Los Angeles: Silman James Press, 2007.
2. Leonard Maltin, *The Art of the Cinematographer*, Los Angeles: Focal Press 1978.
3. Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, New York, Focal Press, 1993.

Course Code – VC5B09

Course Title – Film Studies

Credits – 4

Hours for Theory/Week – 5

Hours for Practical/Week – 0

Total Working Hours – 90 hrs Theory

UNIT 1:

Film Language: Film and Verbal language; Film as expression and language; Signification in Film; Film Rhythm: Rhythm, music, pure cinema, film rhythm; Film dramaturgy: cinema and theatre; Film and narrativity: Cinema and novels.

UNIT 2:

Seeing film: mis-en-scene analysis; setting, props, costume, lighting, acting; Cinematography: distance, height, angle and level, masking, movement, focus, colour and its meaning.

UNIT 3:

Film Editing: beyond the shot; principles and practices of continuity editing; continuity editing and its discontents; montage(s), meanings of the jump cut; Hearing Film: analyzing sound track; Silents movies – introduction of sound, terminologies of sound analysis, music for films.

UNIT 4:

Genre: theorization of film genres; taxonomies of film genres; genre and history; Cine-semiotics: structuralism and cinema, semiotics and film theory, the imaginary, the signifier, the subject, process of the mind and the strategies of communication.

REFERENCE

1. Andrew Dixx, *Beginning Film Studies*, Viva, New Delhi, 2010.
2. Gaston Roberge, *Subject of Cinema*, Sea Gull, Calcutta, 1990.

Course Code – VC5B10

Course Title – Digital Video Production – III [Video Editing]

Credits – 6

Hours for Theory/Week – 3

Hours for Practical/Week – 10

Total Working Hours – 234 hrs (54 hrs Theory, 180 hrs Practical)

UNIT 1:

Video editing equipment; Analog and digital; linear editing – AB Roll editing; edit controllers and mixers; Basic Non linear editing equipment and software – Avid/Adobe Premiere/Final Cut Pro/Express; Post production: shot logging; Metadata, Re-shoot; EDL; importing and organising video clips; time line tools; trimming clips; batch capturing.

UNIT 2:

Supporting the Editing Process: Playing multiple formats, working with master clips, Logging information in browser columns, Finding and labelling project items, Customizing shortcut keys and button bars; Applying Transitions, Viewing transition options, Modifying and copying transitions, Using the transition editor, Changing transition parameters, Previewing and rendering effects.

UNIT 3:

Selection of shots, timing, ordering of shots. Manipulating time through editing. Continuity, structuring a scene, structuring a film/program. Mixing Audio Tracks: Editing and organising audio effects, Monitoring and adjusting audio levels, Applying transitions to fade volume, Setting key frames to change volume, Using the audio mixer, Recording a narration track. Applying Filters: Applying and viewing video filters, Viewing and modifying filter parameters, Applying audio filters, Using a colour correction filter, Animating filters

UNIT 4:

Finishing and Outputting: Preparing the project for finishing, Detecting audio peaks, Adjusting video levels for broadcast, Exporting Quicktime files, Compressor, Outputting to tape, Making a time code window burn, Backing up projects.

PRACTICALS:

Exercises in FCP; importing and assembling clips batch capturing, Video Editing: Use of transition devices. Audio Editing; Sound mixing.

REFERENCE:

1. James R. Caruso & Maris E Arthur, *Video Editing and Post Production*, Prentice-Hall, 1992.
2. Patrick Morris, *Non-linear Editing Media Manual*, Focal press, UK, 1999.
3. Charles Roberts. *Digital Video Editing with Final Cut Express*, 2007.

Course Code – VC6B12

Course Title – Management in Media

Credits – 4

Hours for Theory/Week – 4

Hours for Practical/Week – 0

Total Working Hours – 72 hrs Theory

UNIT 1:

Introduction to media management: basic management principles, Managerial skills in visual media production and promotion; Market for visual media products; market analysis and meeting the demand. Online marketing, mobsourcing.

UNIT 2:

Media production planning: production objectives/goals; Mobilising human resources – production crew and cast, contracts and call sheets; Acquiring/hiring equipment and properties; Booking studio floor and time, mounting sets, Out-door shoot planning – location search, suitability of locations; Seeking permission from legal and official bodies; Production schedules; logistics management; time management.

UNIT 3:

Film festivals & Film marketing. Financial management in visual media production; Budgeting basics, Budgeting for preproduction, production, Post production activities; Mobilising financial resources; cost cutting measures. Cash flow. Marketing of various rights.

UNIT 4:

Visual media laws: The Cinematograph Act 1952 and later amendments, Cable TV network Regulation Act; Broadcasting codes in India (Doordarshan); Cinematography Certification Rules 1983; Copyright laws; Limits of fair use; Video piracy; Cyber crime and cyber laws; Current copyright debates over such issues as file sharing, the on-line video, and remix culture.

REFERENCE:

1. Kundra S. *Media Management*. New Delhi: Soujanya Books, 2005.
2. Diban karPanigrahy and P K. Biswasroy. *Media Management in India*. Kanishka Publishers, 1993.
3. Venkatiyer. *Mass Media Laws and Regulations in India*. India Research Press, 2002.