



**Commentary in Response to the
External Evaluation Report for the Postgraduate Program:
Master of Arts (MA) in Digital Video Production (DVP)**

**NEAPOLIS UNIVERSITY PAFOS
SCHOOL OF ARCHITECTURE, ENGINEERING,
LAND and ENVIRONMENTAL SCIENCES**

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2. RESPONSE TO FINDINGS

2.1 EFFECTIVENESS OF TEACHING WORK – AVAILABLE RESOURCES

(in reference to page 06 of the External Evaluation Report)

Comment 01: The EEC didn't have any information about calendar timetable.

Neapolis University Response:

Comment 01:

The calendar time-table leading up to the actual start of the program is as follows:

- 15th of July to 10th of Aug.: open call for academic personnel for the MA in DVP
- 25th of Aug. to 15th of Sep.: interviews and appointment of full-time academic staff
- 18th of Sep. to 20th of Oct...: preparation of Marketing Material along with the postgraduate Program's academic web page
- Sep. 2017: assignment of new personnel offices and other administrative procedures
- Oct. 2017: creation of the program's specialized bibliographical library catalog, access to online film archives and operation of the Multimedia Studio (MM Studio).
- From 20th of Oct.: advertisement of Program and Student recruitment.
- Nov. 2017: academic curriculum and teaching time-table preparation
- Jan. 2018: start of the postgraduate program, MA in DVP.

Comment 02: No web-pages related to the program have been presented. However, this is reasonable since the program has not yet been approved.

Neapolis University Response:

Comment 02:

The University is legally obliged to withhold the advertisement of the postgraduate program, including publication of relevant material to its academic Web site, until the official approval of the program by the Cyprus Agency of Quality Assurance and Accreditation in Higher Education. Therefore, although we are ready to proceed with the actual publication of advertisements and web-pages related to the MA in DVP, we are waiting for the final approval of our program, before proceeding to such subsequent actions.

Comment 03:

- A dedicated multimedia studio is advised.
- All equipment is still on order.
- A detailed list of the proposed equipment was provided to the EEC.

Neapolis University Response:

Comment 03:

Accomplished, see **Annex A.1** - shows a detailed architectural drawing indicating the allocated space for MM Studio).

See **Annex A.2** for a list of the equipment ordered along with a proof of order/purchasing as required.

Comment 04:

The number of STF members equals to the number of Lecturers.

Neapolis University Response:

Comment 04:

Accomplished. After the committee's initial positive outlook regarding the proposed postgraduate program, NUP has proceeded to advertise three academic positions for full-time academic members of staff to cater the needs of the MA in DVP program.

Thus, the Academic permanent personnel is as follows: Permanent: 5 (70%); STF: 2 (30%).

See **Annex A.3** for a detailed description of the open calls for new faculty members to cover the needs of the programme.

Available online at: <http://www.nup.ac.cy/the-university/vacancies-at-nup/>

2.2 PROGRAM OF STUDY AND HIGHER EDUCATION QUALIFICATIONS

(in reference to page 07 of the External Evaluation Report)

Comment 05:

The purpose and objectives, as well as the learning outcomes of the Program of Study were competently presented. We are satisfied with the structure and content as well as with the quality assurance provision. The management plans are realistic. Once launched, the program will be able to grow internationally and develop adequate connection with the labor market and society.

The following should be taken into consideration:

- The video production projects of the 1st and the 2nd semester should be incorporated into the labs of the courses Digital Video Studios I and II, respectively.

Neapolis University Response:

Comment 05: Accomplished.

In complete agreement with the Committee's suggestion we would like to indicate that:

- a one minute (1 min) digital video project is already incorporated within the assessment requisites for the completion of the course DVP301 - Digital Video Studio I. Specifically, the digital video project is accredited with 60% of the modules ECTS units, distributed as follows: digital video production is accredited 3 ECTS units, pre-production dossier is accredited 2 ECTS units, and written critical reflection is accredited 1 ECTS unit. (for a total of 6 out of total 10 ECTS units)
- a five minutes (5 mins) digital video project is already incorporated within the assessment requisites for the completion of the course DVP301 - Digital Video Studio I. Specifically, the digital video project is accredited with 50% of the modules ECTS units, distributed as follows: digital video production is accredited 3 ECTS units, pre-production dossier is accredited 1 ECTS unit, and written critical reflection is accredited 1 ECTS unit. (for a total of 5 out of total 10 ECTS units)

Please refer to: **Annex F.2** Detailed Course Descriptions (pages 59-60, and pages 65-67) of the submitted Application for Evaluation.

Comment 06:

Some additional elective courses are recommended. In particular, courses related to information technology (like multimedia, 3D graphics, animation, etc.), as well as, marketing and film history.

Neapolis University Response:

Comment 06: Accomplished.

According to the committee's suggestion we added two more elective courses:

- see **Annex A.3** (DVP 309 – Contemporary Film: A Theory, a History, a Flood)
- see **Annex A.3** (DVP 313 – Architectures of Cinematic Time)

The course module DVP 314 – Internet Strategies that relates with Information Technology subjects has been enhanced to incorporate the fundamentals of image and video processing. The course has been renamed to DVP 314 – Internet Strategies & Multimedia Fundamentals. The aim of the revised course is to introduce students to the practical knowledge and skills in how to negotiate and succeed in the internet video landscape for the first part. In addition, for the second part of the course emphasis is given in understanding the theory behind fundamental processing tasks including image/video enhancement, recovery, and compression. Students will also learn how to perform these key processing tasks in practice using state-of-the-art techniques and tools.

- see **Annex A.3** (DVP 314 – Internet Strategies & Multimedia Fundamentals)

Overall Comment:

With the inclusion of the aforementioned elective courses the postgraduate program MA in DVP obtains a multi-disciplinary character and operates as creative crossover hub for a number of established academic departments at NUP. For completeness, we refer the reader to **Table 1** for a detailed view of all the course units suggested for the program.

Table 1 – List of Compulsory Courses and Elective Courses

No.	Code	Course Type	Course Title	Sem.	ECTS
Semester 1 (25 ECTS + 5 ECTS from Electives)					
1.	DVP301	Compulsory	DIGITAL VIDEO STUDIO I	1 st	10
2.	DVP302	Compulsory	PRE-PRODUCTION I	1 st	5
3.	DVP303	Compulsory	POST-PRODUCTION LAB I	1 st	5
4.	DVP304	Compulsory	SCREENWRITING I	1 st	5
Semester 2 (25 ECTS + 5 ECTS from Electives)					
1.	DVP305	Compulsory	DIGITAL VIDEO STUDIO II	2 nd	10
2.	DVP306	Compulsory	PRE-PRODUCTION II	2 nd	5
3.	DVP307	Compulsory	POST PRODUCTION LAB II	2 nd	5
4.	DVP308	Compulsory	SCREENWRITING II	2 nd	5
Electives for Semester 1 & 2					
1.	DVP309	Elective	CONTEMPORARY FILM: A THEORY, A HISTORY, A FLOOD	1 st	5
2.	DVP310	Elective	EXPERIMENTAL STRATEGIES	1 st	5
3.	DVP311	Elective	LANDSCAPE CINEMATOGRAPHY	1 st	5
4.	DVP312	Elective	DOCUMENTARY STRATEGIES	2 nd	5
5.	DVP313	Elective	ARCHITECTURES OF CINEMATIC TIME	2 nd	5
6.	DVP314	Elective	INTERNET STRATEGIES & MULTIMEDIA FUNDAMENTALS	2 nd	5
Semester 3					
1.	DVP313	Compulsory	THESIS FILM VIDEO PROJECT	3 rd	30

* **Table 1** shows the expanded list of elective courses as a response to the recommendations of the evaluation committee.

2.4. ADMINISTRATION SERVICES, STUDENT WELFARE AND SUPPORT OF TEACHING WORK

(in reference to page 09 of the External Evaluation Report)

Comment 07:

The administrative services are already in place and there is every reason to expect that the student welfare is properly catered for. As this is a new program not all of the teaching-related material and equipment is in place yet, but we had the opportunity to observe that proper planning has been done and that once approval is granted the institution has a clear strategy to ensuring the launch of the program.

The following should be taken into consideration:

- Specialized books are still on order.
- A dedicated multimedia studio is advised.
- Teaching material will be prepared by the time of approval.

Neapolis University Response:

Comment 07: Accomplished.

See **Annex A.4** for a complete list of the bibliographic material that has been ordered as required along with a proof of purchase.

Regarding the dedicated Multimedia Studio, please refer to previous commentary **Comment 03**.

2.5. CONCLUSIONS AND SUGGESTIONS OF THE EXTERNAL EVALUATION COMMITTEE

(in reference to page 10 of the External Evaluation Report)

Comment 08:

Market and marketing. There was not sufficiently clear information on the size and geographical scope of the projected market, nor on competitors. There was not sufficient information on what marketing strategies will be applied to recruit the expected number of students (12) and to reach the maximum number of students (24). We would recommend that some further work is done, in parallel with the program's launch, to ensure its future stability.

Feasibility study/financial projections. The financial calculations provided are insufficient to make a competent judgement, especially as only information on salaries is made available and no figures on overheads and other spending. The projections are made on the basis of maximum students (24) and appear overoptimistic, since the expected number is set at 12. We would recommend some further detailed financial planning to take place and that the University has clarity on the break-even point of the program and the level of projected investment.

The EEC's overall impression is positive. Clearly, there is support for the program from the senior management of the University, and the core faculty are competent and enthusiastic. The new program will bring added value to the Cypriot postgraduate offer and, if developed properly, has every chance to establish itself as a key player in the educational provision of the region.

Neapolis University Response:

Comment 08:

Accomplished, refer to **Annex A.5** for a detailed feasibility study/ financial projections conducted by the Financial Departments of the Neapolis University.

In detail, the suggested study (Annex A.5) simulates a scenario over the entire duration of the program (3 academic semesters) referred to as First Round. The scenario assumes that 10 students from (Cyprus or abroad) are likely to be admitted at the very beginning of the program.

The yearly expected expenses for the academic personnel are 145,500 (Euros) that are spread across the entire 3 Semesters (comprising the entire First Round). For marketing purposes, the University expects expenses of 25,000 (Euros) mostly for the online marketing campaign, and for raising market awareness both domestically and in the region focusing in Europe, Middle East and the Eastern Mediterranean region.

The plan takes into account figures on overheads and other expenses. The sum of these expenses is 38,315 (Euros), again spread across the 3 Semesters of the First Round.

At the beginning of Semester 3, the plan shows an overlap with Semester 1 of the Second Round of the program. Thus, an increase 25% approx. on the number of enrolled students

is envisioned, taking into consideration new and existing students. Thus, the plan projects that the number of enrolled students for Semester 3 is raised to 25.

The projections show that the program is expected to have a positive outlook at the start of Semester 3, that means by the end of Year 1. The break-even point requires 16 students in Sem 1. However, this point is expected to be reached and even exceeded by the completion of First Round where a positive outlook is projected.

Marketing and Promotion

It is worth mentioning that the Neapolis University Pafos belongs to the Leptos Group of Companies. The Leptos Group has been a leading force in the Cyprus economy for over 55 years. Its' diversified presence covers the areas of property development, construction, hotels, property management, travel and tourism, insurance brokerage, healthcare, and education.

The group owns and successfully operates an international network of sales service in 75 countries including offices in Dubai, Russia, China, Jordan, Egypt, Greece and Ukraine. This network offers a competitive advantage for promoting and marketing the innovative MA in DVP programme especially in these regions where the company has strong relationships.

Also, to the best of our knowledge the MA in DVP is the first programme in Cyprus that offers opportunities to students that seek to pursuit a career in the production of digital film-making enhanced with both an academic and a professional perspective.

To support the marketing campaign, and after the official final approval of the program, the academic staff will proceed with the creation of a Web site and social media accounts. The aim is to publish all the necessary information about the program, its structure, its aims and objectives and career opportunities. This will likely to happen early September onwards.

2.5. SYNOPSIS

(in reference to the commentary presented within the Quality Standards and Indicators Table on page 13 onwards of the External Evaluation Report)

In this section we present our response to the individual Items from the Quality Standards and Indicators – External Evaluation of a Program Study.

Item	Description/ Response
1.1.3.1.	The EEC didn't have any information about calendar timetable.
	Response: (Refer to Comment 01) as it appears previously on this document
1.1.3.2.	No web-pages related to the program have been presented. However, this is reasonable since the program has not yet been approved.
	Response: (Refer to Comment 02) as it appears previously on this document
1.1.4.1.	A dedicated multimedia studio is advised.
	Response: (Refer to Comment 03) as it appears previously on this document
1.1.4.3.	All equipment is still on order. A detailed list of the proposed equipment was provided to the EEC.
	Response: (Refer to Comment 07.) as it appears previously on this document
	α) Expected number of students: 12 full-time students β) Origin of the majority of students: Cyprus, Greece, and Middle East. γ) Maximum planned number of students per class-section: 12 for class sections and 6 per working group.
	Response: (Refer to Comment 08) as it appears previously on this document
1.3.5.	The number of STF members equals to the number of Lecturers.
	Response: (Refer to Comment 04) as it appears previously on this document
2.2.2.	The video production projects of the 1st and the 2nd semester should be incorporated into the labs of the courses Digital Video Studios I and II, respectively.
	Response: (Refer to Comment 05) as it appears previously on this document

2.2.7. - 2.2.8.	Some additional elective courses are recommended. In particular, courses related to information technology (like multimedia, 3D graphics, animation, etc.), as well as marketing and film history.
	<p>Response:</p> <p>(Refer to Comment 06) as it appears previously on this document</p>
On page 18	No information is provided about students attending parallel programs.
	<p>Response:</p> <p>Despite the multidisciplinary character of this postgraduate program, a parallel program of studies would exceed the scopes and academic intent of this MA in Digital Video Production. To the best of our knowledge the academic system in Cyprus does not offer the ability for the pursue of parallel or dual degrees.</p>
2.6.2.	<p>According to the feasibility study, indicators for employability of graduates are satisfactory.</p> <p>No such information is presented neither in the feasibility study of the program nor during the on-site visit of the EEC.</p>
	<p>Response:</p> <p>As noted in the presentation that was handed to the committee, Cyprus is a film production hub for the entire Middle Eastern Mediterranean attracting a high number of commercial productions in the area of advertising and film production, due to favorable weather conditions and a visually diverse landscape. The political and financial stability encouraged a long-term presence of established film production companies which opt to import film production specialist at extremely high cost, despite the fact that production equipment and operation is maintained locally. This demand for production specialists is one prospective employment marketplace for the graduates of the MA in Digital Video Production.</p> <p>Moreover, the heavy industries of real estate and tourism are constantly creating high demand for moving image production, either for commercial or creative use. In addition, the historical heritage of Cyprus and wealth of preserved archaeological sites are suitable for landscape cinematography and documentary film-making production, for the needs of local and international TV programming. This high demand for film production is constantly renewed due to the unique characteristics of the aforementioned industries, thus creating another attractive prospect for future employment.</p> <p>More than five TV stations currently operate in Cyprus with their own news, show, film and series production facilities. Any trained specialist in the area of film production would certainly become a more suitable contender for employment in these areas for electronic studio and field production. The same applies in relation to employment in independent advertising production studios which supply moving image productions, not only for Cyprus but, to a large segment of the market that includes the Balkans, Central Europe and the Middle East.</p>

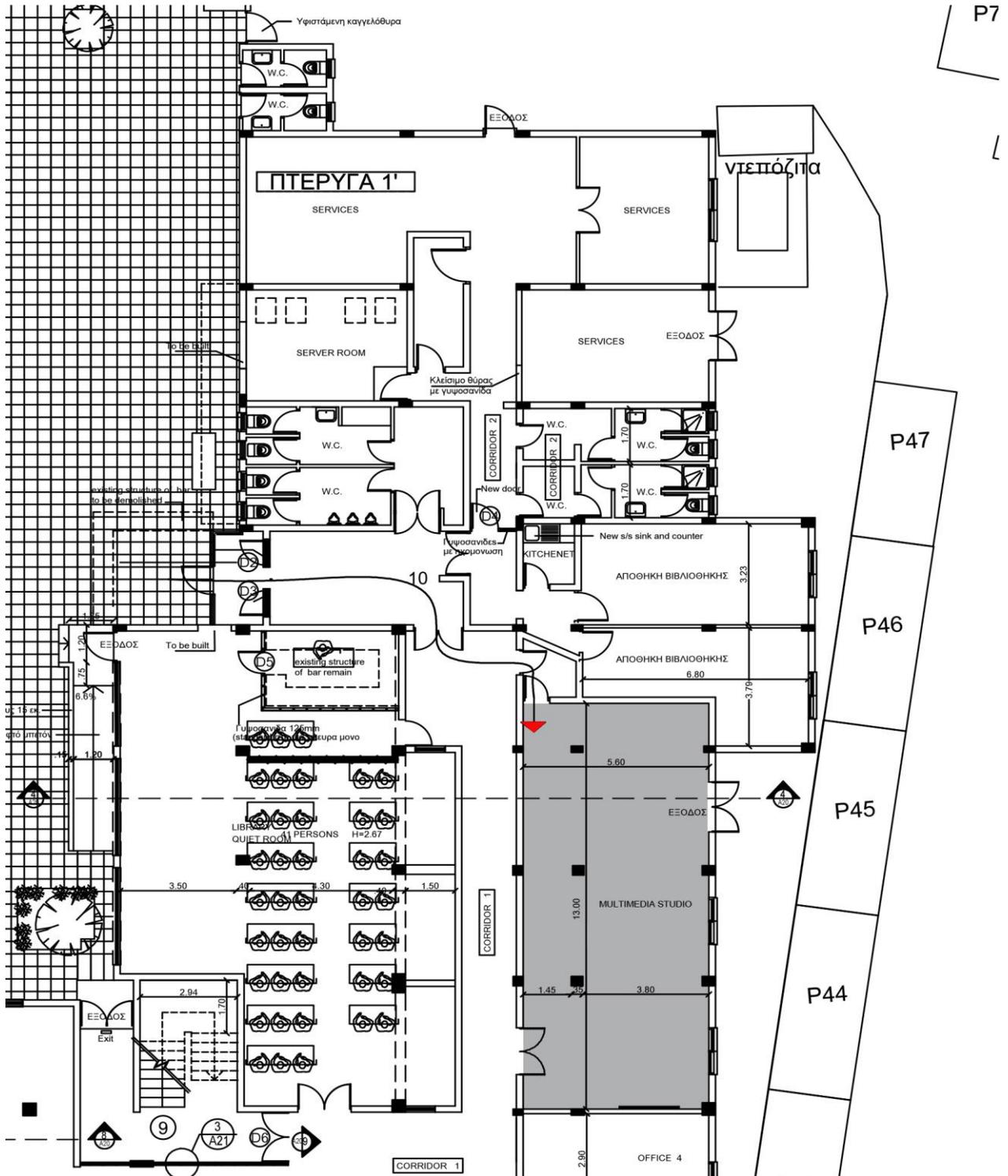
	<p>As moving image becomes more increasingly used as a time-based representational tool for the presentation of architectural buildings or real estate development, artistic projects, documentation of dance-theatre performances, a new discernible need of film production specialist is created. The multi-disciplinary nature of our postgraduate program, along with the tangible link to the School of Architecture, Land and Environmental Sciences, will allow students to organically evolve to positions within moving image production that make creative use of their acquired knowledge and expertise.</p> <p>Finally, a postgraduate student might consider the MA in Digital Video Production as an exemplar interdisciplinary program for their advancement to following stages of academic education, since the MA in Digital Video Production can become the stepping stone for a PhD degree in a diverse range of academic disciplines that can utilise the extensive nature of the moving image, as a tool for representation during practice-based or field oriented research.</p> <p>Refer to Comment 08 for a feasibility study.</p>
3.1.3. & 4.2.1. & 4.2.3.	<ul style="list-style-type: none"> - The equipment is still on order. - Specialized books are still on order. - A dedicated multimedia studio is advised.
	<p>Response:</p> <p>(Refer to Comments 03 & 07) as they appear previously on this document</p>
4.2.5.	Teaching material will be prepared by the time of approval.
	<p>Response:</p> <p>(Refer to Comments 01 & 07) as they appear previously on this response</p>
4.2.7.	The teaching personnel are provided with training opportunities in teaching method, in adult education, and in new technologies on the basis of a structured learning framework.
	<p>Response:</p> <p>Since 2016 Neapolis University has an Internal Quality Assurance Office which monitors and encourages the future academic and professional development of the academic staff with various seminars and training workshops.</p> <p>The plan for the MA in DVP program is to utilize our connections with the US and an already established network of EU Institutions (through the Erasmus Office) to sign MoUs and agreements for exchange of academic faculty members and/or organize potential training seminars.</p>
4.3.1 & 4.3.2	<p>4.3.1 The management and allocation of the financial resources of the program of study, allow for the development of the program and of the academic / teaching personnel.</p> <p>4.3.2. The allocation of financial resources as regards to academic matters, is the responsibility of the relevant academic departments.</p> <p>Not enough information.</p>



	<p>Response:</p> <p>(Refer to Comment 08) as it appears previously on this document</p>
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ANNEXES

A.1. ALLOCATED SPACE FOR THE MULTIMEDIA STUDIO



* dark grey color indicates the allocated space allocated for the Multimedia Studio

A.2. EQUIPMENT (with Proof of Order/Purchase)

No.	Description	Product / Specs	Supplier	Supplier's Location	Status	QTY
1	Camera	Canon XC10	eGalaxy Ltd	Larnaca, Cyprus	ordered	4
		Manfrotto MVK500AM	eGalaxy Ltd	Larnaca, Cyprus	ordered	4
2	Computers	iMac 27" Retina 5K Display - 3.4Ghz - 1TB storage	iStorm Cyprus Ltd	Nicosia, Cyprus	ordered	10
3	Audio	Sony Headphones MDR7606	ZS Fidelidy Electronics Ltd	Pafos, Cyprus	ordered	20

Computers - iMac 27" Retina 5K Display - 3.4Ghz - 1TB storage

<p>ΠΡΟΤΙΜΟΛΟΓΙΟ Αρ. 79</p>		<p>Neapolis University Paphos 12177501H 2 Danaïs Avenue Paphos 8042, Cyprus</p>		<p>iStorm Premium Reseller</p>		<p>iStorm Εμπόριο Προϊόντων & Υπηρεσίες Πληροφορικής & Τηλεπικοινωνιών Α.Ε. Αρχ. Μακάριου Γ' 4 & Ευαγόρου 1065, Λευκωσία ΑΦΜ: 10358417Q</p>	
Pro-Forma Invoice							
Κωδικός iStorm	Κωδικός Προϊόντος	Περιγραφή	Τεμάχιο	Τιμή (χωρίς ΦΠΑ)	Υποσύνολο (χωρίς ΦΠΑ)		
354015	MINE92GR/A	iMac 27-inch: Retina 5K Display - 3.4GHz Processor - 1TB Storage	10	1.776,55	17.765,50 €		
TOTAL without VAT					17.765,50 €		
VAT 19%					3.375,45 €		
TOTAL with VAT					21.140,95 €		
				Ημερομηνία Προσπολογίου	7/7/17		



<p>iStorm Cyprus Limited ΑΦΜ 10358417Q Αρ. Φορ. Ταυτοτήτας/TIC No: 10358417Q</p>	<p>ΕΙΣΠΡΑΞΗ 6.350,00 ΣΕΛΙΔΑ: 1</p>	<p>3000000000 30045929 12.07.2017 ΑΕ 0000648 ΕΠΙΧΕΙΡΗΣΙΑ : Neapolis University Paphos ΔΙΕΥΘΥΝΣΗ : 2 Daphnis Avenue, 8042 Paphos ΑΙΤΙΟΛΟΓΙΑ: ΕΙΣΠΡΑΞΗ ΕΝΑΝΤΙ ΛΟΓ/ΣΜΟΥ</p>	
<p>3803735600 BANK OF CYPRUS ΛΟΓ.357023198091</p>		<p>6.350,00</p>	
<p>ΟΛΟΓΡΑΦΟΣ: ΕΞΙ ΧΙΛΙΑΔΕΣ ΤΡΙΑΚΟΣΙΑ ΠΕΝΗΝΤΑ ΕΥΡΩ</p>			



Cameras & Tripods



PRO FORMA INVOICE

EGALAXY LTD
VAT: CY10268920S
32 ERMOU STREET
6023, LARNACA
CYPRUS

ΤΗΛ: +357 24 02 24 23

www.egalaxy.com.cy
info@egalaxy.com.cy

ΑΡΙΘΜΟΣ: 1001107
ΗΜΕΡΟΜΗΝΙΑ: 14/07/2017
ΔΙΑΡΚΕΙΑ ΙΣΧΥΟΣ: 30 ημέρες

ΣΤΟΙΧΕΙΑ ΠΕΛΑΤΗ

ΕΠΩΝΥΜΙΑ: ΠΑΝΕΠΙΣΤΗΜΙΟ ΝΕΑΠΟΛΗΣ
ΠΑΦΟΥ
ΥΠΟΨΙΝ: ΚΩΣΤΑΣ ΛΟΙΖΙΔΗΣ
ΤΗΛ: 99647690
ΦΑΞ:

Περιγραφή	Ποσότητα	Τιμή μονάδας	Συνολικό ποσό
Canon XC10 4K	4	€ 1.554,62	€ 6.218,48
Manfrotto MVK500AM	4	€ 365,55	€ 1.462,20
1 ΕΤΟΣ ΕΓΓΥΗΣΗ ΓΙΑ ΤΑ ΠΡΟΪΟΝΤΑ CANON			
10 ΕΤΗ ΕΓΓΥΗΣΗ ΓΙΑ ΤΑ ΠΡΟΪΟΝΤΑ ΜΑΝΦΡΟΤΤΟ (ΑΠΑΡΑΙΤΗΤΟ ΤΟ REGISTRATION ΣΤΟ SITE ΤΗΣ ΜΑΝΦΡΟΤΤΟ)			
Ο ΧΡΟΝΟΣ ΠΑΡΑΔΟΣΗΣ ΕΙΝΑΙ 20 ΗΜΕΡΕΣ			
ΤΡΟΠΟΣ ΠΛΗΡΩΜΗΣ: ΤΟ 30% ΤΟΥ ΣΥΝΟΛΙΚΟΥ ΠΟΣΟΥ ΩΣ ΠΡΟΚΑΤΑΒΟΛΗ ΚΑΙ ΤΟ ΥΠΟΛΟΙΠΟ 70% ΤΗΝ ΗΜΕΡΑ ΤΗΣ ΠΑΡΑΔΟΣΗΣ			
		Καθαρή αξία	€ 7.680,68
		ΦΠΑ	19,00%
		Αξία ΦΠΑ	1.459,33
ΠΑΝΑΓΙΟΤΙΣ ΚΡΙΤΙΚΟΣ MANAGING DIRECTOR		TOTAL	€ 9.140,01

Sony Headphones MDR 7606

ZS Fidelity Electronics Ltd.

58 Griva Digeni
 Paphos, 8130

Estimate

Date	Estimate #
14/07/2017	456

Neapolis University of Pafos
 26 880 415

Item	Description	Qty	Rate	Total
NS Sundries	Sony MDR-7506 Professional Headphones 1 Year Warranty Estimate time of delivery between two weeks and one month	20	108.00	2,160.00
	50% of the price needs to be paid in advance and the rest on delivery Standard Sales		19.00%	410.40
				€2,570.40
VAT%	VAT Amount			
S@19.0%	€410.40			
Total VAT	€410.40			
			Total	



		ZS Fidelity Electronics Ltd 58, Griva Digeni Avenue, P.O.Box 61046 - 8130 Paphos, Cyprus Tel: 26 946475 - Fax: 26 948914 - email : shop@fidelity.com.cy www.fidelity.com.cy		VAT 10047937 T TIC 12047937 V	
RECEIVED FROM ΕΝΗΘΗ ΑΤΟ Neapolis University of Pafos			RECEIVED FROM ΑΡΙΘΜΟΣ ΑΠΟΔΕΙΞΗΣ RECEIPT DATE ΗΜΕΡΟΜ. ΑΠΟΔΕΙΞΕΩΣ ΚΩΔΙΚΑΣ ΛΟΓΑΡΙΑΣΜΟΥ ACCOUNT CODE No 4565 14/07/17		
TEN THOUSANDS ΔΕΚ ΧΙΛΙΑΔΕΣ	THOUSANDS ΧΙΛΙΑΔΕΣ	HUNDREDS ΕΚΑΤΟΝΤΑΔΕΣ	TENS ΔΕΚΑΔΕΣ	UNITS ΜΟΝΑΔΕΣ	CENTS ΣΕΝΤΣ
/	χιλια	δωκοσια	ευνηντα	/	/
CASH / CHEQUE DETAILS 29315574			CUSTOMER ACCOUNT DETAILS		
FOR AND ZS FIDELI			ACCOUNTS DEPT		APPROVED
€ 1,290.00					

A.3. CALL FOR ACADEMIC PERSONNEL

Position 1: Program Coordinator on Film Studies and Media Production

ANNOUNCEMENT OF AN ACADEMIC POSITION

Program Coordinator on Film Studies and Media Production

The School of Architecture, Engineering, Land and Environmental Sciences seeks to hire a full-time faculty staff in the rank of Lecturer with specialisation on Film Studies and Media Production. This position is primarily to facilitate the delivery, teaching and research requirements of the Master of Arts (MA) in Digital Video Production program.

POSITION REQUIREMENTS

This role is for an individual with skills in digital Media production and process, ideas development, audio-visual production, editorial, pre and post Production Management, and Film and Media Studies. Additional desirable qualifications, which will be considered as an advantage, include the candidate's academic experience and working experience in the professional film industry.

The successful candidate needs to possess the following:

- A terminal degree (M.F.A. or PhD) in production and film directing or a related subject from an accredited University.
- University or College level teaching experience.
- Demonstrated commitment to professional development.
- Impeccable integrity and work ethic; ability to handle confidential and sensitive matters in a higher education setting.
- Excellent knowledge of the English language (understanding, speaking, writing).
- French will be considered as an advantage.

POSITION DETAILS

Position Title: Program Coordinator on Film Studies and Media Production
Contacts
Internal: Academic colleagues and administrative staff in the Programme, School and University.
External: Academic and professional community of Film Making in Cyprus and Abroad.
The position involves the following duties: <ul style="list-style-type: none"> • to coordinate the program and undertake administrative duties as required;

- to ensure that the course units are conceived and delivered in ways which meet the needs and quality standards of the MA in Digital Video Production program;
- to undertake teaching activities on various course units, such as, video production, video editing, screen writing, cinematography techniques, and film studies courses, as well as, academic advising of students regarding curriculum and internship requirements;
- to develop course material as necessary;
- to support and enhance the research culture of the program;
- to represent the program at seminars and conferences if necessary;
- to enhance teaching innovation;
- expected to travel for promoting and marketing purposes;
- to coordinate the participation to potential National and International Film Festivals.

PERSONAL SPECIFICATION ATTRIBUTES

	Program Coordinator
A terminal degree (M.F.A. or PhD) in production and film directing or a related subject from an accredited University	Essential
Previous University or College level teaching experience	Essential
Previous professional experience in video production and digital Film making	Essential
Ability to teach in English	Essential
Actively involved in research in the field	Desirable
Ability to coordinate the participation to potential National and International Film Festivals.	Essential
Be able to work in cooperation with colleagues and undertake appropriate administrative and managerial duties	Essential
Willingness to relocate and associate with the local community	Essential
Ability to contribute towards the department's teaching and research plans	Essential
Willingness for continuous personal and academic development	Essential
Actively demonstrate leadership skills	Desirable
Ability to adapt to change and be prepared to undertake a wide variety of responsibilities	Desirable

HOW TO APPLY

- Complete the application pack [click here](#).
- Curriculum Vitae – Attach your most recently updated C.V.
- Cover Letter.
- Portfolio of Publications or Screenings or Video Productions (Desirable).



- Statement of Contributions to Diversity - Statement addressing past and/or potential contributions to diversity through teaching, research, professional activity, and/or service.
- Teaching evaluations (Optional).
- 2 letters of reference are required.

Contact Information:

Ms Demetria Sofroniou by email at hrd@nup.ac.cy or by phone (+357) 26843300.

Closing Date: *10 August, 2017*

Position 2: Lecturer in Film Studies

ANNOUNCEMENT OF AN ACADEMIC POSITION

Lecturer in Film Studies

The School of Architecture, Engineering, Land and Environmental Sciences has a long term vision to expand its available programs of studies into the Arts discipline. Moving forward towards this vision the School seeks to hire a full-time faculty staff in the rank of **Lecturer with specialisation in Film and/or Media Studies.**

This position is primarily to facilitate the teaching and research requirements of the innovative Master of Arts (MA) in Digital Video Production program which aims to deliver knowledge on film-making processes, media and cinematography combining both a practice-based and a theoretical model to teaching.

POSITION REQUIREMENTS

This role is for an individual with skills in digital Media production as well as an academic knowledge on Film Theory and Film-making. Additional desirable qualifications include the candidate's academic experience with emphasis given to practise-based teaching methodologies.

The successful candidate need to possess the following:

- A terminal PhD degree in Film and/or Media Studies or on a cognate area from an accredited University.
- University level teaching experience with emphasis on practice-based teaching methodologies. Previous experience on delivering courses, such as, Documentary Filmmaking, Film History, Audio-Visual Production and Cinematography will be considered as an advantage.
- Demonstrated commitment to professional development.
- Impeccable integrity and work ethic; ability to handle confidential and sensitive matters in a higher education setting.
- Excellent knowledge of the Greek and English language.

POSITION DETAILS

Position Title: Lecturer in Film Studies

Contacts

Internal: Academic colleagues and administrative staff in the Program, School and University.

External: Academic and professional community of Film Making in Cyprus and Abroad.

The position involves the following duties:

- to undertake teaching activities on various course units, such as, Documentary Filmmaking, Film History, Audio-Visual Production and Cinematography, as well as, academic advising of students regarding curriculum and group assignment requirements.
- to contribute to developing and consolidating the program;
- to develop course or enhance teaching material as necessary;
- to support and enhance the research culture of the program;
- to be actively involved in master thesis supervision;
- to represent the program at seminars and conferences if necessary;
- to enhance teaching innovation;
- to undertake administrative duties are required;
- expected to travel for promoting and marketing purposes;
- to coordinate the participation to potential National and International Film Festivals.

PERSONAL SPECIFICATION ATTRIBUTES

	Lecturer
A terminal PhD degree in Film and Media Studies or on a cognate area from an accredited University	Essential
PhD completed as PaR (Practice as Research)	Desirable
Previous University or College level teaching experience	Essential
Previous professional experience in video production and digital Film making	Desirable
Ability to teach in English	Essential
Actively involved in research in the field	Desirable
Ability to coordinate the participation to potential National and International Film Festivals.	Essential
Be able to work in cooperation with colleagues and undertake appropriate administrative and managerial duties	Essential
Willingness to relocate and associate with the local community	Essential
Ability to contribute towards the department's teaching and research plans	Essential
Ability to develop course unites informed by own areas of expertise and research.	Desirable
Willingness for continuous personal and academic development	Essential
Actively demonstrate leadership skills	Desirable
Ability to adapt to change and be prepared to undertake a wide variety of responsibilities	Desirable



HOW TO APPLY

- Complete the application pack [click here](#).
- Curriculum Vitae – Attach your most recently updated C.V.
- Cover Letter.
- Portfolio of Publications or Screenings or Video Productions (Desirable).
- Statement of Contributions to Diversity - Statement addressing past and/or potential contributions to diversity through teaching, research, professional activity, and/or service.
- Teaching evaluations (Optional).
- 2 letters of reference are required.

Contact Information:

Ms Demetria Sofroniou by email at hrd@nup.ac.cy or by phone (+357) 26843300.

Closing Date: *10 August, 2017*

Position 3: Lecturer in Architecture and the Moving Image

ANNOUNCEMENT OF AN ACADEMIC POSITION

Lecturer in Architecture (Moving Image)

The School of Architecture, Engineering, Land and Environmental Sciences has a long term vision to expand its available programs of studies into the Arts discipline. Moving forward towards this vision the School seeks to hire a full-time faculty staff in the rank of **Lecturer in Architecture with specialisation in the Moving Image.**

This position is primarily to facilitate the interdisciplinary teaching and research requirements of the innovative Master of Arts (MA) in Digital Video Production program which aims to deliver knowledge on film-making processes, media and cinematography combining both a practice-based and a theoretical model to teaching.

POSITION REQUIREMENTS

This role is for an individual who works between Architecture and the Moving Image on a theoretical and practice based level. The nature of this position will require specialised skills related with the Moving Image. In addition, the successful candidate would be expected to take an active interdisciplinary role in the teaching of existing Architecture programs and the new MA in Digital Video Production.

The successful candidate need to possess the following:

- A terminal PhD degree in Architecture (specialised in the Moving Image) or on a cognate area from an accredited University.
- University level teaching experience with emphasis on practise-based and visual teaching methodologies.
- Demonstrated commitment to professional development.
- Impeccable integrity and work ethic; ability to handle confidential and sensitive matters in a higher education setting.
- Excellent knowledge of the Greek and English language.

Additionally, the successful candidate will have a portfolio of architectural and moving image projects, practice-based research and teaching that examines the contributory role of the moving image in the research and practice of Architecture. The portfolio will further demonstrate conceptual strategies for the creative and innovative engagement with digital technology, and the use of cinematic techniques in architecture.

POSITION DETAILS

Position Title: Lecturer in Architecture and the Moving Image
Contacts
Internal: Academic colleagues and administrative staff in the Program, School and University.
External: Academic and professional community of Film Making in Cyprus and Abroad.
<p>The position involves the following duties:</p> <ul style="list-style-type: none"> • to undertake teaching activities on various course units, such as, History and the Theory of the Moving Image, as well as, academic advising of students regarding curriculum and group assignment requirements. • to bring together Film and Architecture and explore the intersections of the two disciplines; • to contribute to developing and consolidating the program; • to develop course or enhance teaching material as necessary; • to support and enhance the research culture of the program; • to be actively involved in master thesis supervision; • to represent the program at seminars and conferences if necessary; • to enhance teaching innovation; • to undertake administrative duties are required; • expected to travel for promoting and marketing purposes. • to coordinate the participation to potential National and International Film Festivals.

PERSONAL SPECIFICATION ATTRIBUTES

	Lecturer
A terminal PhD degree in Architecture (specialized in the Moving Image) or on a cognate area from an accredited University	Essential
PhD completed as PaR (Practice as Research)	Desirable
Ability to teach interdisciplinary subjects (such as, hands on workshops on film and architecture, the use of video in architectural design studio, etc.)	Essential
Experience in planning, leading and organizing academic events, exhibitions, workshops (on architecture and the moving image), conferences, etc.	Desirable
Ability to teach in English	Essential
Be actively involved in research in the field	Desirable

Be able to work in cooperation with colleagues and undertake appropriate administrative and managerial duties	Essential
Willingness to relocate and associate with the local community	Essential
Ability to contribute towards the department's teaching and research plans	Essential
Ability to develop course unites informed by own areas of expertise and research.	Desirable
Willingness for continuous personal and academic development	Essential
Actively demonstrate leadership skills	Desirable
Ability to adapt to change and be prepared to undertake a wide variety of responsibilities	Desirable

HOW TO APPLY

- Complete the application pack [click here](#).
- Curriculum Vitae – Attach your most recently updated C.V.
- Cover Letter.
- Portfolio of Publications or Screenings or Video Productions (Desirable).
- Statement of Contributions to Diversity - Statement addressing past and/or potential contributions to diversity through teaching, research, professional activity, and/or service.
- Teaching evaluations (Optional).
- 2 letters of reference are required.

Contact Information:

Ms Demetria Sofroniou by email at hrd@nup.ac.cy or by phone (+357) 26843300.

Closing Date: 10 August, 2017

A.4. ELECTIVE COURSES

Additional Elective Courses

Course Title	Contemporary Film: a theory, a history, a flood				
Course Code	DVP309				
Course Type	Elective				
Level	Postgraduate				
Year / Semester	Semester 1				
Teacher's Name	Charalambos Chr. Charalambous				
ECTS	5	Lectures / week	2	Screenings - Tutoring / week	1
Course Purpose and Objectives	To introduce exemplary contemporary films that challenge the theoretical paradigms of classical narrative cinema.				
Learning Outcomes	<p>By the end of the course, the students should be able to:</p> <ol style="list-style-type: none"> 1. Critically view and discuss contemporary examples (post-1999) of film-making, that require a re-assessment of conventional paradigms of film theory due to their unique characteristics. 2. Engage with film history in a manner that draws analogies between the era of classical studio production and recent cinematic production. 3. Understand ways of theorizing and critically discussing films based on their historical, ideological and political context. 4. Adapt seminal writings on film theory in order to apply new theoretical perspectives on films screened during the course. 5. Develop creative thinking skills through the process of screening and talking about film. Clearly communicate ideas to a group of students and engage in constructive discussion with their peers. 6. Write in an academic style about technology, cinema, society as the context of key questions concerning film theory/aesthetics. 				
Prerequisites	None	Required	None		
Course Content	Contemporary Film: a history, a theory, a flood, is a course that relies exclusively on contemporary (post-1999) filmic examples to introduce a theoretical-ideological counterpoint to traditional film theories. The film screenings will be succeeded by lectures, introducing the aesthetic and				

	<p>theoretical paradigms of classical narrative cinema. Students are guided (through group discussion) to critically reflect on the films, in relation to historical-ideological-technological context, thus, reevaluating the theory and philosophy of the moving image.</p> <p>In the duration of this course, students will produce a short presentation that demonstrates their ability to understand and critically reflect on film theory and aesthetics, based on textual analysis and observations that discuss the context of film and film-making.</p> <p>Students will produce an academic piece of writing that comparatively discusses an example of classical narrative cinema and a contemporary film (or other artistic form that uses the moving image as its main mode of representation) in a manner that, seminal pieces of writing on film theory are critically applied and adapted, to explain new phenomena in relation to the moving image as a representational medium.</p>
Teaching Methodology	Lectures; Screenings; Group Discussion; Writing
Bibliography	<p>Recommended Readings:</p> <ol style="list-style-type: none"> 1. Allen, Richard and Murray Smith, <i>Film Theory and Philosophy</i>, Oxford: Oxford University Press, 1997. 2. Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. 9th ed. New York: McGraw - Hill, 2010. 3. Corrigan, Timothy, and Patricia White. <i>The Film Experience: An Introduction</i>. Boston: Bedford/St. Martin's, 2004. 4. Easthope, Antony, <i>Contemporary Film Theory (Longman Critical Readers)</i>, London: Routledge, 1993. 5. Mast, Gerald and Marshall Cohen, <i>Film Theory and Criticism (5th edition)</i>, Oxford: Oxford University Press, 2004. 6. Stam, Robert, <i>Film Theory: An Introduction</i>, Blackwell, MA: Blackwell, 2000.
Assessment	<p>Short Presentation: 20%</p> <p>Presentation that critically employs film history-theory-aesthetics to engage with a short film, on the basis of textual analysis and / or observations informed by the context of the film and film-making.</p> <p>Critical Writing: 50%</p>

	<p>Long academic essay that comparatively discusses a classic and contemporary film examples in a manner that engages film theory and ideology.</p> <p>For this course attendance at Film Screenings and Lectures, along with participation at Group Discussions, account for 30% of the Final Grade.</p>
Language	English

Course Title	Architectures of Cinematic Time				
Course Code	DVP313				
Course Type	Elective				
Level	Postgraduate				
Year / Semester	Semester 2				
Teacher's Name	Prof. Solon Xenopoulos (Coordinator) and Popi Iacovou				
ECTS	5	Lectures / week	1	Laboratories / week	2
Course Purpose and Objectives	The objectives of this course are to develop students' understanding of the concept of time in the filmic construction and perception of spatial narratives.				
Learning Outcomes	<p>By the end of this course, the students should be able to:</p> <ol style="list-style-type: none"> 1. Analyze various narrative techniques and methods used in films for the construction of cinematic space based on different notions of time (real, fictional, memory, etc.). 2. Apply interdisciplinary knowledge on the way time is used as a narrative device in architecture, film, industrial design, literature, music, painting and sculpture to their own filmmaking process. 3. Develop creative conceptual skills and abstract thinking for constructing spatial narratives through the use of film. 4. Stage and frame space in ways that contribute to the effective communication of a theme or narrative through the creation of certain atmospheres, emotions, aesthetics, scale etc. 5. Develop filmic strategies that explore the relationship between body and space through camera movement. 6. Create cinematic spaces that communicate effectively a theme or narrative by using various filmic experimental techniques. 				
Prerequisites	None	Required	None		

Course Content	The essence of the specific course is to study both theoretically and practically, the concept of TIME in SPACE and its function as one of the most valuable factors in film and architecture. Students will be exposed to a multidisciplinary discussion on the role of time in the construction of spatial narratives. This will enable them to develop conceptual and practical skills for designing and staging cinematic spaces in ways that effectively communicate messages, themes and narratives in a number of filmic and architectural genres (experimental film, architectural design and representation, real estate advertisement, etc.). By creating links between film and architecture, the course aims to provide students with the knowledge of designing as well as capturing space on screen.
Teaching Methodology	Face to face tutorials, group presentations, lectures, conceptual approach to design issues, invited speakers.
Bibliography	<p>Recommended Readings:</p> <ol style="list-style-type: none"> 1. "Memory and experience of space", Editor: Stavros Stavrides, Alexandra Editions, Athens 2006. 2. "Einstein-Picasso. Space, Time and the Beauty that causes Havoc" Arthur Miller, 2001 Greek edition : Travlos editions, Athens 2002. 3. "Sculpting in Time" Andrey Tarkovsky, the Bodley Head, London 1986. 4. "The medium is the message", Marshall McLuhan 5. "Understanding Media the Extensions of Man", Marshall McLuhan. 6. "Illuminations" Walter Benjamin, Fontana 1979/ Collins 1982. 7. "Ways of Seeing", John Berger, Penguin Books 1983. 8. "Dada Art and Anti-Art", Hans Richter, Thames and Hudson, 1987
Assessment	<p>Evaluation is primarily based on an experimental film project.</p> <p>Midterm Project Submission (40%)</p> <p>Submit a one-minute video that explores themes and concepts discussed in lectures.</p> <p>Final Project Presentation and Submission (50%)</p> <p>Each student is required to produce a short experimental video (1-15 minutes?). Presentations and screenings will occur at the end of the semester.</p> <p>Class attendance and Participation (10%)</p>
Language	English

Enhancement of Existing Elective Course related to Informatics

Course Title	Internet Strategies & Multimedia Fundamentals				
Course Code	DVP314				
Course Type	Elective				
Level	Postgraduate				
Year / Semester	Semester 2				
Teacher's Name	Jason Georgiades (Coordinator) and Klitos Christodoulou				
ECTS	5	Lectures / week	1	Laboratories / week	2
Course Purpose and Objectives	The objectives of this course are to give the student practical knowledge and skills in how to negotiate and succeed in the internet video landscape. In addition, students will understand the theory behind fundamental processing tasks including image/video enhancement, recovery, and compression and how to perform these key processing tasks in practice using state-of-the-art techniques and tools.				
Learning Outcomes	<p>By the end of the course, the students should be able to:</p> <ol style="list-style-type: none"> 1. Evaluate how social media and marketing works. 2. Investigate and breakdown different techniques or methods used when making video clips for the Internet. 3. Generate effective media strategies for producing a successful online video. 4. Analyze effective models and approaches toward the process of making an online video. 5. Develop practical creative thinking skills developed through the process of creating or producing an online video. 6. Develop the proper vocabulary used when creating an online video. 7. Communicate ideas within a group setting to explain producing choices. 8. Employ effective demonstration of making an online video. 9. Demonstrate a clear understanding of Internet video strategies. 10. Create compelling or effective Internet video clips. 				

	<p>For the second part of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Understand the fundamentals of image and video processing. 2. To understand the fundamental mathematical framework used to describe and analyze images and videos as two- and three-dimensional signals in the spatial, spatio-temporal, and frequency domains. 3. To understand the theory behind fundamental processing tasks including image/video enhancement, recovery, and compression - but you will also learn how to perform these key processing tasks in practice using state-of-the-art techniques and tools. 		
Prerequisites	None	Required	None
Course Content	<p>Internet Video Strategies & Multimedia Fundamentals introduces the student to advanced applied techniques associated with producing videos exclusively for the internet. Strategies and methods used to create these videos can be very different from producing videos for other outlets such as theatrical or standard models of production. Emphasis is on new forms or models of using videos for the purposes of career development, audience development, personal branding and new distribution and marketing models. We introduce the concepts of “trans-media” or “cross-media” and the future of the film and digital video landscape. Emphasis is also placed on analysing how current practitioners in other areas of the art world such as music or media creation are using these new methods to create successful independent careers. This analysis is the fundamental basis for the mid-term and final projects.</p> <p>For the second part of this course emphasis is given on understanding the theory behind fundamental processing tasks including image/video enhancement, recovery, and compression. Students will also learn how to perform these key processing tasks in practice using state-of-the-art techniques and tools.</p>		
Teaching Methodology	Series of face-to-face lectures and laboratory sessions		
Bibliography	<p>Recommended Readings:</p> <ol style="list-style-type: none"> 1. Reiss, Jon. 2009. Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era. Hybrid Cinema; Reprint. 2. Kirsner, Scott. 2009. Fans, Friends and Followers: Building an Audience and a Creative Career in the Digital Age. CreateSpace Independent Publishing Platform; Reprint. 3. Godin, Scott. 2009. Purple Cow: Transform Your Business by Being Remarkable. Portfolio; New Edition. 		

	<p>4. Vaynerchuk, Gary. 2009. Crush it!: Why Now is the Time to Cash in on Your Passion. Harper Studio; First Edition.</p> <p>For the second part of this course:</p> <ol style="list-style-type: none"> 1. Reiss, Jon. 2009. Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era. Hybrid Cinema; Reprint. 2. Trussell, H. Joel, and Michael J. Vrhel. Fundamentals of digital imaging. Cambridge University Press, 2008.
Assessment	<p>Internet Video Strategies & Multimedia Fundamentals is a lecture based course enhanced with laboratory sessions that requires the student to produce three (3) assignments and one final presentation:</p> <p>Homework (60%):</p> <ol style="list-style-type: none"> 1) Internet project goals essay: No longer than one page that address the following questions: What is your strategy for using the Internet to market your film and how or why this is important to the success of the project? Discuss how you can maintain, grow and connect with your audience using social media strategies discussed in class (20%). 2) Start a Twitter or Facebook page for your thesis video project. If you don't have a thesis video idea, create a page for a similar project or topic of interest (20%). 3) Employ Matlab or R programming language to illustrate some of the elementary, key concepts in modern image/video processing tasks and pattern recognition (20%). <p>Final Presentation (30%):</p> <p>Each student is required to research one filmmaker or artist working in new methods of audience connection (fan development) and prepare a presentation on how that person connects, maintains and grows his or her audience using social media or internet marketing strategies. Presentations will occur at the end of the semester.</p> <p>Class attendance and participation (10%)</p>
Language	English

A.5. LIST OF BIBLIOGRAPHY (with Proof of Order/Purchase)

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ΠΑΡΑΓΓΕΛΙΑ

13/06/2017

ΚΩΔΙΚΟΣ	ΤΙΤΛΟΣ	ΠΟΣΟΤΗΤΑ	ΤΙΜΗ / ΑΝΤΙΤΥΠΟ	ΑΞΙΑ (ΕΥΡΩ)
9780240811581	Hurbis-Cherrier, Mick. 2011. Voice & Vision: A Creative Approach to Narrative Film and DV Production. Focal Press; 2 nd Edition.	1	53.00	53.00
9780240807799	Block, Bruce. 2007. The Visual Story: Creative the Visual Structure of Film, TV and Digital Media. Focal Press; 2 nd Edition.	1	35.00	35.00
9780571211258	Mackendrick, Alexander. 2005. On Film-Making: An Introduction to the Craft of the Director. Farrar, Straus and Giroux; 1 st Edition.	1	23.00	23.00
9780714848631	Shore, Stephen. 2008. American Surfaces. Phaidon Press Inc; 1 st Edition.	1	28.00	28.00
9780073535104	Bordewell, David and Kristen Thompson. 2012. Film Art: An Introduction. McGraw-Hill Education; 10 th Edition.	1	135.00	135.00
9781615930906	Chandler, Gael. 2012. Cut by Cut: Editing Your Film or Video. Michael Wiese Productions; 2 nd Edition.	1	30.00	30.00
9781879505629	Murch, Walter. 2001. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press; 2 nd Edition.	1	18.00	18.00
9780385339032	Field, Syd. 2005. Screenplay: The Foundations of Screenwriting. Delta Press. Revised.	1	18.00	18.00
9781935247104	Writing, Formatting, and Selling Your Script. Silman-James Press; 6th Edition.	1	30.00	30.00
9780240807799	Block, Bruce. 2007. The Visual Story: Creative the Visual Structure of Film, TV and Digital Media. Focal Press; 2nd Edition.	1	35.00	35.00
9780571211258	Mackendrick, Alexander. 2005. On Film-Making: An Introduction to the Craft of the Director. Farrar, Straus and Giroux; 1st Edition.	1	23.00	23.00
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9780073535104	Bordewell, David and Kristen Thompson. 2012. Film Art: An Introduction. McGraw-Hill Education; 10th Edition.	1	135.00	135.00
9781597113038	Shore, Stephen. 2015. Uncommon Places: The Complete Works. Aperture; Revised Edition.	1	69.00	69.00
9780870705274	Szarkowski, John. 2007. The Photographer's Eye. The Museum of Modern Art; Reprinted Edition.	1	99.00	99.00
9780143037248	Solnit, Rebecca. 2006. A Field Guide to Getting Lost. Penguin Books Reprint Edition.	1	20.00	20.00
9780240823966	Ramey, Kathryn. 2015. Experimental Filmmaking: Break the Machine. Focal Press; 1st edition.	1	50.00	50.00
9781903364567	O'Pray, Michael. 2005. Avant-Garde Film: Forms, Themes and Passions (Short Cuts). Wallflower Press.	1	19.00	19.00
9781844574360	Rees, A.L. 2011. A History of Experimental Film and Video. British Film Institute; 2nd Edition.	1	29.00	29.00
9780982576205	Reiss, Jon. 2009. Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era. Hybrid Cinema; Reprint.	1	99.00	99.00
9780982576205	and a Creative Career in the Digital Age. CreateSpace Independent Publishing Platform; Reprint.	1	19.00	19.00
9781591843177	Godin, Scott. 2009. Purple Cow: Transform Your Business by Being Remarkable. Portfolio; New Edition.	1	27.00	27.00
9780061914171	Vaynerchuk, Gary. 2009. Crush it!: Why Now is the Time to Cash in on Your Passion. Harper Studio; First Edition.	1	27.00	27.00
9780195078985	Barnouw, Erik. 1993. Documentary: A Hisotry of the Non Fiction Film. Oxford University Press; 2nd Revised Edition.	1	17.00	17.00
			ΣΥΝΟΛΟ:	1066.00



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Account No.							
IBAN							
BIC							
INVOICE							
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				DETAILS	Sales Invoice		
				Tel. 1	26843322		
Contact Name ΧΡΙΣΤΟΣ ΠΑΝΑΓΗ							
CODE	DESCRIPTION	QTY	UNIT PRICE	PRICE INCL. VAT	VALUE	VAT	TOTAL VALUE
9780240811581	VOICE VISION: A CREATIVE APPROACH TO NARRATIVE FILM AND DV PRODUCTION	1	50.48	53.00	50.48	5%	53.00
9780240807799	THE VISUAL STORY: CREATING THE VISUAL STRUCTURE OF FILM TV AND DIGITAL MEDIA	1	33.33	35.00	33.33	5%	35.00
9780571211258	ON FILM-MAKING: AN INTRODUCTION TO THE CRAFT OF THE DIRECTOR	1	21.90	23.00	21.90	5%	23.00
9781879505629	IN THE BLINK OF AN EYE: A PERSPECTIVE ON FILM EDITING	1	17.14	18.00	17.14	5%	18.00
9780385339032	SCREENPLAY: THE FOUNDATIONS OF SCREENWRITING	1	17.14	18.00	17.14	5%	18.00
9781935247104	THE SCREENWRITERS BIBLE: A COMPLETE GUIDE TO WRITING FORMATTING AND SELLING YOUR SCRIPT	1	28.57	30.00	28.57	5%	30.00
9780240807799	THE VISUAL STORY: CREATING THE VISUAL STRUCTURE OF FILM TV AND DIGITAL MEDIA	1	33.33	35.00	33.33	5%	35.00
9780571211258	ON FILM-MAKING: AN INTRODUCTION TO THE CRAFT OF THE DIRECTOR	1	21.90	23.00	21.90	5%	23.00
9781597113038	STEPHEN SHORE: UNCOMMON PLACES: THE COMPLETE WORKS	1	65.71	69.00	65.71	5%	69.00
9780240823966	EXPERIMENTAL FILMMAKING : BREAK THE MACHINE	1	47.62	50.00	47.62	5%	50.00
9780061914171	RUSH IT! : WHY NOW IS THE TIME TO CASH IN ON YOUR PASSION	1	25.71	27.00	25.71	5%	27.00
9780195078985	DOCUMENTARY : A HISTORY OF THE NON-FICTION FILM	1	16.19	17.00	16.19	5%	17.00
9780253222802	INTRODUCTION TO DOCUMENTARY	1	25.71	27.00	25.71	5%	27.00
9780631206545	FILM THEORY : AN INTRODUCTION	1	37.14	39.00	37.14	5%	39.00
9780195365627	FILM THEORY AND CRITICISM	1	90.48	95.00	90.48	5%	95.00
9780520242272	WHAT IS CINEMA? : VOLUME I	1	30.48	32.00	30.48	5%	32.00
9780292776241	SCULPTING IN TIME : REFLECTIONS ON THE CINEMA	1	30.48	32.00	30.48	5%	32.00



9781472512804 CINEMA II : THE TIME-IMAGE 1 20.95 22.00 20.95 5% 22.00

Aging Analysis		VAT Analysis			Invoice Summary	
		VAT	Stock Value	VAT Amount	Original Value	Goods Value
0 - 30	2574.73	5%	614.26	30.74	614.26	614.26
31 - 60						
61 - 90						
91 - 120						
120 +						
					VAT VALUE	30.74
					TOTAL	645.00

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PERIZITITO CYPRUS LTD.		
Address		
KENTAYPOY 42	Telephone	22349937
ΑΓΛΑΝΤΖΙΑ ,2113 ΛΕΥΚΩΣΙΑ	Fax	22349938
VAT Registration No. : 10285811J	E-mail	perizititocyprus@gmail.com
T.I.C 12285811L	Web Page	www.perizitito.com.cy
BANK DETAILS		
Account Name		
Account No.		
IBAN		
BIC		

INVOICE

LEGAL INVOICE

ΠΑΝΕΠΙΣΤΗΜΙΟ ΝΕΑΠΟΛΙΣ ΠΑΦΟΥ	DOCUMENT REFERENCE	IN10007388
ΔΑΝΑΗΣ 2	DOCUMENT DATE	14/07/2017
8042, ΠΑΦΟΣ	PAGE NUMBER	1/1
	ACCOUNT CODE	122104
	BALANCE AS AT	14/07/2017 15:41:57 3185.73
	METHOD OF PAYMENT	Credit/Πίστωση
	DETAILS	Sales Invoice
	Tel. 1	26843322
Contact Name ΧΡΙΣΤΟΣ ΠΑΝΑΓΗ		

CODE	DESCRIPTION	QTY	UNIT PRICE	PRICE INCL. VAT	VALUE	VAT	TOTAL VALUE
9780073535104	FILM ART: AN INTRODUCTION	1	157.14	165.00	157.14	5%	165.00
9781615830906	CUT BY CUT : EDITING YOUR FILM OR VIDEO	1	28.57	30.00	28.57	5%	30.00
9780073535104	FILM ART: AN INTRODUCTION	1	157.14	165.00	157.14	5%	165.00
9780143037248	A FIELD GUIDE TO GETTING LOST	1	19.05	20.00	19.05	5%	20.00
9781844574380	A HISTORY OF EXPERIMENTAL FILM AND VIDEO	1	27.62	29.00	27.62	5%	29.00
9781442100749	FANS FRIENDS AND FOLLOWERS: BUILDING AN AUDIENCE AND A CREATIVE CAREER IN THE DIGITAL AGE	1	15.24	16.00	15.24	5%	16.00
9780195182705	DOCUMENTARY FILM: A VERY SHORT INTRODUCTION	1	11.43	12.00	11.43	5%	12.00
9780333741177	DOCUMENTARY SCREENS: NONFICTION FILM AND TELEVISION	1	33.33	35.00	33.33	5%	35.00
9780306805417	FILM AS FILM: UNDERSTANDING AND JUDGING MOVIES	1	14.29	15.00	14.29	5%	15.00
9780156309202	FILM FORM: ESSAYS IN FILM THEORY	1	27.62	29.00	27.62	5%	29.00
9780240521855	TECHNIQUE OF FILM EDITING	1	42.86	45.00	42.86	5%	45.00
9780826477057	CINEMA 1 : THE MOVEMENT IMAGE	1	47.62	50.00	47.62	5%	50.00

Aging Analysis	VAT Analysis			Invoice Summary	
	VAT	Stock Value	VAT Amount	Original Value	Goods Value
0 - 30	3185.73	5%	581.91	29.09	
31 - 60				581.91	581.91
61 - 90					
91 - 120					
120 +					
				VAT VALUE	29.09
				TOTAL	611.00



PERIZITITO CYPRUS LTD.	
Address	
KENTAYPOY 42	Telephone 22349937
ΑΓΛΑΝΤΖΙΑ ,2113 ΛΕΥΚΩΣΙΑ	Fax 22349938
VAT Registration No. : 10285811J	E-mail perizititocyprus@gmail.com
T.I.C 12285811L	Web Page www.perizitito.com.cy
BANK DETAILS	
Account Name	
Account No.	
IBAN	
BIC	

INVOICE

ΠΑΝΕΠΙΣΤΗΜΙΟ ΝΕΑΠΟΛΙΣ ΠΑΦΟΥ		LEGAL INVOICE	
ΔΑΝΑΗΣ 2	DOCUMENT REFERENCE	IN10007402	
8042, ΠΑΦΟΣ	DOCUMENT DATE	17/07/2017	
	PAGE NUMBER	1/1	
	ACCOUNT CODE	122104	
	BALANCE AS AT	17/07/2017 10:47:49	4098.19
	METHOD OF PAYMENT	Credit/Πίστωση	
DETAILS		Sales Invoice	
Tel. 1 26843322			
Contact Name ΧΡΙΣΤΟΣ ΠΑΝΑΓΗ			

CODE	DESCRIPTION	QTY	UNIT PRICE	PRICE INCL. VAT	VALUE	VAT	TOTAL VALUE
9780714848631	AMERICAN SURFACES	1	26.67	28.00	26.67	5%	28.00
9780714848631	AMERICAN SURFACES	1	26.67	28.00	26.67	5%	28.00
9780870705274	THE PHOTOGRAPHERS EYE	1	94.29	99.00	94.29	5%	99.00
9781903384567	AVANT-GARDE FILM: FORMS THEMES AND PASSIONS	1	18.10	19.00	18.10	5%	19.00
9780982576205	THINK OUTSIDE THE BOX OFFICE: THE ULTIMATE GUIDE TO FILM DISTRIBUTION AND MARKETING FOR THE DIGITAL	1	94.29	99.00	94.29	5%	99.00
9780851707976	LIES DAMN LIES AND DOCUMENTARIES	1	37.14	39.00	37.14	5%	39.00
9781908678036	MOVING PEOPLE MOVING IMAGES: CINEMA AND TRAFFICKING IN THE NEW EUROPE	1	27.62	29.00	27.62	5%	29.00
9780851702803	LIFE TO THOSE SHADOWS	1	94.29	99.00	94.29	5%	99.00
9780525471813	FILM MONTAGE OF THEO	1	56.19	59.00	56.19	5%	59.00
9780520275126	KILLER TAPES AND SHATTERED SCREENS: VIDEO SPECTATORSHIP FROM VHS TO FILE SHARING	1	37.14	39.00	37.14	5%	39.00
9780674961968	THE WORLD VIEWED: REFLECTIONS ON THE ONTOLOGY OF FILM ENLARGED EDITION	1	151.43	159.00	151.43	5%	159.00
9781591843177	PURPLE COW: TRANSFORM YOUR BUSINESS BY BEING REMARKABLE	1	25.71	27.00	25.71	5%	27.00

Aging Analysis	VAT Analysis			Invoice Summary	
	VAT	Stock Value	VAT Amount	Original Value	Goods Value
0 - 30	3917.19	5%	689.54	34.46	
31 - 60	181.00				
61 - 90					
91 - 120					
120 +					
				VAT VALUE	34.46
				TOTAL	724.00

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A.6. FEASIBILITY STUDY & FINANCIAL PROJECTIONS

Case Scenario 10 Students

MA in DVP

Masters of Arts

Digital Video Production

All Amounts in Euro

Expected Revenues

Students

Tuition Fees

12,000

Semester 1

Semester 2

Semester 3

Total
First
Round

10

10

25

Total Revenues

40,000

40,000

100,000

180,000

Expected Expenses

Direct Expenses

Salaries

Program Coordinator (1)

Lecturers (2)

Guest Staff (2)

Total expected Salaries

Direct Marketing Expense

Net Direct Contribution/ (loss)

40,000

25,000

3,500

20,000

25,000

3,500

48,500

10,000

-18,500

20,000

25,000

3,500

48,500

5,000

-13,500

20,000

25,000

3,500

48,500

10,000

41,500

60,000

75,000

10,500

145,500

25,000

9,500



Overhead Expenses

Social Insurance Costs	12%	5,820	5,820	5,820	17,460
Administration Staff Cost allocation	150	750	750	1,875	3,375
Admissions Exps	30	300	300	750	1,350
Programme secretary Salary	2,203	1,102	1,102	1,102	3,305
Library Expense	70	350	350	875	1,575
Telephone	30	300	300	750	1,350
Stationary	20	200	200	500	900
Overall Marketing Cost Allocation	200	2000	2000	5000	9,000
Total Overhead cost		10,822	10,822	16,672	38,315
Total Program Contribution		-29,322	-24,322	24,828	-28,815