DRAFT SYLLABUS

NEW YORK UNIVERSITY
LEONARD STERN SCHOOL OF BUSINESS
MARKETING DEPARTMENT

SPRING 2005       C55.0049.001 Monday 3:30- 4:45     Classroom UC61
C55.0049.002    Monday 5:00-6:15      Classroom UC61

THE BUSINESS OF PRODUCING IN ENTERTAINMENT & MEDIA
PROFESSOR SHARON BADAL   FILM & TELEVISION DEPARTMENT
TISCH SCHOOL OF THE ARTS
PROFESSOR AL LIEBERMAN, MARKETING DEPARTMENT
EXECUTIVE DIRECTOR: EMT PROGRAM, STERN SCHOOL OF BUSINESS

TELEPHONE: 998.0548
FAX: 995.4006
Email: alieberm@stern.nyu.edu
Office KMEC, Rm 7-64       sharon.badal@nyu.edu
Office Hours: Tuesday, 12:00 – 4:00 PM            Mailbox in 721 Broadway, 9th Floor
Or by appointment

COURSE BACKGROUND:
This is a specialized EMT course within the Entrepreneurship Center designed to provide students with a framework for understanding the dynamics of producing (as a business profession) a finished creative product in the entertainment & media industries, developing a business model, and generating an income stream to repay and provide investors with a profit.

The course is designed to educate the student in the process of feature film and long form television production from the initial concept of the story, through script development to completion of the project. The course will cover the most important steps in the production of an independent film, a studio project, a network TV or cable show, a radio program, a Broadway production and an advertising television commercial. The course will explore all the elements a producer must know, understand and eventually become skilled through mastery of development, including script selection, finance, budgeting, timetable development, team building, talent selection, salesmanship, contract and union negotiation, regulations, technology and other relevant core competencies.

COURSE OBJECTIVES
To provide students with a framework through lectures, case studies, and readings of articles and selected chapters of relevant texts of the critical problems and opportunities facing the contemporary producer, both specialized and generalist.

To learn the basic concepts, terms, principles that apply to the role of producer in the entertainment & media industries.

To analyze the activities of the producer within the specific job functions that are required to effectively, and efficiently complete a project.
To build a body of knowledge and information through understanding the various disciplines that cut across all the competencies required for the producer to effectively function as a key member and in most cases, the leader of the creative and business team, assembled to complete a project.

COURSE REQUIREMENTS

Class participation will be extremely important, since much of the study of the role of the producer will be obtained from specific lectures, articles, assignments, video clips, some selected texts, and experienced guest speakers.

GRADING

The class will be graded on the following basis:

- Class Participation: 25%
- Treatment/Pitch Proposal/Presentation: 45%
- Final Exam: 30%

Instructor Policies:

Lateness:
Late assignments are not accepted. If you miss any assignment deadlines, i.e., at the start of a class period or on the due date, you forfeit a grade on that assignment. Absences/tardiness will lower your class participation grade significantly.

Class Preparation:

Topics for each lecture are identified in the syllabus. It is critical that you do the assigned reading for the week in advance of the lecture since that session will build on the reading material. There is a case study for some of the lectures. It is recommended that when you are preparing for the class, read the assigned chapter(s) from the text.

Class Participation:

You will be evaluated on class participation by both the professor and lecturers. It is pertinent we learn your names for fair grading and interpersonal interaction. Do be sure to complete the information sheet. Please contribute to class sessions – not just talk, and be ready to disagree with others and develop your own position, and engage others (rather than just the professor) in lively discussion.

In a good class session, the majority of the learning comes from each participant attempting to understand the issues, limitation of theory, case problems, alternatives, etc. If successful, your increased insights and understanding will come from within and from your interactions with one another rather than from the instructor. Please continue with the reading assignments as scheduled regardless of whether the class activities at times fall behind schedule.

TEXT REQUIRED

WHAT A PRODUCER DOES by BUCK HOUGHTON, PUBLISHED by SILLMAN-JAMES
### THE BUSINESS OF PRODUCING: Entertainment & Media

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jan 24</td>
<td>INTRODUCTION TO PRODUCING: FRAMEWORK</td>
</tr>
</tbody>
</table>

Al Lieberman & Sharon Badal

**WHO IS THE PRODUCER: WHAT ARE THE PRODUCER’S RESPONSIBILITIES: WHY IS THE ROLE IMPORTANT?**  
The Role of the Producer  
The Structure of the Industry  
The Players Today  
Timelines and Windows

The producer is the consummate entrepreneur for the entertainment and media industries. He/she is the business person who **initiates finding** the creative concept, assembles the creative team, and **arranges the financing** to transform the concept into a finished retail product. The producer is often responsible for finding distribution, guiding marketing, licensing ancillary rights and needs all the skills required to develop the product into a revenue producing enterprise. A producer is very often ultimately responsible for the budget, timetable, obtaining production insurance, non-performance (or arranging for a completion bond) as well as managing the legal issues surrounding the products development.

It is the producer who usually sets up the production company when a start-up entity is required or heads the executive team when a new product is being developed by a major film studio, cable operator, radio or television network, record label, “Broadway” Theatrical company, or advertising agency. In the new technology environment, it is often an entrepreneur with producing skills who initiates the partnership or enterprise which gives birth to an interactive media company, web-site, software or game development company. As we cannot cover all of these various permutations of the entrepreneurial producer; we will focus on feature film, radio and dramatic long form TV programming (TV Movies and Miniseries), and advertising via commercials. We will study the similarities and differences between the job responsibilities and the career role of the producer in these various mediums. We will discuss the skills which must be developed through training and experience which help a producer to raise his odds of completing a project profitably.

<table>
<thead>
<tr>
<th>2</th>
<th>January 31</th>
<th>FILM MATH</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROFESSOR SHARON BADAL</td>
<td>Understanding and Analyzing Grosses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gross Vs. Film Rental</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Distribution Deal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Profit vs. Breakeven</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ancillary Markets</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>February 7</th>
<th>DEVELOPMENT &amp; PRE-PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROFESSOR SHARON BADAL</td>
<td>Development &amp; Pre Production</td>
</tr>
</tbody>
</table>
Adaptation, options, and clearances
Crew positions and responsibilities
Pitfalls of first time producers

February 14                          PRESIDENTS DAY HOLIDAY

4. February 21  THE BUSINESS PLAN

PROFESSOR SHARON BADAL

Creating a Business Plan for an independent film
The Art of the Pitch – written and verbal
Writing the synopsis
Funding, financing, and finding partners

February 28  THE STUDIO PROCESS

PROFESSOR SHARON BADAL (Al Lieberman substitute)

Developing the release plan and strategy
Exploring a film’s potential
The role of market research and target audience demographics
Designing the advertising and marketing campaign
Awareness vs. want-to-see, the psychology of the moviegoer

March 7  THE FILM FESTIVAL CIRCUIT

PROFESSOR SHARON BADAL

Navigating the film festival circuit
The film festival calendar, submission process, materials required
Film Festivals Events to be covered include:
US Festivals: SUNDANCE, NATPE, MAY SCREENINGS (LA), IFM
International Festivals: MIP, CANNES, TORONTO, MIPCOM, MIFED
How to make the festival work for you
How to create materials with little or no money

March 14-18  SPRING RECESS

March 21  PRODUCING for THE BROADCAST INDUSTRY

Professor Al Lieberman  TREATMENTS DUE

Network Television: Where have the audiences gone/New Networks
Television Syndication: Barter, stripping, and independent sales.
The business model for Television differs significantly from Feature films. Using case studies of very successful network mini-series and TV movies we will come to understand the economic constraints of television production and how an entrepreneurial Producer operates in a fixed cost environment.
Key discussion points will include:
Long form dramatic television versus reality and Foreign Television and Split Rights
Game show programming Return on Investment
Over the past decade Cable Television in all forms has become a major competitor to the Broadcast Networks in terms of Original production of TV movies and Miniseries and a new source of opportunity for the entrepreneurial producer. As we continue to survey the television landscape we will again use a case study to bring home the differences between producing for Cable and producing for Broadcast TV. There will be a case study for this session.

Key discussion points will include:

- Types of Cable Television, Basic, Pay and Pay per View
- Production budgets
- Advertisers and Commercials
- Production economics and budgets
- Standards and Practices, What can you show and say?
- Call Sheets
- Production Reports
- Cost reporting.

The opportunity to make mini-movies running: 30 seconds in length, or even shorter to: 15 and: 10 second ID’s is all part of the Advertising Agency producer’s career challenge. The productions can include live action, animation, talking heads, all moving type, or exquisite photography and music costing the equivalent of a low budget independent feature film. Some agency producer’s start out as art directors, some producer’s become TV commercial directors and some go on to be movie directors. We will examine the responsibilities, training, product, and disciplines required to turn out 100 or more commercials a year for major Agencies, as part of the interpretation and development of a creative team's concept for a product or service.

This session will introduce and discuss the Pitch, selling your idea, and understanding the markets in which to sell your product. We will discuss the character and methods of most of the major worldwide marketing events for Feature Films and Television productions. We will explore what they mean to a producer who is raising money for one's own productions or selling the product after completion with differing sources of financing.

When we think of the major music industry representing the bulk of a $40 Billion dollar music industry worldwide is represented by the big Four, Warner Music/EMI, SONY/Columbia Music, BMG/RCA Entertainment, Universal Music/ PolyGram. These are the major players in the development, distribution and marketing of recorded music in almost every genre with labels
specific to certain important music sub species. The producer needs to understand these new issues:

The New Paradigm: MP3/Napster ......The A&R Function....Distribution Channels....The Producer’s Function.....Radio Plays......managing Ethnic Music, Cross Overs......The power and Influence of MTV, VH1.......Film Soundtracks.....International

12/13       April 23/April 30       STUDENT PRESENTATIONS: 05 Minute
INDIVIDUAL PITCHES

14       May 9       FINAL EXAM
Producing Syllabus, Spring 2005

Contact Information: