THE CRAFT & COMMERCE OF CINEMA: THE CANNES FILM FESTIVAL 2006
B70.2313   (3.0 CREDITS)
MBA GLOBAL ENTERTAINMENT COURSE
Spring 2005

THE CRAFT & COMMERCE OF CINEMA: THE CANNES FILM FESTIVAL 2005
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The Stern School of Business, EMT Program, is offering a master class in Global Cinema to be taught at the Cannes Film Festival, 2005. This will take place primarily in Cannes, France from May 13 to May 19, 2005 (departing New York on May 12th, 2005) with two lectures before the Festival and a final assignment after a return to NY.

The course will consist of lectures in the morning from Professors and some guests from the industry on film development, financing, budgeting, supplementary revenues, distribution, foreign sales, marketing, exhibition, re-purposing, etc. We will also discuss the impact of critics, the need for joint ventures, and the impact of digital technology.

On most afternoons, we will attend panels sponsored by Variety magazine. We will have an opportunity to ask questions of producers, directors, financiers, studio executives, cinematographers, and many senior executives attached to the business.

Both during the day and in the evenings there will be continuous screenings of selected International and some American films, both Hollywood and independents. There will also be invitations to the occasional distributor and sponsors parties.

Requirements and Registrations for the Course;
Having taken or taking the survey course the Entertainment & Media Institutions B70.2119 (1.5 credits) or have previously taken B70.2341

Travel Arrangements and Costs
Total cost will be $2,000. This will cover roundtrip airfare, Delta from New York’s JFK airport to Nice airport and then back to New York, roundtrip bus from the Nice Airport to the Hotel in Juan Le Pins, the Helios Hotel for six nights (more at your own discretion), breakfast, and one special dinner at Cote d’Azur restaurants.

If students have points on British Air, or other airlines that fly to Nice, France such as American + Easy Jet, or Air France, etc, the cost will be reduced by $600 and the actual cost would then be only $1400. After the deposit of $250, the final payment will be either $1750 for those flying with the class on Delta, or $1150 if the student uses points.

Please note if you are using frequent flyer points and arrive after the Delta flight, you will need to make your own arrangements to go to the hotel from the airport.
PAYMENT SCHEDULE
In order to spread the payments for the trip we have arranged for a three-step schedule as follows to help the delay the process until the invoices must be paid:

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HOTEL
We have arranged for the Hotel Helios, a 4 stars hotel in Juan Les Pins, with double occupancy (two people per room). Those who request a single room (if they are available) will have a per night single supplement of US $50. Arrangements for room mates sharing will be made during the first class in February. Other meals lunches, dinners will be on your own.

We have selected the Hotel Helios in Juan Les Pains, a very chic South of France resort town. The hotel was selected because it has four stars, with private beach, restaurant and conference room and is one block (barely) to the train station with two stops in 10 minutes for the price of $2. in each direction to/from Cannes. The train station in Cannes is five blocks from the Croisette, the Main Boulevard where all the action takes place. Our destination or first stop will always be the Variety Village Pavilion. A substantial and suitable buffet breakfast is included every day.

DOCUMENTS NEEDED
Every student will require an up to date International Passport, a copy of which will be attached to the Waiver Form. Also required are two passport-sized pictures, which will be sent to Variety magazine so that passes will be provided. These are worn around the neck, and will identify you at all events that do not require separate tickets. Further details will be provided before departure.
Forms for waiving the Stern School of any responsibility due to student issues must be submitted with the deposit in November.

We are pleased to have as the Teaching Fellow, Nadia Leonelli, at email: nadia @manifestovision.com.
She is a working producer, a Stern MBA student, has attended several Cannes Film Festivals, and lives part of the year in Antibes (a town between Cannes and Juan Les Pins). All questions about the course or the overall logistics should be referred to her after you have been accepted into the course.

Attached is the revised syllabus (February 22, 2005)
NEW YORK UNIVERSITY
LEONARD STERN SCHOOL OF BUSINESS: EMT PROGRAM
New York & Cannes, France: SPECIALIZED DELIVERY

SPRING 2005
B70. 3031 New York & Cannes, France

THE CRAFT AND COMMERCE OF CINEMA: CANNES FILM FESTIVAL

FILM DEVELOPMENT, FINANCING, PRODUCTION, MANAGEMENT, MARKETING, DISTRIBUTION & EXHIBITION

PROFESSOR AL LIEBERMAN
EXECUTIVE DIRECTOR: ENTERTAINMENT, MEDIA & TECHNOLOGY PROGRAM
STERN SCHOOL OF BUSINESS, NYU
PROFESSOR IAN MAITLAND, EMERITUS TISCH SCHOOL OF THE ARTS, NYU

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Office KMEC, Rm. 8-77
Office Hours: Tuesday 12:00 – 4:00 PM

COURSE DESCRIPTION
This is a specialized EMT course, designed to provide students with a framework for understanding the dynamics of the global film industry including the complete process from crafting the idea for a film script, hiring or becoming a producer, financing the project, selling it to a studio or independent production company, building a team, production elements, post production including music acquisition, and the selling or distribution to a global market place.

The course will include learning about distribution and exhibition, marketing and building audience awareness, research applications, international licensing, and preparation for career in the industry. We will be invited to attend and fully participate in the panels sponsored by Variety magazine presented in their Pavilion in Cannes during the Film Festival.

The course is designed to educate the student in the process of feature 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, or a studio project, and its journey to the several world class film festivals, with the focus on the Cannes Film Festival, Cannes France, now in its 35th year. 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 (both by experienced professors and guest lecturers) on-site discussions, case studies, articles from current trade magazines and selected chapters of relevant texts of the critical problems and opportunities facing producers and film executives in general. It will be seen primarily through the eyes of those industry executives who have chosen to exhibit or participate in the Cannes Film Festival.

To learn the basic concepts, terms, principles that apply to the important roles of key players 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, selected texts, and experienced guest speakers.

COURSE DELIVERABLES

There are four team projects with an expected learning outcome that will be required from the students.
ASSIGNMENT #1: COMPANY ANALYSIS.

At the first class (February 24th, 2005), each team will be assigned one of the selected mini-majors (independent or quasi independent production/distribution) enterprises.

The assignment will require research on the background, development, history, operating methodology, relationships to US and global partners, successes and failures, innovations, technology enabling, etc.

The first assignment is in two parts

**Part A:** The teams will prepare a paper of 15-18 pages in length, plus bibliography and exhibits on the company selected. The TABLE OF CONTENTS should include the following: BACKGROUND of the company (how did it begin, was it formed or acquired, was there a specific mission, or did it just evolve?), KEY PLAYERS (the founders and senior executives only), CORE COMPETENCY (what is the company known for, is it a specific genre of film with examples, or multi media?), a list and description of some of the company’s SUCCESSFUL movies and the same for failures. Is the company US centric or focused, or are their products international as well as American? Explain. What RECOMMENDATIONS would you make for the future if you were the CEO?

The paper is due Friday March 25th by 5pm absolutely. No emails please!!

**Part B:** Power Point presentations in Class #2 (on April 8), from all teams based on the key findings of the papers in Assignment 1. Length of 18-20 minutes for each team.

Here are the companies from which we will lottery on the first class: NEW LINE (FINE LINE) SONY PICTURE CLASSICS, CASTLE ROCK, IMAGINE FILM, FOX SEARCHLIGHT, TURNER FILMS, WARNER INDEPENDENT, LIONS GATE, IFC FILMS
ASSIGNMENT # 2: THE IMPACT OF TECHNOLOGY ON ENTERTAINMENT & MEDIA.

Technological impact on entertainment and media companies has been substantial and enormous over the past several years. In order to better understand the results, we will analyze and evaluate the following:

1. Animations/ CGI – PIXAR and its use of CGI, vs. Dreamworks, Fox and Warner animation, comparison with Anime from Japan

2. The DVD Explosion – analyze the product, the technology, the new distribution, Netflix, vs Blockbuster vs. anything on the horizon, (Amazon.com?) provide a section on Video on Demand as major competition.

3. TIVO, what is the current and expected impact of this little machine, what are its newest relationships. What is happening with the Microsoft relationship, any other competition, what is the expected impact of the DVR/PVR in the new set top boxes?

4. Digital Production and delivery (to movie theatres, including independent chains such as Landmark). What are the issues from George Lucas, to costs, production time, quality, who are the players, what is the Association doing about standards, cinema vs. television, piracy impact

5. High Definition including HD-Net, examine the history, rationale, the International standards, Mark Cuban’s company, and his developments

Team assignments will be determined during the second class (April 8th, 2005).

Each team will submit a 10-12 page paper to the professor by April 29th.

We will not require a presentation on this assignment. We hope to create a class booklet with a collection of the students’ papers on TECHNOLOGY, so everyone can profit from the learning and research experience.
ASSIGNMENT # 3: DIRECTORS.

Directors are very important in the movie making process (understatement!) particularly in Europe, are usually showcased in the major Film Festivals, on occasion gain worldwide distribution, and need to be very creative about financing. They are frequently associated with independent or artistic films and rarely make Hollywood type blockbusters.

To appreciate the growth of this directorial niche, the genre they represent, the global impact, the country or ethnic cultural arena they represent, and some sense of this trend as it has ebbed and waned over the years, we will look at the following:

First choice:

SPAIN, Pedro Almodovar and Raoul Ruiz (“Klimt”)

ITALY, Bernardo Bertolucci, Federico Fellini and Roberto Benigni

FRANCE: Louis Malle, Jean Luc Godard, Jean-Pierre Jeunet (“Amelie”), Catherine Breillat (“Romance”, “Fat Girl”).


MEXICO: Alfonso Cuarón (I tu mama tambien), Alejandro González Iñárritu (“Amores Perros”)

Second Choice:

GERMANY: Lina Wermuller, Wolfgang Petersen and Tom Tykwer

DENMARK: Thomas Vinterberg and Lars Von Trier.


The third assignment is also in two parts

Part A: Each team will research and develop a 10 page paper on two of the directors (five pages each) in the country they have chosen. The paper will include each director's history, BACKGROUND, unique qualities, favorite genre, relationships with producers, American companies, international success, greatest and worst films, mentors, other influences (including wives, friends, companions), film festival competition achievements, and crossovers to other media (radio, television, internet).

This paper will be due on the day we arrive at the Film Festival, probably May 13, 2005.

Part B: On a selected class day in Cannes, each group will informally discuss their findings on the directors researched and analyzed, and provide opportunities for Q&A.
ASSIGNMENT # 4: CANNES COMPETITION FILMS AND THEIR LIFECYCLE.

As a final deliverable, each team will be assigned one of the movies in the competition. Teams will need to create a multi-page report defining the genre of the film, how it relates to similar films presented at Cannes and to past successful films of that genre, and what opportunities the Festival opened for the film both in the US and in a few major territories (whether the film was sold to any US or foreign distributor prior or during the festival). The team will need to forecast the film’s next steps depending on the success/failure of its Cannes participation. The team’s forecast will be based on the framework and learning during the classes, the information obtained from trade magazines and Industry contacts during the festival period, and benchmarking against similar films’ lifecycles. This report will be handed-in by June 1st.
SPRING 2005 SECOND CRAFT & COMMERCE OF CINEMA COURSE TIMELINE:
TWO LECTURES IN NEW YORK February/April 2005

**Thursday, FEBRUARY 24, 11:45am - 1:30 pm**
Introduction to the Course & Syllabus
Team Development
Review Deliverables and Lottery for Assignment # 1, “Company Analysis”.
Lecture: Professor Lieberman: “The Business of Film”

**Friday, MARCH 25, 2005 by 5 pm**
Assignment # 1, “Company Analysis” deadline.
(hardcopy in professor’s office or e-mail)

**Friday, APRIL 8, 12 noon - 2 pm**
Presentations and Discussion of Assignment # 1, Company Analysis
Lottery for assignment #2 and #3.
Lecture on “Film Financing & Marketing, Supplementary Revenues”

**Friday, April 29, by 5 Pm**
Assignment #2, “Technology”, deadline.
(hardcopy in professor’s office or e-mail)

**May 12th, 2005 Friday - 6 pm**
Departure from JFK to Cannes, France.
Arrive with baggage by 4:00 pm with passport, and ready to depart.

**May 13, 2005, Saturday**
9 am. Arrival in Nice, Bus to Hotel in Juan Les Pins, Check In
Breakfast or Lunch
11- 12:30 pm. Review the Week’s Program
2: 00 pm. Train from Juan Les Pins to Cannes, then walk to Variety Pavilion, get name badges for all the students.
Class dinner at Juan Les Pain restaurant hosted by Stern & Tisch professors
Deadline for Assignment #3, “The directors”.

**May 14,15, 16, 17, 18 2005, 9 am- 10 am**
Assignment #3: Informal discussions on the directors.

**10 am- 12 noon**
lectures by professors @ conference room

**12 noon - 1 pm**
Lunch Break

**Afternoon**
*Variety* Panels with senior executives of global firms moderated by Peter Bart, Editor In Chief of *Variety*.

**Wednesday, June 1, by 5:00 pm**
Assignment #4, “Cannes Competition Films and their Lifecycle,” due.
LECTURES May 13-18, 2005 10 am - 12 noon
Introduction to courses covers objectives, introduction of faculty
Commerce of Film: showing the breadth of the business side of film, television, & music.
Craft of Film: showing how films are put together, directing techniques.
Law - Copyright (intellectual property), Contracts (options, & deal memos).
Technology – Digital Technology
Producing Developing Financing, Casting, Production from principal photography.
Scripting, Editing
Producing - Budgets independent feature.
Film - Television - Music distribution, ownership, residuals, etc.
Review of the process and questions.

Variety Panel topics usually include:

CURRENT PRODUCERS REPRESENTING FILMS AT THE FESTIVAL
INDEPENDENT AND STUDIO FILM DISTRIBUTORS
FINANCING FILM & FILM FINANCIERS
ANIMATION EXPANSION
PRODUCT PLACEMENT/CONTENT & COMMERCE
ELECTRONIC GAMES & OTHER SUPPLEMENTARY INCOME STREAMS
TECHNOLOGY AND WEBSITE/INTERNET UTILIZATION
SUB-RIGHTS
GLOBAL FILM FESTIVALS
CEO SERIES