NEW YORK UNIVERSITY
LEONARD STERN SCHOOL OF BUSINESS
MARKETING DEPARTMENT BEMT MINOR SPRING 2014
MKTG-UB.0049.01 Tuesday 2:00-3:15 KMC 4-120

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

COURSE BACKGROUND:
This is a specialized EMT course within the Entertainment, Media & Technology minor 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/Attendance  15%
Oprah Case                                              15% cases to be purchased
Treatment/                                               10%
Pitch Proposal Document/  20 %
Presentation                                            25%
Final Case Denise Di Novi  15 % cases to be purchased

Total 100%

Instructor Policies:
Lateness:
Late assignments are not accepted. If you miss any assignment deadlines, i.e., at the start of a 
class period 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
CASE Reading: Denise Di Novi: Movie Producer Stanford GSB, OPRAH HBS

TEXT STRONGLY RECOMMENDED: SWIMMING UPSTREAM: By Sharon Badal, Published by 
Focal PressA lifesaving guide to short film distribution.
### Introduction to Producing: Framework

Professors Al Lieberman/ Sharon Badal

**Who is the Producer: What are the Producer's Responsibilities: Why is the Role Important?**

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.

### Film Math

**February 04**

Professor Sharon Badal

Film Math:
- Understanding and analyzing grosses and ratings
- Above the line and below the line structure
- Break-even vs. Profit

### Development & Pre-Production

**February 11**

Professor Sharon Badal

Development:
- Protecting your work
- Adaptations and options
- Rights and clearances
4. February 18  FUNDING & FINANCING

Professor Sharon Badal
Funding and Financing:
Investor Incentives
Setting up your company
The Big Five Investor questions

5. February 25  THE FILM FESTIVAL CIRCUIT

Professor Sharon Badal
The Film Festival Circuit:
The Festival Calendar
Submission process and materials you need
People who can help you

6. March 04  PRODUCING FOR THE ADVERTISING INDUSTRY

Professor Al Lieberman  OPRAH CASE DUE with discussion of Producing/acting and the OWN new Oprah Network
The opportunity to make mini-movies running :30 seconds in length, or even shorter to :15 and :10 second I D’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 director’s, some producer’s become TV commercial director’s and some go on to be movie director’s. 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.

7. March 11  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 game show programming
Cost efficient production techniques
Networks and Major Station Groups
Foreign Television and Split Rights
Return on Investment
Syndicated Television

March 17-23, 2013  SPRING RECESS

8. March 25  PRODUCING FOR THE DIGITAL MARKETING COMPANY
How to organize the team, developing storyboards, pitching the clients as part of the producing team, budgeting, pre-production, post production, understanding the importance of the brand, building the social networks utility, funding the space, creating a digital media plan.
Professor Al Lieberman
9  April 01  PRODUCING FOR LIVE THEATER (Broadway or Off Broadway)
Professor Al Lieberman
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 Touring. 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
Discussion of the Pitch Proposal – How To Develop
Denise Di Novi Case due

10  April 08  PRODUCING FOR THE CABLE INDUSTRY
Professor Al Lieberman,
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.

11  April 15  TAKING THE PITCH TO THE NEXT LEVEL
Professor Sharon Badal
Taking the pitch to the next level:
Creating a business plan
The Art of the Pitch – verbal and written

12.  April 22  PRODUCING FOR THE MUSIC INDUSTRY
Professor Al Lieberman
PITCH PROPOSAL DUE
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:
Genres...Demos...The Talent Pool...Recoupment...The Contract...The P&L Statement....Expert Support.....Creative Process....Multi-Functional approach
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
Distribute Take Home Case
STUDENT CODE OF CONDUCT

All students are expected to follow the Stern Code of Conduct (http://www.stern.nyu.edu/uc/codeofconduct). A student’s responsibilities include, but are not limited to, the following:

- A duty to acknowledge the work and efforts of others when submitting work as one’s own. Ideas, data, direct quotations, paraphrasing, creative expression, or any other incorporation of the work of others must be clearly referenced.
- A duty to exercise the utmost integrity when preparing for and completing examinations, including an obligation to report any observed violations.

STUDENTS WITH DISABILITIES

Students whose class performance may be affected due to a disability should notify the professor immediately so that arrangements can be made in consultation with the Henry and Lucy Moses Center for Students with Disabilities http://www.nyu.edu/csd/ to accommodate their needs.