NEW YORK UNIVERSITY
LEONARD STERN SCHOOL OF BUSINESS: EMT PROGRAM
New York & Cannes, France: SPECIALIZED DELIVERY

SPRING  2011
B70. 2313 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, NY

TELEPHONE: 998.0548
FAX: 995.4006
Email: alieberm@stern.nyu.edu
Office: Tisch Hall, Rm. 903
Office Hrs: 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 a career in the industry. We will be invited to attend and fully participate in the panels sponsored by Variety magazine presented in the American 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, in Cannes France and now in its 63rd 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.

In lectures, readings and meetings with significant independent film industry leaders, our students learn about the social and cultural issues presented in film from various countries. We analyze the major production and distribution patterns, the application of digital technology, down loading film, 3D growth, video on demand and piracy. We discuss the life style and social responsibility within countries as depicted in film, particularly documentary film. In deconstructing film production, finance and access to capital, is an essential topic.
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 (Friday, February 19, 2010), teams will be formed, and 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?

Here are the companies from which we will lottery on the first class:

1. THE WEINSTEIN COMPANY and MIRAMAX
2. LIONSGATE & JOHN MALONE'S OVERTURE FILM
3. SONY PICTURE CLASSICS and Samuel Goldwyn
4. FOX SEARCHLIGHT and IFC Film
5. FOCUS (UNIVERSAL/GE) and NEW LINE (before they were absorbed)

The paper is due Monday, March 22nd 2010 by 5pm. Absolutely. No emails please!!

Part B: Power Point presentations in Class #2 (on March 26, 2010), from all teams based on the key findings of the papers in Assignment 1. Length of 18-20 minutes for each team.

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.

Each team will submit a 10-12 page paper to the professor by the third class, Friday April 16, 2010.

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").

**CHINA, TAIWAN & HONG KONG**: Yimou Zhang ("Raising the Red Lantern"), Ang Lee, Kaige Chen ("Farewell My Concubine") and Wong Kar Wai.

**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.

**POLAND** & **RUSSIA**: Agnieszka Holland, Andrei Tarkovsky, Krzysztof Kieslowski, Andrzej Wajda, Krzysztof Zanussi.

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 cross-overs to other media (radio, television, internet).

This paper will be due on the day we arrive at the Film Festival, **MAY 16, 2010**.

**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, 2010.**

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**SUMMARY of DATES & DELIVERABLES**

**CLASSES AT STERN:**
Fridays, 12:00 – 2:30 PM in Room KMC 5-140

- February 19, 2010 (adjusted meeting time, 12:30 p.m. – 1:45 p.m.)
- March 26, 2010
- April 16, 2010

**DELIVERABLES:**
- 03/22/2010 Independent Film Companies Team Report Due
- 03/26/2010 Independent Film Companies Team Presentation Due
- 04/16/2010 Technology Team Papers Due
- 05/16/2010 Directors Team Papers Due
- 06/01/2010 Cannes Competition Films Team Papers Due

**PAYMENTS:**
- 11/06/2009 Deposit $250 Due
- 02/19/2010 Second Payment $1000 Due
- 03/26/2010 Third Payment $750 Due

**ROOMMATE, PASSPORT COPIES, TRAVEL ITINERARY:**
- 02/19/2010 Due

**ARRIVAL at HOTEL HELIOS, Juan Les Pins:**
- 05/15/2010 by 12 noon

**DEPARTURE from HOTEL HELIOS, Juan Les Pins:**
- 05/22/2010 by 12 noon