



Stern School of Business, EMT Program

**THE CRAFT AND COMMERCE OF CINEMA: CANNES FILM FESTIVAL**

SPRING 2016 MKTG-GB.2313 New York & Cannes, France  
New York & Cannes, France: Specialized Delivery  
Room 3-60

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Tisch Hall, Rm. 903

Office Hrs: Tuesday 12:00 – 4:00pm

**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 presented in the American Pavilion in Cannes during the Film Festival.

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, downloading 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 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 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. There are six classes at Stern, on specific Thursdays from 4:30 - 5:50pm, with the specific classroom KMC 3-60.

## **COURSE DELIVERABLES**

There are four team projects with an expected learning outcome that will be required from all students.

### **ASSIGNMENT #1: COMPANY ANALYSIS (Class #1).**

Teams will have been formed in the early December 2015 meeting. At the first class (**February 11**), each team will be assigned one of the selected mini-majors (independent or quasi independent production/distribution, specialty studios) 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 presentation should include:** 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 first assignment is in PowerPoint only.**

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

1. FOX SEARCHLIGHT( 21<sup>st</sup> Century Fox specialty division)
2. FOCUS (Universal specialty division)
3. LIONSGATE & SUMMIT (Independent - Canadian)
4. SONY PICTURES CLASSICS (SONY Entertainment specialty division - Japanese)
5. THE WEINSTEIN COMPANY (Independent – American)
6. STUDIO CANAL ( Film Division of CANAL plus - French)

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| <b>Presentations on March 03 in Alphabetical Order – CLASS #3</b> |
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## **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. Streaming Explosion – analyze the product, the technology, the new distribution, NETFLIX, Amazon Prime vs. anything on the horizon, provide a section on SVOD as major competition.
3. Google TV and Apple TV, what is the current and expected impact of these entries, 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. Social Media providing access to Content, Consumer generated Video Format, or Scripted Production, from You Tube, Hulu, Facebook, Maker Studio from Disney.
5. Impact on Film of New, Classic and Expanding - Including 3D (is it dead or dormant) 4K (ultra High Definition) Television, OTT content everywhere, and the advent of Cord Cutting and Cable bundling, HBO GO.
6. Original Scripted material from CBS Film, HBO, IFC, SUNDANCE, TRIBECA, Feature Film offerings from Basic Cable (AMC, WE, BET)

Team assignments will be determined during the second class.

**Each team will submit a 10-12 page paper to the professor on March 24 (Class #4)**

**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 the importance of International directors, to the Global Film and Independent or Art genre it has ebbed and waned over the years.

We will look at Directors who have been represented importantly at Cannes and will continue to surface, either as competitors or winners of the Palme Dor. (living or dead)

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|---------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <b>Spain</b><br>Contemporary: Pedro Almodovar<br>Classic: Luis Buñuel                 | <b>Mexico</b><br>Contemporary: Alfonso Cuaron<br>Classic: Emilio Fernandez          |
| <b>Italy</b><br>Contemporary: Bernardo Bertolucci<br>Classic: Federico Fellini        | <b>China, Taiwan, Hong Kong</b><br>Contemporary: Jia Zhangke<br>Classic: Chen Kaige |
| <b>France</b><br>Contemporary : Louis Malle or Luc Besson<br>Classic: Jean Luc Godard | <b>Sweden</b><br>Contemporary: Ruben Östlund<br>Classic: Ingmar Bergman             |
| <b>Germany</b><br>Contemporary: Michael Haneke<br>Classic: Wim Wenders                |                                                                                     |

**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).

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| <b>This paper will be due on April 28 - Class #6</b> |
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**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 15.**

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## **SUMMARY of DATES & DELIVERABLES**

### **6 CLASSES AT STERN:**

Thursdays 4:30 – 5:50pm Room KMC 3-60

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| <b>Class #1:</b> | <b>February 11</b> | <b>GLOBAL FILM FESTIVALS OVERVIEW</b><br>Emphasis on the Cannes Film Festival, Maximizing the Experience, Navigating the Festival)<br>Professors Lieberman/Craig Lecture on Worldwide Film Festivals with an emphasis on the Cannes Film Festival                                                                    |
| <b>Class #2:</b> | <b>February 25</b> | <b>STUDENT TEAM PRESENTATIONS</b><br>Independent/Specialty Film Companies                                                                                                                                                                                                                                            |
| <b>Class #3:</b> | <b>March 03</b>    | <b>GUEST SPEAKER JOHN SLOSS</b><br>President & Founder of CINETIC MEDIA Film Management                                                                                                                                                                                                                              |
| <b>Class #4:</b> | <b>March 24</b>    | <b>GUEST SPEAKER ANDREW KARPEN</b><br>CEO & Founder, Bleecker Street Media                                                                                                                                                                                                                                           |
| <b>Class #5:</b> | <b>March 31</b>    | <b>GUEST SPEAKER MICHAEL BARKER</b><br>Co-CEO, Co-Founder, Sony Pictures Classics<br>***Technology Papers due                                                                                                                                                                                                        |
| <b>Class #6:</b> | <b>April 28</b>    | <b>FINAL CLASS – PAST STUDENT GUESTS</b><br>A visit from students who have participated in the Stern Cannes Film Festival Class for their suggestions, recommendations, regarding pocket money, restaurants, film tickets, safety, clothes, major hang outs, with additional information from Film Festival experts. |

\*\*\* SPECIAL NOTE: JOHN SLOSS AND MICHAEL BARKER have graciously given of their time, knowledge and experience to speak with our Cannes class for each of the past 11 years. WE ARE ALWAYS SECOND AFTER ANY LAST MINUTE BUSINESS REQUIREMENT. **We ask for your consideration when rescheduling or cancellations occur.**

### **MILESTONE DELIVERABLES:**

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|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>February 18</b> | Submit Passport copies, Visa documentation (if applicable), and Roommates selection to Leanna Bornkamp ( <a href="mailto:lbornkam@stern.nyu.edu">lbornkam@stern.nyu.edu</a> ) |
| <b>February 25</b> | Independent Film Companies Team Presentation                                                                                                                                  |
| <b>March 31</b>    | Technology Team Papers Due                                                                                                                                                    |
| <b>April 28</b>    | Directors Team Papers Due                                                                                                                                                     |
| <b>June 15</b>     | Cannes Competition Films Team Papers Due                                                                                                                                      |

### **PAYMENTS:**

FULL AMOUNT OF THE TRIP FEE \$2000, AS WITH DBI COURSES, IS SUBMITTED BY THE BURSAR WITH THE SPRING TUITION BILL

### **To Be Accomplished by February 18 (class #2)**

**ROOMMATE, PASSPORT COPIES, TRAVEL ITINERARY (Airlines, and arrival dates)**

### **ARRIVAL at HOTEL HELIOS, Juan Les Pins:**

May 16<sup>th</sup>, 2015      by 12 noon

### **DEPARTURE from HOTEL HELIOS, Juan Les Pins:**

May 23<sup>TH</sup>, 2015      by 12 noon

PLEASE CHECK YOUR CALENDARS REGARDING ATTENDANCE AT THE CLASSES DATES LISTED BELOW: ONE EXCUSED ABSENCE PERMITTED. SECOND ABSENCE REDUCES GRADE.

**A SCHEDULE FOR THE CANNES ACTIVITIES WILL BE PROVIDED IN CLASS #3**