

Filmmakers And Financing Business Plans For Independents American Film Market Presents

This book covers the actual financial aspects of the Hollywood industry. It is a comprehensive and up to date guide on film and television financing today. It lays out each step of the motion picture and television project value chain, from development through profit participation, and illustrates the implications and risks of financial choices. Filmmakers and investors alike gain a thorough understanding of how to maneuver safely through a complex industry in a way that reduces risk and optimizes profits.

Drawing from a variety of experts in an industry that has seen major disruptions and technology advancements since the third edition, *The Movie Business Book* offers a comprehensive, authoritative overview of this fascinating, global business. A must-read for film students and industry newcomers, this new edition features key movers and shakers, such as filmmaker-actor Jay Duplass, (*The Puffy Chair*, *Cyrus*), Marvel Studios President Kevin Feige, Walt Disney Studios Chairman Alan Horn, director Doug Liman (*Edge of Tomorrow*, *Mr. and Mrs. Smith*, *Bourne Identity*), National Amusements President Shari E. Redstone, Warner Bros. Pictures Worldwide Marketing Executive Vice President Blair Rich, and many others. A definitive sourcebook, it covers the nuts-and-bolts details about financing, revenue streams, marketing, globalization, micro-budgets and much more.

On film finance

Entertainment tax incentives are one of the greatest tools in the arsenal of filmmaking. They pay a portion of production expenditures back to the filmmaker, while creating powerful economic engines for the states who implement them properly. They are high in the list of considerations for executives to sign off before a movie receives the go-ahead for production, even to the point of dictating the location of where a production is filmed. Yet, they are misunderstood by the filmmakers who use them, the politicians who create them, the economists who measure them, and even the scholars who study them. This book puts all the pieces together in a comprehensive look at how the entertainment industry works, how it uses incentives, and how incentives can benefit a filmmaker – or a state.

Hollywood Drive: What it Takes to Break in, Hang in & Make it in the Entertainment Industry is the essential guide to starting and succeeding at a career in film and TV. The completely updated second edition features new interviews with industry professionals, information about the changing social media landscape, the wide array of distribution platforms that are available to aspiring filmmakers, and much more. Honthaner's invaluable experience and advice give those attempting to enter and become successful in the entertainment industry the edge they need to stand out among the intense competition. *Hollywood Drive* explores the realities of the industry: various career

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options, effective job search strategies, how to write an effective cover letter and resume, what to expect on your first job, the significance of networking and building solid industry relationships, how a project is sold, and how a production office and set operate. You'll learn how to define your goals and make a plan to achieve them, how to survive the tough times, how to deal with big egos and bad tempers, and how to put your passion to work for you. Although no book or class can totally prepare you for a career in the entertainment industry, Hollywood Drive offers insights, direction, and a sense of confidence.

In this new and updated ultimate filmmaker's guide , Louise Levison gives you easy- to-use steps for writing an investor-winning business plan for a feature film including: * Comprehensive explanations for each of the eight sections of a plan * Full financial section with text and tables * Sample business plan * Companion website with additional information for various chapters and detailed financial instructions advanced math not needed New! * Breaking the rules: how feature documentary, animated, and large format films differ New! * Communicating with investors: who they are, pitching to them and the experiences of other indie filmmakers

Preparing independent or guerrilla filmmakers for the legal, financial, and organizational questions that can doom a project if unanswered, this guide demystifies issues such as developing a concept, founding a film company, obtaining financing, securing locations, casting, shooting, granting screen credits, distributing, exhibiting, and marketing a film. Updated to include digital marketing and distribution strategies through YouTube or webisodes, it also anticipates the problems generated by a blockbuster hit: sound tracks, merchandizing, and licensing. Six appendices provide sample contracts, copyright forms and circulars, Writer's Guild of America definitions for writing credits, and studio contact information.

Innovation in technology means that almost anyone can make an independent film these days. Although this may be good news for aspiring filmmakers, it also means that the oversupply of independent films on the market has caused acquisition prices to dramatically decrease. As a result, producers and investors rarely recover their initial investment in the films they make. But don't be discouraged! Use this book to learn the realities of the market in advance and map out a winning distribution plan. This comprehensive manual for filmmakers and producers dedicated to film distribution and the marketplace could mean the difference between getting your film out to the public and keeping it "in the can." Learn how to sell your movie to a studio, a cable network, a video distributor, or international buyers. Self-distribution and other alternatives to traditional distribution are also considered. As well, you'll hear some success stories from producers and hear directly from buyers what they are seeking. Stacey Parks has worked with dozens of hungry filmmakers to get their films a distribution deal and knows how frustrating the whole process can be. Let her tell you how you can take control of your filmmaking career and start getting your work seen by

audiences with a few little-known distribution secrets. Features include: * Interviews and case studies with producers and distributors * Ten Ways to Market Your Film for Self-Distribution * Sales Projections per Territory * Distribution Resource Listings * Negotiation tips for distribution agreements * Sample distribution agreements

* How can you use a state's film tax credits to fund your film? SEE PAGE 63. * You have an idea you want to pitch to a production company; how do you safeguard your concept? SEE PAGE 77. * How can you fund your production with product placement? SEE PAGE 157. * How do you get a script to popular Hollywood actors and deal with their agents? SEE PAGE 222. Find quick answers to these and hundreds of other questions in this new edition of The Pocket Lawyer for Filmmakers. This no-nonsense reference provides fast answers in plain English-no law degree required! Arm yourself with the practical advice of author Thomas Crowell, a TV-producer-turned-entertainment-lawyer. This new edition features: * New sections on product placement, film tax credits and production incentive financing, Letters of Intent, and DIY distribution (four-walling, YouTube, Download-to-own, Amazon.com, iTunes, and Netflix) * Updated case law * Even more charts and graphics to help you find the information you need even more quickly. This book is the next best thing to having an entertainment attorney on retainer!

In this new and updated ultimate filmmaker's guide, Louise Levison gives you easy-to-use steps for writing an investor-winning business plan for a feature film, including: A comprehensive explanations for each of the eight sections of a plan Full financial section with text and tables A sample business plan A companion website with additional information for various chapters and detailed financial instructions ? advanced math not needed An explanation on how feature documentary, animated and large-format films differ A guide to pitching to investors: who they are, what they want and what to tell them Words of advice: Filmmakers share their experiences raising money from equity investors

Independent Filmmaking and Digital Convergence: Transmedia and Beyond offers a comprehensive analysis of the technological changes of the past few decades in independent film and media-making, and explores new strategies and practices in media production, exhibition and distribution for independent producers and content creators. The book examines how independent filmmaking concepts have merged with digital and online technologies to create new hybrid multi-platform content creations. It explores key questions like how to reach an audience at a time when media conglomerates and their products dominate the market, and simultaneously, there is an overabundance of content competing for viewer time. The book investigates what kind of stories we tell and why; how the audience has changed, and what their expectations are; what the various niche markets are for independent producers and creators in new media; and new models for media financing and distribution. The content found in this book: Bridges the gap between professional media-makers and amateurs by focusing on new and emerging media models and practices. Provides a holistic view of the new media landscape, and practical advice on producing content in the new multi-platform media environment. Demonstrates how to create financially sustainable models for independent producers and creators in a shifting and unstable environment, providing many challenges, but also opportunities for independents. The author's website

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(<http://www.filmconvergence.com/>) supports this book with case studies, news and updates.

Today's film industry is a legal and financial obstacle course that independent filmmakers must learn to master. The most comprehensive guide to negotiating that obstacle course is 'The Biz', a highly accessible overview of the industry's important business, legal and financial aspects. Filled with industry-savvy advice, it clearly explains: Raising financing; Business structuring securities laws; Budgeting essentials dealing with the guilds loans; Completion guarantees distribution deals calculating net profits; In-industry accounting practices and contingent payments; Copyright, publicity, and trademark laws; Screen credits and talent demands; Litigation problems; Bankruptcy; Taxation of film companies; Internet distribution of films; Film-industry business jargon ... and much more. The book also includes a dozen useful sample forms and agreements. This 4th Edition comprehensively updates all chapters.

“At once a film book, a history book, and a civil rights book ... without a doubt, not only the very best film book ... but it is also one of the best books of the year in any genre. An absolutely essential read.” —Shondaland This unprecedented history of Black cinema examines 100 years of Black movies—from *Gone with the Wind* to Blaxploitation films to *Black Panther*—using the struggles and triumphs of the artists, and the films themselves, as a prism to explore Black culture, civil rights, and racism in America. From the acclaimed author of *The Butler* and *Showdown*. Beginning in 1915 with D. W. Griffith's *The Birth of a Nation*—which glorified the Ku Klux Klan and became Hollywood's first blockbuster—Wil Haygood gives us an incisive, fascinating, little-known history, spanning more than a century, of Black artists in the film business, on-screen and behind the scenes. He makes clear the effects of changing social realities and events on the business of making movies and on what was represented on the screen: from Jim Crow and segregation to white flight and interracial relationships, from the assassination of Malcolm X, to the O. J. Simpson trial, to the Black Lives Matter movement. He considers the films themselves—including *Imitation of Life*, *Gone with the Wind*, *Porgy and Bess*, the Blaxploitation films of the seventies, *Do The Right Thing*, *12 Years a Slave*, and *Black Panther*. And he brings to new light the careers and significance of a wide range of historic and contemporary figures: Hattie McDaniel, Sidney Poitier, Berry Gordy, Alex Haley, Spike Lee, Billy Dee Williams, Richard Pryor, Halle Berry, Ava DuVernay, and Jordan Peele, among many others. An important, timely book, *Colorization* gives us both an unprecedented history of Black cinema and a groundbreaking perspective on racism in modern America.

Understanding the Business of Entertainment: The Legal and Business Essentials All Filmmakers Should Know is an indispensable guide to the business aspects of the entertainment industry, providing the legal expertise you need to break in and to succeed. Written in a clear and engaging tone, this book covers the essential topics in a thorough but reader-friendly manner and includes plenty of real-world examples that bring business and legal concepts to life. Whether you want to direct, produce, write, edit, photograph or act in movies, this book covers how to find work in your chosen field and examines the key provisions in employment agreements for creative personnel. If you want to make films independently, you'll find advice on where to look for financing, what kinds of deals might be made in the course of production, and important information on insurance, releases, and licenses. Other topics covered include:

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Hollywood's growth and the current conglomerates that own most of the media How specific entertainment companies operate, including facts about particular studios and employee tasks. How studios develop projects, manage production, seek out independent films, and engage in marketing and distribution The kinds of revenues studios earn and how they account for these revenues How television networks and new media-delivery companies like Netflix operate and where the digital revolution might take those who will one day work in the film and TV business As an award-winning screenwriter and entertainment attorney, Gregory Bernstein give us an inside look at the business of entertainment. He proves that knowing what is behind filmmaking is just as important as the film itself.

The updated second edition of this text introduces readers to the business of film at every stage of the filmmaking lifecycle, from planning and production to distribution. Authors Paula Landry and Stephen R. Greenwald offer a practical, hands-on guide to the business aspects of this evolving industry, exploring development, financing, regional/global/online distribution, business models, exhibition, multi-platform delivery, marketing, film festivals, production incentives, VR/AR, accounting, and more. The book is illustrated throughout with sample financing scenarios and charts/graphics, and includes detailed case studies from projects of different budgets and markets. This new and expanded edition has further been updated to reflect the contemporary media landscape, including analysis on major new players and platforms like Netflix, Amazon, Google and Vimeo, shifting trends due to convergence and disruption from new technology, as well as the rise of independent distribution and emergent mobile and online formats. An eResource also includes downloadable forms and templates, PowerPoint slides, quizzes and test banks, and other additional resources.

Directing for the Screen is a collection of essays and interviews exploring the business of directing. This highly accessible guide to working in film and television includes perspectives from industry insiders on topics such as breaking in; developing and nurturing business relationships; the director's responsibilities on set and in the field; and more. Directing for the Screen is an ideal companion to filmmaking classes, demystifying the industry and the role of the director with real-world narratives and little-known truths about the business. With insight from working professionals, you'll be armed with the information you need to pursue your career as a director. Contains essays by and interviews with television directors, feature directors, documentary filmmakers, commercial directors, producers, and professors. Offers expert opinions on how to get started, including landing and succeeding in an internship and getting your first gig. Reveals details about working with actors, overseeing the work of often hundreds of crewmembers, writing last-minute on set, and developing a working relationship with producers and screenwriters. Explores strategies for doing creative work under pressure, finding your directorial voice, financing shorts and independent films, breaking down barriers and overcoming discrimination, shooting in less-than-ideal situations, and recovering from bad reviews or box office results. Illuminates the business of directing in the United States (New York and Los Angeles) as compared to other countries around the globe, including England, Ireland, Spain, Australia, Denmark, Pakistan, Belgium, and Canada.

Filmmakers need more than heart, talent and desire to realize their dreams: they need production capital. Finding willing investors can be the most difficult step in an aspiring

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filmmaker's pursuit of higher-budget, entertaining motion pictures. This practical guide provides detailed instructions on preparing the most important tool for recruiting investors, a persuasive business plan. Included in this new edition are suggested ways to approach potential investors; lists of various financial sources available to Hollywood productions, and tips on spotting unscrupulous financiers. Interviews with key Hollywood producers offer real-world insight.

The Art of Film Funding is written for documentaries, shorts, and feature producers for funding via grants, individual investments/donations, online crowdfunding, and distribution through streaming video. It is a comprehensive book covering both established financing to new online financing written by a woman who gives three grants a year valued at \$100,000.00.

If you're looking for clear-cut information on how to make a film on a minimal budget that is based on tried and tested techniques - look no further. Elliot Grove has worked on hundreds of low-budget productions, teaches Lo-to-No Budget filmmaking courses and runs the Raindance Film Festival (the largest independent film festival in Europe.) His wealth of teaching and filmmaking experience combined with knowledge of the winning formulas that work is the basis of this book. Refreshingly clear, no-nonsense tricks of the trade. The free CD provides all the contracts and material you need to run a production company and make successful low budget movies; how to schedule, budget and break down a script and how to get it shot with what you have, not what you want. This is a must have read for filmmakers serious about making and selling films. Creative and technical expertise coupled with a behind the scenes look at the film industry makes this book an excellent starting point for beginners. For experienced filmmakers there are plenty of practical approaches in here for you to try, from developing CV's, showreels and business plans to information on pitching, raising finance, creating publicity and much much more. Use it as a point of departure or as an everyday reference tool. The accompanying CD-ROM contains sample budgets, publicity plans, trailers and interviews.

Introduction to Media Distribution offers a clear, direct and comprehensive overview of the entire film, television and new media distribution business, valuable to both students and professionals. In this book, author Scott Kirkpatrick draws from over a decade of personal experience in the distribution arena to explore what fuels the distribution process, and explains in real-world terms how the business works from beginning to end—not merely what happens to a film or television series after a distributor acquires it, but how distributors develop, pre-sell and broker deals on content before it even exists. Kirkpatrick covers deal structures, release strategies, acquisition approaches, rights sales, international co-productions, tax credits, audience research, global regulatory boards, and even 'behind closed doors' monetization practices. The book offers: A straightforward, clear and insightful approach to understanding the fundamental basics of how the global distribution marketplace works, and how distribution companies actually operate and create the content they need; An insider's analysis of all levels of the business with an emphasis on the independent scene, the root from where development in the industry grows; A comprehensive overview of how film and television markets and festivals work, and how buyers and sellers actually broker deals in the field; Detailed explanations of how each media right is defined and windowed to maximize potential revenue; A detailed overview of several major international

territories, and how each operates within the context of the global media business; Guidance and advice from an industry expert on how one can initiate their professional career in the entertainment industry, applicable to individuals in all roles; A robust appendix containing in-depth studies of legal definitions, material delivery requirements, territory-by-territory financial projections, and more. An accompanying eResource offers template contracts, sample agreements, and further resources for download.

The practical and legal aspects of writing a business plan for a film venture can be daunting to navigate without a firm grasp of know-how. With this in mind, John W. Cones's *Business Plans for Filmmakers* arms independent movie-makers and students with everything they need to successfully tackle the confusing intersection of law, business, and art when creating a business plan for a movie. This pragmatic volume offers plenty of examples and strategies for success, sharing straightforward insight into some of the toughest challenges independent filmmakers face when encountering these documents. With simple yet thorough detail and clarity, Cones outlines the legal requirements affecting movie proposals, including ways to evaluate the necessity for a business plan or a securities disclosure document, as well as the legal definition of "an active investor." Also addressed are the numerous subjects filmmakers and students must consider before a film offering, including the efficacy of a business plan to fund the development, production, and distribution phases of a film; common elements of fraud of which fledgling filmmakers should beware; the intricacies of revenue sharing; and how to render financial projections. Cones also imparts useful distinctions between such industry terms as "company financing" versus "project financing," along with many others. This book also includes in-depth guidance through the murky paths of investor analysis and key strategies to find and attract parties interested in financing film. Drawing upon his many years as a securities and entertainment attorney, and his experiences advising independent film producers, Cones offers the tools necessary not only to understand investors' motivations but also to use that knowledge to the filmmaker's advantage. Also provided are perceptive studies of the investment vehicles commonly used in business plans seeking investors, with analysis of each method's pros and cons. Throughout the volume, Cones uses sample plans to offer a real-world grasp of the intricacies of the business. In the business of this art, knowledge is power. *Business Plans for Filmmakers* dispels the myths and misinformation circulating among filmmakers to provide accurate and useful advice.

Investing in Movies: Strategies for Investors and Producers is a useful guide for investors and producers looking for an analytical framework to assess the opportunities and pitfalls of film investments. The book traces macroeconomic trends and the globalization of the business, as well as the impact these have on potential returns. It offers a broad range of guidelines on how to source interesting projects and advice on what kinds of projects to avoid, as well as numerous ways to maximize risk-adjusted returns. While focusing primarily on investments in independent films, industry veteran and author Joseph Cohen also provides valuable insights into the studio and independent slate deals that have been marketed to the institutional investment community. Features of this book include: A guide to the minefield of film investing for the potential investor, giving students and aspiring professionals an insider perspective; A detailed explanation of the risk and rewards inherent in the film business and how to evaluate projects; Thorough coverage of the cast of characters that populate the film

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space, and advice on building relationships to optimize opportunities.

Financing an independent feature film production is a highly complex process. This book demystifies the legal and commercial implications of a film from start to finish. It provides a detailed survey of each of the processes and players involved, and analyses of the legal and commercial issues faced by all of the participants in a film financing transaction. Packed with legal advice and straight forward explanations this is an essential reference for filmmakers worldwide. With contributions from leading professionals around the world, and an up-to-date international approach, this is an invaluable tool for producers, and others involved in the film industry. Includes: Case studies, Sample Recoupment Schedules, Alternative Financing Models, Glossary of Film Financing and Banking Terms Philip Alberstat is a media finance and production lawyer specialising in film, television and broadcasting. He has worked on films such as *The 51st State*, *Goodbye Mr Steadman*, *Tooth* and numerous television programmes and series. He is on the editorial board of *Entertainment Law Review* and is the author of *The Independent Producers Guide to Film and TV Contracts* (2000), and *Law and the Media* (2002). Philip is involved in raising finance for film and television productions and negotiating and structuring film and television deals. He undertakes corporate and commercial work and handles the intellectual property aspects of broadcasting and finance transactions. He has also executive produced numerous film and television productions. He won an Emmy Award in 2004 as an Executive Producer of the Film, "The Incredible Mrs. Ritchie". Philip joined Osborne Clarke as a partner in February 2002. Prior to that he was Head of Legal and Business Affairs with one of the largest independent TV production companies in the UK. He was previously Head of Media at Baker & McKenzie and began his career at Olswang. He was winner of the Lawyer/Hifal Award for Solicitor of the year in 1997 and is listed in Legal Experts in the area of Film Finance/Media.

Documentary films have enjoyed a huge resurgence over the last few years, and there's a new generation of filmmakers wanting to get involved. In addition, the digital revolution has made documentaries even more accessible to the general filmmaker. Documentary films can now be shot professionally using cheaper equipment, and smaller cameras enable the documentarian to be less intrusive and therefore more intimate in the subjects' lives. With an increasing number of documentaries making it to the big screen (and enjoying ongoing sales on DVD), the time is right for an information-packed handbook that will guide new filmmakers towards potential artistic and commercial success. *The Documentary Film Makers Handbook* features incisive and helpful interviews with dozens of industry professionals, on subjects as diverse as interview techniques, the NBC News Archive, music rights, setting up your own company, the Film Arts Foundation, pitching your proposal, the Sundance Documentary Fund, the Documentary Channel, the British Film Council, camera hire, filmmaking ethics, working with kids, editing your documentary, and DVD distribution. The book also includes in-depth case studies of some of the most successful and acclaimed documentary films of recent years, including *Mad Hot Ballroom*, *Born Into Brothels*, *Touching the Void*, *Beneath the Veil*, and *Amandla!* *The Documentary Film Makers Handbook* will be an essential resource for anyone who wants to know more about breaking into this exciting field.

In this newly revised book, Harold L. Vogel examines the business economics of the

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major entertainment enterprises: movies, music, television programming, broadcasting, cable, casino gambling and wagering, publishing, performing arts, sports, theme parks, and toys and games. The seventh edition has been further revised and broadened and differs from its predecessors by restructuring and repositioning the previous Internet chapter, including new material on the economics of networks and advertising, adding a new section on policy implications, and further expanding the section on recent theoretical work pertaining to box-office behaviour. The result is a comprehensive up-to-date reference guide on the economics, financing, production, and marketing of entertainment in the United States and overseas. Investors, business executives, accountants, lawyers, arts administrators, and general readers will find that the book offers an invaluable guide to how entertainment industries operate.

Introducing a new book series on guerrilla filmmaking by legendary independent filmmaker Lloyd Kaufman! Learn your own damn producing secrets!

Budgeting and scheduling are easy in principle but hard in practice. The successful producer has a solid plan for juggling dozens of activities and costs while retaining the flexibility to cope with those inevitable last-minute changes and stay on course.

Preplanning the budget and schedule of any media project is absolutely essential, and the 2nd edition of *Scheduling and Budgeting Your Film: A Panic-Free Guide* shows you the intricacies of handling both budgeting and scheduling successfully. This new and updated edition explains the fundamentals of line producing in an easy-to-understand style, and includes tips and techniques that apply no matter what kind of scheduling or budgeting software you're using. Author Paula Landry includes detailed examples of breakdown forms, organizing resources, distribution expenses, and hidden costs, and discusses how to set realistic priorities and find industry and state tax incentives. The new edition also includes discussions of transmedia and multi-purpose shooting, special considerations for VR, 4K and 3D shooting, new web platforms and mobile technology, crowd funding, film festivals, and much more. Each chapter is filled with handy checklists, tips, practical advice, and anecdotes, showing how scheduling and budgeting are done in the real world; Principles apply to any type of media project: film, video, music video, projects hosted online, and corporate and educational videos; An accompanying eResources page offers downloadable forms and templates, and other essential resources.

The first and so far only book on Film Markets. A Film Market is the best place a filmmaker can go to get traditional, non-DIY Distribution. The first edition of this book was used as a text at more than ten film schools in the US, and the book has an endorsement from the host of the #1 Filmmaking podcast on iTunes, and advice from 8 distributors.

Filmmakers and Financing Business Plans for Independents Taylor & Francis

The International Film Business examines the independent film sector as a business, and addresses the specific skills and knowledge it demands. It describes both the present state of the industry, the significant digital and social media developments that are continuing to take place, and what changes these might effect. The International Film Business: describes and analyses the present structure of the film industry as a business, with a specific focus on the film value chain discusses and analyses current digital technology and how it potentially may change the structure and opportunities offered by the industry in the future provides information and advice on the different

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business and management skills and strategies includes case studies on a variety of films including *The Guard* (2011), *The King's Speech* (2010), *The Best Exotic Marigold Hotel* (2012), *Cloverfield* (2008), *Pobby & Dingan* (aka *Opal Dream*, 2005), *Confessions of a Dangerous Mind* (2002), *The Reckoning* (2002) and *The Mother* (2003), and company case studies on Pixar, Renaissance, Redbus and Zentropa. Further case studies on films that failed to go into production include Neil LaBute's *Vapor* and Terry Gilliam's *Good Omens*. Taking an entrepreneurial perspective on what future opportunities will be available to prepared and informed students and emerging practitioners, this text includes case studies that take students through the successes and failures of a variety of real film companies and projects and features exclusive interviews with leading practitioners in all sectors of the industry, from production to exhibition.

CD-ROM contains: forms, spreadsheets and exercises.

A chronicle of the massive transformation in Hollywood since the turn of the century and the huge changes yet to come, drawing on interviews with key players, as well as documents from the 2014 Sony hack

The first, most crucial step in making a film is finding the funds to do it. Let Louise Levison, who wrote the innovative business plan for "The Blair Witch Project," show you how. This unique guide teaches you not only how to create a business plan, but also how to avoid common business plan mistakes, so that you can attract and secure an investor. In jargon-free terms, the author leads you through every step. Each chapter concentrates on a different section of the business plan, including the industry, marketing, financing, and distribution. Large format films, new media and shorts are also discussed. The included companion web site features supplementary exercises and spreadsheets so that you get comfortable crunching the numbers--no math degree required! The sixth edition contains completely revised and updated industry data along with updated information on distribution including online and foreign markets. Plus, new interviews and case studies with filmmakers will show you real-world examples of equity investors and markets.

Create an irresistible brand image and build an audience of loyal and engaged fans... Guerrilla Film Marketing takes readers through each step of the film branding, marketing and promotional process. Tailored specifically to low-budget independent films and filmmakers, Guerrilla Film Marketing offers practical and immediately implementable advice for marketing considerations across every stage of the film production process. Written by leading film industry professional Robert G. Barnwell, Guerrilla Film Marketing teaches readers how to: Master the fundamentals of guerrilla branding, marketing and promotion; Create an integrated marketing plan and calendar based on realistic budgets and expectations; Develop internet and social media marketing campaigns, including engaging studio and film websites and powerful, marketing-centric IMDb listings; Assemble behind-the-scenes pictures, videos and documentaries; Produce marketing materials such as key art, posters, film teasers, trailers and electronic press kits (aka "EPKs"); and Maximize the marketing impact of events such as test screenings, premiers, film festivals and industry award ceremonies. Guerrilla Film Marketing is filled with dozens of step-by-step instructions, checklists, tools, a glossary, templates and other resources. A downloadable eResource also includes a sample marketing plan and audit, a test screening questionnaire, and more.

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From low budget short film schemes to multi-million dollar international co-productions, this is a vital reference guide for producers, filmmakers, financiers, and their advisors, now fully updated by 40 experts from across the globe. The practice of raising finance is addressed from the basic details to broader concepts and approaches, and information on the incentives and tax breaks offered by 50 countries is included. This resource is packed with invaluable information including details on more than 1,000 funding awards, a glossary of 400 entry film business terms, and a table of co-production treaties. Dozens of original case studies are provided as examples of successful fundraising approaches, as are interviews with such noted film personnel as Oscar-winning producer Jeremy Thomas, Paul Haggis--writer for *Crash* and *Million Dollar Baby*--and Jim Gilliam, who raised \$300,000 via the web. Packed with valuable contacts, helpful ideas, and decades of experience, this is the complete guide to funding your next big hit.

The Producer's Business Handbook provides a model for making a successful business of independent filmmaking. It will give you a comprehensive understanding of the business of entertainment and supply you with the information and tools you'll need to successfully engage all related aspects of global production and exploitation. The handbook also provides a global orientation to the relationships that the most successful producers have with the various participants in the motion picture industry. This includes how producers direct their relationships with domestic and foreign studios, agencies, attorneys, talent, completion guarantors, banks, and private investors. It provides a thorough orientation to operating production development and single purpose production companies, from solicitation of literary properties through direct rights sales, and the management of global distribution relationships. Also presented is an in-depth discussion of the team roles needed to operate these companies, as well as how to attach and direct them. For those outside of the US, this book also includes information about how to produce successful films without government funding. This edition has been updated to include comprehensive information on the internal greenlighting process, government financing, and determining actual cost-of-money. It includes new simplified project evaluation tools, expediting funding and distribution. Together with its companion CD-ROM, which contains valuable forms and spreadsheets; tutorials; and samples, this handbook presents both instruction and worksheet support to independent producers at all levels of experience.

Written for working and aspiring filmmakers, directors, producers and screenwriters, *The Marketing Edge for Filmmakers* walks through every stage of the marketing process - from concept to post-production - and illustrates how creative decisions at each stage will impact the marketability of a film. In this book, marketing experts Schwartz and MacDonald welcome you behind the curtain into the inner workings of Marketing department at both the studios and independents. They also track films of different budgets (studio, genre, independent and documentary) through the marketing process, examining how each discipline will approach your film. Featuring interviews with both marketers and filmmakers throughout, an extensive glossary and end-of-chapter exercises, *The Marketing Edge for Filmmakers* offers a unique introduction to film marketing and a practical guide for understanding the impact of marketing on your film.

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Backed by the resources of Independent Feature Project/West, co-authors Nicole Shay LaLoggia and Eden H. Wurmfeld have written the definitive low-budget production manual. Using examples from the Swingers and Kissing Jessica Stein, this comprehensive manual offers the independent filmmaker a single volume reference covering every aspect of making a film: script rights and rewrites, financing, breakdown, scheduling and budgeting, pre-production, production, postproduction, and distribution. A resource guide listing useful references and organizations, as well as a glossary, complete this guide. The companion CD-ROM features interviews with important figures in the independent film industry, including Billy Bob Thornton and Ang Lee. Forms that are illuminated in the text are also included on the CD for ease of use. The new edition is updated with thorough coverage of digital and HD-how to decide which to shoot on, what the financial impact is, and the effect on preproduction. There is also a new chapter on distribution and expanded material on postproduction.

The Insiders' Guide to Factual Filmmaking is an accessible and comprehensive 'how to' guide about the craft of making documentaries for TV, online or social media. Filmmaker Tony Stark distils a long career at the BBC and as an independent producer to explain the conceptual, visual, editorial and organisational skills needed to make impactful and stylish factual films. Interviews with top industry professionals in the UK and US - commissioners, executive producers, filmmakers, strand editors and media lawyers – add valuable insight and authority to this book. For more experienced filmmakers The Insiders' Guide tells you how to get the green light for undercover investigations, how to tell film stories online and on social media, and how to budget a factual film. This is a key text for anyone who wants to succeed in the rapidly changing, competitive freelance markets in Britain and America. It provides expert guidance to students on filmmaking courses, journalists wanting to move from print to video and non-professionals with an interest in film-making. Whatever the final destination of your film – and whatever the budget - The Insiders' Guide provides a vital roadmap. The book's accompanying website is a 'show-me' resource for new directors: with 24 specially-shot film clips illustrating the key rules of filmic grammar and sequence shooting – together with downloadable versions of essential production forms.

This book is about the practical realities of the film market today and how to make a film while minimizing financial risk. Film is a risky investment and securing that investment is a huge challenge. The best way to get investors is to do everything possible to make the film without losing money. Featuring interviews with film industry veterans - sales agents, producers, distributors, directors, film investors, film authors and accountants - Daniel Harlow explores some of the biggest obstacles to making a commercially successful film and offers best practice advice on making a good film, that will also be a commercial success. The book explores key topics such as smart financing, casting to add value, understanding the film supply chain, the importance of genre, picking the right producer, negotiating pre-sales and much more. By learning how to break even, this book provides invaluable insight into the film industry that will help filmmakers build a real, continuing career. A vital resource for filmmakers serious about sustaining a career in the 21st century film industry.

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