

THE BIZ THE BASIC BUSINESS LEGAL AND FINANCIAL ASPECTS OF THE FILM INDUSTRY

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Film – An International Bibliography - Malte Hagener 2016-12-16

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Business Plans for Filmmakers - John W. Cones 2010-10-28

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.

Co-Financing Hollywood Film Productions with Outside Investors - Kay H. Hofmann 2012-10-28

Over the past two decades, investors from outside the motion picture industry have increasingly supplied equity to U.S. film productions. Today, these so-called co-financing arrangements are a common phenomenon in Hollywood. While the large studios usually carry out the operative tasks of movie production and distribution, the financiers as co-owners of the completed films have rights to the residual profits. Kay H. Hofmann analyzes the

conflicts of interest and the organizational problems that may arise between the experienced major studios and investors with comparably low industry expertise. Guided by principal agent theory, the empirical analysis provides evidence for adverse selection and multiple aspects of moral hazard during production as well as distribution. Based on these findings, the author develops solutions that are not only relevant for current and future investors but also for studios and film producers who rely on the long-term availability of external funds.

Shadow Economies of Cinema - Ramon Lobato 2019-07-25

How do people access movies today? What are the most popular and powerful channels for media distribution on a global scale? How are film industries changing in the face of media convergence and digitisation? To answer questions such as these, argues Ramon Lobato, we must shift our gaze away from the legal film business and toward cinema's shadow economies. All around the world, films are bought from roadside stalls, local markets, and grocery stores; they are illegally downloaded and streamed; they are watched in makeshift video clubs, on street corners, and in restaurants, shops and bars. International film culture in its actually-existing forms is a messy affair, and it relies to a great extent on black and grey media markets. Examining the industrial dynamics of these subterranean film networks across a number of different sites – from Los Angeles to Lagos, Melbourne to Mexico City – this book shows how they constitute a central rather than marginal part of audiovisual culture and commerce. Combining film industry analysis with cultural theory, *Shadow Economies of Cinema* opens up a new area of inquiry for cinema studies, putting industry research into dialogue with wider debates about economic informality and commodity circulation. Written in an accessible style, this book offers an original 'bottom-up' perspective on the global cinema industry for researchers and students in film studies, cultural studies, and media and communications.

Toward a Political Economy of Culture - Andrew Calabrese 2003-11-22

Several of the most important and influential political economists of communication working today explore a rich mix of topics and issues that link work, policy studies, and research and theory about the public sphere to the heritage of political economy. Familiar but still exceedingly important topics covered include market structures and media concentration, regulation and policy, technological impacts on particular media sectors, information poverty, and media access. The book also features several new topics for future political economy study.

Entertainment Industry Economics - Harold L. Vogel 2001-04-23

This book provides everything a financial analyst of entertainment needs to know of the sector.

The BIZ - the Basics Business, Legal and Financial Aspects of the Film Industry - Schuyler M. Moore 2002

Global Hollywood 2 - Toby Miller 2019-07-25

Substantially revised and updated, this book highlights how Hollywood has transformed itself to attain ever global clout and reach and the material factors underlining Hollywood's apparent artistic success. Takes into consideration recent events affecting Hollywood such as 9/11, US foreign policy and developments in consumer technology.

Intellectual Property and the Law of Ideas - Kurt Saunders 2021-02-16

Ideas are the fuel of industry and the entertainment business. Likewise, manufacturers receive suggestions for new products or improvements to existing products, and retailers frequently receive ideas for new marketing campaigns. Many ideas are not new and may be used by anyone without the risk of incurring any legal liability, but some ideas are novel and valuable. If the originator of a potentially useful idea does not have the financial resources to exploit the idea, he or she may submit it to another, with the expectation of receiving compensation if the idea is used. Although an extensive body of intellectual property law exists to protect the rights of inventors, authors, and businesses that own valuable brands or confidential proprietary information, raw ideas receive no protection. Nevertheless, the originator of a potentially useful and marketable idea is not without legal recourse. The courts have developed, through a long line of common law precedents, legal protection for novel and concrete ideas under certain circumstances. The originator of an idea can rely on contract law, whereby the recipient may expressly or impliedly agree to pay for the idea. Alternatively, if the idea is disclosed in confidence, its unauthorized use by the recipient allows the originator of the idea to recover compensation. Finally, some courts have treated the ownership of ideas as quasi-property rights.

Producing for TV and New Media - Cathrine Kellison 2012-09-10

Producing for TV and New Media provides a comprehensive look at the role of the "Producer in television and new media. At the core of every media project there is a Producer who provides a wide array of creative, technical, financial, and interpersonal skills. Written especially for new and aspiring producers, this book looks at both the Big Picture and the essential details of this demanding and exhilarating profession. A series of interviews with seasoned TV producers who share their real-world professional practices provides rich insight into the complex billion-dollar industries of television and new media. This type of practical insight is not to be found in other books on producing. This new edition now covers striking developments in new media, delivery systems, the expansion of the global marketplace of media content.

Routledge Handbook of Cultural and Creative Industries in Asia - Lorraine Lim 2018-12-07

Recent years have witnessed the remarkable development of the cultural and creative industries (CCIs) in Asia, from the global popularity of the Japanese games and anime industries, to Korea's film and pop music successes. While CCIs in these Asian cultural powerhouses aspire to become key players in the global cultural economy, Southeast Asian countries such as Malaysia and Thailand are eager to make a strong mark in the region's cultural landscape. As the first handbook on CCIs in Asia, this book provides readers with a contextualized understanding of the conditions and operation of Asian CCIs. Both internationalising and de-Westernising our knowledge of CCIs, it offers a comprehensive contribution to the field from academics, practitioners and activists alike. Covering 12 different societies in Asia from Japan and China to Thailand, Indonesia and India, the themes include: State policy in shaping CCIs Cultural production inside and outside of institutional frameworks Circulation of CCIs products and consumer culture Cultural activism and independent culture Cultural heritage as an industry. Presenting a detailed set of case studies, this book will be an essential companion for researchers and students in the field of cultural policy, cultural and creative industries, media and cultural studies, and Asian studies in general.

Literature for Young Adults - Joan L. Knickerbocker 2017-03-15

Young adults are actively looking for anything that connects them with the changes happening in their lives, and the books discussed throughout Literature for Young Adults have the potential to make that connection and motivate them to read. It explores a great variety of works, genres, and formats, but it places special emphasis on

contemporary works whose nontraditional themes, protagonists, and literary conventions make them well suited to young adult readers. It also looks at the ways in which contemporary readers access and share the works they're reading, and it shows teachers ways to incorporate nontraditional ways of accessing and sharing books throughout their literature programs. In addition to traditional genre chapters, Literature for Young Adults includes chapters on literary nonfiction; poetry, short stories, and drama; cover art, picture books, illustrated literature, and graphic novels; and film. It recognizes that, while films can be used to complement print literature, they are also a literacy format in their own right—and one that young adults are particularly familiar and comfortable with. The book's discussion of literary language—including traditional elements as well as metafictional terms—enables readers to share in a literary conversation with their students (and others) when communicating about books. It will help readers teach young adults the language they need to articulate their responses to the books they are reading.

Hearing to Review Proposals to Establish Exchanges Trading "movie Futures" - United States. Congress. House. Committee on Agriculture. Subcommittee on General Farm Commodities and Risk Management 2010

Introduction to Media Distribution - Scott Kirkpatrick 2018-09-13

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.

Entertainment Law - 2007

The Pocket Lawyer for Filmmakers - Thomas A. Crowell 2012-10-02

* You have an idea you want to pitch to a production company; how do you safeguard your concept? * There's a painting in the background of your independent film; is it necessary to clear the rights? * The screenplay you and a friend wrote gets optioned; how do you split the proceeds fairly? * How do you get a script to popular Hollywood actors or deal with their agents? Find quick answers to these and hundreds of other questions in The Pocket Lawyer for Film and Video, the next best thing to having an entertainment attorney at your beck and call. Written by a TV-producer-turned-entertainment-lawyer, this no-nonsense reference provides fast answers in plain English: no law degree required! The Pocket Lawyer is designed to help producers reduce legal costs by

providing the vital information needed to make informed decisions on the legal aspects of film, video, and TV productions. Film and video production is a litigation lighting rod: actors get hurt, copyrights are infringed, and contracts are broken. Big-budget producers have lawyers on retainer, but many independent filmmakers are left legally exposed. Arm yourself with the practical advice in this book. You will not only avoid common pitfalls, but become empowered in your daily work. Too many otherwise competent producers turn over every aspect of the deal negotiations to their lawyers and agents. This book explains the principal deals common to every production, putting producers back in the co-pilot seat with their representatives. The format is carefully designed for quick reference, so you get the answers you need, fast. Features include: * Clause Companion: explains the meaning and impact of typical contract clauses, taking the headache out of reading them. * F.A.Qs: instantly answers the most commonly asked legal questions. * Warnings: alerts you to critical areas and common mistakes. * Pro-Tips: advice on unions, escrow accounts, etc. for producers who want to distribute their video widely.

Hollywood's Artists - Virginia Wright Wexman 2020-07-21

Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the labor of many people, from screenwriters and editors to cinematographers and boom operators, but the director as author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In *Hollywood's Artists*, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one man, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild's struggle for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.

43 Ways to Finance Your Feature Film - John W. Cones 2008-03-06

John W. Cones has updated his now classic *43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance* with a substantially reorganized and expanded third edition. An essential reference guide for film professionals on every side of film financing, *43 Ways* answers the question that every filmmaker and producer ultimately faces, the issue that can make or break any venture into the film industry: How do I finance my feature film? The third edition includes updated information and coverage of new options for financing. In his clear and concise style and with expertise amassed over his nearly twenty years of experience in the film finance industry, Cones breaks financing options down into six main areas: gifts and grants, investor financing, domestic government subsidies and tax incentive programs, lender financing, international finance options, and studio or industry financing. Beginning with the forms of financing most likely to be accessible to independent feature film producers, Cones proceeds to other forms that become increasingly available as the producer's career matures. As an objective adviser, Cones provides specific, concise information regarding the many possible financing strategies and lists the distinct pros and cons of each strategy. This guide covers the options for film financing in rich detail so that even first-time producers and filmmakers will be able to make educated and informed decisions about the best approaches to financing their films. An extensive bibliography contains additional information about each form of film finance. Cones also counters much of the bad advice being provided by pseudoprofessional film finance

consultants and points out scams that may separate unwary film producers from their money. Although the book focuses on financing feature films, much of its information is relevant to the financing of other kinds of projects, such as short films, documentaries, videos, and multimedia and theatrical endeavors. Anyone considering making or investing in a feature film will be well served by this practical and helpful guide.

The Business of Film - Stephen R. Greenwald 2022-10-27

This updated third edition introduces readers to the business of film at every stage of the filmmaking lifecycle, from planning and production to financing, marketing, and distribution. Celebrated authors Stephen R. Greenwald and Paula Landry offer a practical, hands-on guide to the business aspects of this evolving industry, exploring streaming, development, financing trends, regional/global/online distribution, shifting business models, exhibition, multi-platform delivery, marketing, VR/AR, virtual production, 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 been updated to reflect the new challenges facing the industry due to Covid-19 and how to navigate the new landscape of film financing and distribution. Other updates include coverage of new indie films and distributors, virtual production, the recent impact of global markets including the biggest streamers like Netflix, Apple and Amazon are how they are shaping the future of the business. This is essential reading for students looking for foundational knowledge of the film industry and guidance on how to successfully adapt to constant changes in the entertainment business. Extensive online support material accompanies the book including downloadable forms and templates, PowerPoint slides, quizzes and test banks, and other additional resources.

The Biz - Schuyler M. Moore 2011

Today's film industry is a legal and financial obstacle course that independent film-makers 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.

The Biz - Schuyler M. Moore 2018

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 [€]video on demand [€]virtual reality [€]calculating net profits [€]film-industry accounting practices and contingent payments [€]copyright, publicity, and trademark laws [€]screen credits and talent demands [€]litigation problems [€]bankruptcy [€]taxation of film companies [€]film-industry business jargon]€]and much more, including many useful sample forms and agreements. The 5th Edition adds much new material, including the most current information on video on demand and virtual reality, the thoro

The International Film Business - Angus Finney 2014-10-10

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 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.

Give Me the Money and I'll Shoot! - Nicola Lees 2012-05-24

The must-have guide traditional and emerging TV funding models and the creative new funding methods that are being developed and exploited by social media-savvy documentary filmmakers. Each chapter covers a different form of funding and combines advice from industry insiders - producers, buyers, specialist media agencies and corporate funding bodies - and entertaining case studies that illustrate the benefits and pitfalls of each method. With practical tips, case studies and advice it reveals what grantors, brands and NGOs are looking for in a pitch (they all have different needs and expectations), and the cultural differences that can trip up the unwary producer. Funding examples range from blue-chip TV documentaries, such as Planet Earth, which was co-funded by the BBC, Discovery NHK and CBC to The TV Book Club (More 4), which is funded by Specsavers opticians; from Lemonade Movie, which harnessed the power of Twitter to source free equipment and post-production resources etc. Readers discover: 1. The difference between co-productions, pre-sales and acquisitions; 2. How to develop and pitch advertiser funded programming; 3. The new rules on UK product placement 4. Where to hunt for foundation and grant funding and how to fill in those fiendish application forms; 5. The power of crowd-funding and how to harness the internet to help you fundraise; 6. How to sniff out grants and funds held in non-film focused organisations such as the Wellcome Trust; 7. Why corporations are keen to fund your documentary and how to get them to part with their money without giving up your editorial control;

Managing Electronic Media - Joan Van Tassel 2012-09-10

This college-level media management textbook reflects the changes in the media industries that have occurred in the past decade. Today's managers must address new issues that their predecessors never faced, from the threats of professional piracy and casual copying of digital media products, to global networks, on-demand consumption, and changing business models. The book explains the new new vocabulary of media moguls, such as bandwidth, digital rights management, customer relations management, distributed work groups, centralized broadcast operations, automated playlists, server-based playout, repurposing, mobisodes, TV-to-DVD, and content management. The chapters logically unfold the ways that managers are evolving their practices to make content, market it, and deliver it to consumers in a competitive, global digital marketplace. In addition to media companies, this book covers management processes that extend to all content-producing organizations, because today's students are as likely to produce high-quality video and Web video for ABC Computer Sales as they are for the ABC Entertainment Television Network.

The Biz - Schuyler M. Moore 2000

Today's film industry is a legal & financial obstacle course that all independent filmmakers must learn to master. In

view of this, **The Biz**--a highly accessible overview of the industry's important business, legal & financial aspect--is a must-read for all filmmakers. It includes thorough explanations & discussions of: Film-industry business jargon; Raising financing; Business structuring; Securities laws; Budgeting essentials; Dealing with the guilds; Loans; Completion guarantees; The legal & financial ramifications of distribution deals; Calculating net profits; Film-industry accounting practices & contingent payments; Copyright, publicity, & trademark laws; Screen credits; Talent demands; Litigation problems; Bankruptcy; Taxation of film companies; The Internet distribution of film . . . & much more. The Biz also includes a dozen useful sample forms & agreements.

How to Fix Copyright - William Patry 2012-01-03

Do copyright laws directly cause people to create works they otherwise wouldn't create? Do those laws directly put substantial amounts of money into authors' pockets? Does culture depend on copyright? Are copyright laws a key driver of competitiveness and of the knowledge economy? These are the key questions William Patry addresses in **How to Fix Copyright**. We all share the goals of increasing creative works, ensuring authors can make a decent living, furthering culture and competitiveness and ensuring that knowledge is widely shared, but what role does copyright law actually play in making these things come true in the real world? Simply believing in lofty goals isn't enough. If we want our goals to come true, we must go beyond believing in them; we must ensure they come true, through empirical testing and adjustment. Patry argues that laws must be consistent with prevailing markets and technologies because technologies play a large (although not exclusive) role in creating consumer demand; markets then satisfy that demand. Patry discusses how copyright laws arose out of eighteenth-century markets and technology, the most important characteristic of which was artificial scarcity. Artificial scarcity was created by the existence of a small number gatekeepers, by relatively high barriers to entry, and by analog limitations on copying. Markets and technologies change, in a symbiotic way, Patry asserts. New technologies create new demand, requiring new business models. The new markets created by the Internet and digital tools are the greatest ever: Barriers to entry are low, costs of production and distribution are low, the reach is global, and large sums of money can be made off of a multitude of small transactions. Along with these new technologies and markets comes the democratization of creation; digital abundance is replacing analog artificial scarcity. The task of policymakers is to remake our copyright laws to fit our times: our copyright laws, based on the eighteenth century concept of physical copies, gatekeepers, and artificial scarcity, must be replaced with laws based on access not ownership of physical goods, creation by the masses and not by the few, and global rather than regional markets. Patry's view is that of a traditionalist who believes in the goals of copyright but insists that laws must match the times rather than fight against the present and the future.

Producing for TV and Video - Cathrine Kellison 2012-11-12

Producing for TV and Video is a must-read for anyone interested in a career in TV production. This comprehensive book explains the role of the TV producer in detail, including in-depth descriptions of a producer's day-to-day duties and tasks and a big picture overview of the production process in general and how the producer fits in. Complete with interviews and insights from production professionals in all areas of television, such as reality television and children's programming, Producing for TV and Video will provide you with an understanding of the TV production process and the role of the TV producer from beginning to end. The accompanying CD contains forms that you will inevitably need during your production.

The Biz - Schuyler M. Moore 2002

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 this book, a high accessible overview of the industry's important business, legal and financial interests. 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; film-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. New to this edition is an extensive and comprehensive updating of all chapters and the addition of a section about video on demand.

[How Hollywood Works](#) - Janet Wasko 2003-11-25

This is a book about the US motion picture industry - its structure and policies, its operations and practices. It looks at the processes that are involved in turning raw materials and labor into feature films. It describes the process of film production, distribution, exhibition and retail - a process that involves different markets where materials, labor and products are bought and sold. In other words, this is a book about how Hollywood works - as an industry. *How Hollywood Works*: - offers an up-to-date survey of the policies and structure of the US film industry - looks at the relationship between the film industry and other media industries - examines the role of the major studios and the other 'players' - including, law firms, talent agents, and trade unions and guilds - provides access to hard-to-find statistical information on the industry While many books describe the film production and marketing process, they usually do so from an industry perspective and few look at Hollywood critically from within a more general economic, political and social context. By offering just such a critique, Janet Wasko's text provides a timely and essential analysis of how Hollywood works for all students of film and media.

The Business of Film - Paula Landry 2018-06-14

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.

Law and Business of the Entertainment Industries - Donald E. Biederman 2007

Updates and revises the classic casebook for Entertainment Law

A Concise Handbook of Movie Industry Economics - Charles C. Moul 2005-03-14

This short handbook collects essays on all aspects of the motion picture industry by leading authorities in political economy, economics, accounting, finance, and marketing. In addition to offering the reader a perspective on what is known and what has been accomplished, it includes both new findings on a variety of topics and directions for additional research. Topics include estimation of theatrical and ancillary demand, profitability studies, the resolution of evident paradoxes in studio executive behavior, the interaction of the industry and government, the impacts of the most recent changes in accounting standards, and the role and importance of participation contracts. New results include findings on the true nature of the seasonality of theatrical demand, the predictive power of surveys based upon trailers, the impact of the Academy Awards, the effectiveness of prior history measures to gauge cast members and directors, and the substitutability of movies across different genres.

From Script to Screen: - Robert H. Aft

"From Script to Screen" provides small and medium sized independent filmmakers with practical insights and

advice on how to ensure efficient distribution of their audiovisual content while making use of their intellectual property. This training material takes the user through the pitfalls of the distribution process pointing out the importance of intellectual property during its different stages.

Taxation of the Entertainment Industry - Schuyler M. Moore 2008

Taxation of the Entertainment Industry (Ninth Edition) is an insightful treatise that helps practitioners spot unique issues before they become problems, interpret rules and regulations correctly, make business decisions that lower taxes, and ensure compliance with the law. This valuable reference by expert practitioner and author, Schuyler Moore, provides in-depth treatment of the taxation of film and television industries, including music and sports. It provides insights on proven strategies and techniques for achieving solid bottom-line results for those practitioners with clients within the entertainment industry.

[The Animation Business Handbook](#) - Karen Raugust 2004-09-01

Today, animation is more prevalent than ever in television, films, video games, and the Internet. Karen Raugust has created a much needed, comprehensive look at the entire business. She shows in detail how a successful animation studio or entrepreneur operates, describes the process of developing an animation property from the concept stage through the finished product, and outlines business methods used to create and sell animated media. Topics covered include: * Distribution, sales, and marketing methods * Financing, budgeting, costs and revenue opportunities * The creation of ancillary entertainment and merchandise * Animation in international markets. *The Animation Business Handbook* is the quintessential reference for anyone in or considering entering the animation industry.

The Independent Filmmaker's Law and Business Guide - Jon M. Garon 2021-08-03

Today's independent and digital filmmaking demands a clear guide to the business and legal aspects of the art. What fundraising options are available to a filmmaker? When should a filmmaker establish a corporation or limited liability company? How do screenwriters protect their work? What are a director's legal obligations to the producer, cast, and crew--and what are their obligations in return? This indispensable resource addresses the legal, financial, and organizational questions that an independent or guerrilla filmmaker must face, and the problems that will doom a project if left unanswered. It demystifies issues such as founding a film company, obtaining financing, preparing a budget, securing locations, shooting, granting screen credits, and distributing, exhibiting, and marketing a film. Newly updated and expanded, this third edition explores concepts such as integrating social media; crowd funding and nonprofit status funding; diversity, inclusion, and compensation equity; and distribution via streaming services. Six appendixes provide sample contracts, copyright circulars, Documentary Filmmakers' Statement of Best Practices in Fair Use, and more.

The Pocket Lawyer for Filmmakers - Thomas A. Crowell, Esq. 2022-08-30

This no-nonsense reference helps independent filmmakers recognize and solve the critical legal issues they might face throughout the course of making a film. Author Thomas A. Crowell, TV producer turned entertainment lawyer, will help you to understand and negotiate crucial production contracts, handle actors and their agents, and navigate the perils of copyright infringement and other lawsuits. Updated throughout to address important changes to the law, and incorporating discussion of online distribution, crowd funding, social media marketing, and international productions, this expanded third edition will provide you with the skills to: Protect the copyright to your work. Finance your film and watch out for common financing traps. Understand how tax credits and other incentives are used in film financing. Work with other screenwriters, and protect your script ideas. Adapt a book or comic into a screenplay. Know how to spot the difference between copyright infringement and fair use. Hire crew members, actors, and post-production staff. Draft a production services agreement or a license to use someone else's work. License music for soundtracks. Negotiate a distribution agreement or understand how to distribute

your film alone. Learn how to best position your film for Netflix. Make money from YouTube. And much more! Written for accessibility and ease of reference, this book is a vital resource for any student or independent filmmaker wanting their films to be successful and free of legal disasters.

The Insider's Guide to Film Finance - Philip Alberstat 2012-11-12

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.

International Documentary - 2001

Managing Electronic Media - Joan M. Van Tassel 2010

The book explains the new vocabulary of media moguls, such as bandwidth, digital rights management, customer relations management, distributed work groups, centralized broadcast operations, automated playlists, server-based playout, repurposing, mobisodes, TV-to-DVD, and content management.