
Biz The Basic Business Legal Financial Aspects Of

International Documentary
Managing Electronic Media
Unf*ck Your Biz
Toward a Political Economy of Culture
The Straightforward Guide to the Music Biz
The Biz
Business Plans for Filmmakers
Dealmaking in the Film & Television Industry
A Concise Handbook of Movie Industry Economics
How to Fix Copyright
Taxation of the Entertainment Industry
The Independent Filmmaker's Law and Business Guide
Hollywood's Artists
Literature for Young Adults
Give Me the Money and I'll Shoot!
43 Ways to Finance Your Feature Film
Navigating Social Media Legal Risks
The Pocket Lawyer for Filmmakers
How Hollywood Works
The Animation Business Handbook
Routledge Handbook of Cultural and Creative Industries in Asia
Managing Electronic Media
From Script to Screen:
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Entertainment Law
Entertainment Industry Economics
Shadow Economies of Cinema
Producing for TV and Video
Co-Financing Hollywood Film Productions with Outside Investors
Intellectual Property and the Law of Ideas
The International Film Business
The Insider's Guide to Film Finance
The Independent Filmmaker's Guide to Writing a Business Plan for Investors, 2d ed.
Introduction to Media Distribution
The Biz
Producing for TV and New Media
The Biz
The Business of Film
The Business of Film
The Pocket Lawyer for Filmmakers

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Business Legal
Financial
Aspects Of* **Downloaded from
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Documentary McFarland

It's no secret that the music industry has changed substantially over the past several years, and will likely continue to change for many years to come. Now more than ever it's vital that musicians become familiar with the rights they have in their music and how they can make money in this digital world. "The Straightforward Guide to the Music Biz" is a must-read for anyone looking for a clear, simple, and concise overview of how the music industry is organized and the typical contracts musicians will encounter.

Managing Electronic Media Cambridge

University Press
Today's film industry is a legal and financial obstacle course that all 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. 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 . . . and much more, including many useful sample forms and agreements.

Unf*ck Your Biz Oxford University Press
Most new business owners, particularly the creative types, don't get into entrepreneurship so they can play lawyer and accountant. For most, these are the most stressful and boring areas. *Unf*ck Your Biz* doesn't promise to make you an overnight legal scholar and tax aficionado, but what it does do is break down the most frequently asked questions in easy to understand ways. This book will provide you with a five-step framework to stay out of - or remedy - back tax issues, in addition to helping you

shore up the legal foundations of your business. Now you could outsource this all, but at the end of the day, you are the CEO of your own biz. You need to know the basics to audit the work, know the numbers, and build the business of your dreams. *Unf*ck Your Biz* teaches a five-step framework. The book will teach you key legal and tax concepts in step 1 like how much you should be saving for quarterly taxes. Step 2 covers back taxes and business formation mistakes and how to fix them. Step 3 helps you properly form or reform your business through LLC and s corp structures. Step 4 touches on cash flow management and automating tax savings, and Step 5 dives into the remaining legal and tax legalities like bookkeeping and contracts.

Toward a Political Economy of Culture

Amacom Books
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.

The Straightforward Guide to the Music Biz CCH 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 Biz SIU Press 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. **Business Plans for Filmmakers** Springer Science & Business Media 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. *Dealmaking in the Film & Television Industry* Taylor & Francis

* 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 copilot 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.

A Concise Handbook of Movie Industry Economics Routledge

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 of 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.

How to Fix Copyright

Chicago Review Press
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 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.

Taxation of the Entertainment Industry WIPO

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 Independent Filmmaker's Law and Business Guide](#) Que Publishing

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. [Hollywood's Artists](#) Routledge
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.

Literature for Young Adults Routledge

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. *Give Me the Money and I'll Shoot!* Routledge 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.

43 Ways to Finance Your Feature Film Routledge 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.

Navigating Social Media Legal Risks Columbia University Press
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 Pocket Lawyer for Filmmakers Bloomsbury Publishing
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.

How Hollywood Works

Independently Published

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

The Animation Business

Handbook Rowman & Littlefield Publishers

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.