

ment in substantially the form attached hereto as Exhibit A. DISTRIBUTOR'S marketing expenses for marketing the Picture and each Ancillary Production throughout the world excluding the United States shall be defined and limited as set forth in Exhibit A. DISTRIBUTOR may screen a trailer for the Picture beginning at the [name and year of festival] or market for potential buyers of the Picture (at which time DISTRIBUTOR may start selling the Picture), and the LLC will deliver sales materials to make a flyer and trailer for such purpose, and grant DISTRIBUTOR access thereto. The LLC will endeavor to complete the Picture no later than

(b) PRODUCER and DISTRIBUTOR shall jointly select a domestic distributor for the Picture. A domestic sales agency fee of 10% of domestic Gross Revenues may be deducted from domestic gross revenues before same are remitted to the LLC. This fee shall be divided as follows: _____ % to DISTRIBUTOR, _____ % to PRODUCER, and _____ % to the domestic producer representative. The LLC shall collect all domestic revenues for disbursement as set forth herein and at Section 10.

3. OWNERSHIP RIGHT

In the event that all parties to this Agreement provide the respective share of financing, and the Picture is actually produced, then:

(a) The P.P.C. shall then own, exclusively and forever throughout the Universe, all rights in and to the Screenplay(s), except those rights reserved to the Screenplay's author ("Reserved Rights"), including (without limitation) all motion picture rights, all ancillary and all incidental rights, including (but not

limited to) all serialization, spin-off, remake, and sequel rights to the extent heretofore or hereafter owned by PRODUCER (the "Exclusive Screenplay Rights"). The Picture, the Exclusive Screenplay Rights, and all products produced and/or derived from the Exclusive Screenplay Rights (e.g., merchandising and music publishing) may hereinafter be referred to as the "Project." Products produced and/or derived from the Exclusive

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Festival Today Magazine credits shall be as follows: fir
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followed by "A [name of Producer] Produ
" on a single card, followed by "A [nam
Director] [name of Producer] PRODUCER may modi
the Producer's credit for another entity (e.g.
"In Association with ABC Corporation"). The DISTRIBUTO
presentation card shall be first in orde

Risky Business Financing And Distributing Independent Films

Yi-Tong Ma



Risky Business Financing And Distributing Independent Films:

Risky Business Mark Litwak, 2004 This is the comprehensive nuts and bolts guide to setting up an independent production project Starting with the basic organisation of the company and the preparation of production collaboration and screenplay agreements it covers in detail everything from raising money via loans presales and investors through finding contracting with and policing the finished project s distributors A companion to Litwak s popular books on entertainment industry deal making and contracts RISKY BUSINESS is an authoritative blueprint for successfully producing any independent film or video Included among its many topics partnerships corporations limited liability companies equity investments attracting investors evaluating a film s economic value working the film festivals distribution territories distributors accounting practices and much more In addition to its primary text it includes many essential contracts sample statements and certificates checklists and extensive lists of useful resources [Independent Film Producing](#) Suzanne

Lyons, 2012-08-06 Indie Film Producing explains the simple basic clear cut role of the independent film producer Raising funds to do your dream project producing award winning films with a low budget putting name actors on your indie film it s all doable and this book guides you through the entire process of being a successful producer with bonus tips on how to effortlessly maneuver through the sphere of social media marketing and fundraising tactics Indie film producer Suzanne Lyons pilots you through the actual making of low budget films to show you how easy and fun it can be Laid out in a step by step A to Z matter of fact style that shows how the producer s role can be easy how to treat the film as a business and especially how to avoid the painful pitfalls faced by so many producers this book gives you the essential tools you need to make your film a success from the ground up Begins with the earliest stages of concept development continues through production post and ultimately concludes with distribution Shows you how to create a buzz for your film through marketing and promotions Interviews with global producers who produced films using social media festivals apps and more give you real world insight that can be applied to your own films Website points you to a fantastic collection of resources that you ll need to produce your own films <http://booksite.focalpress.com/indiefilmproducing> **The Shut Up and Shoot**

Documentary Guide Anthony Q. Artis, 2013-07-24 So you want to make a documentary but think you don t have a lot of time money or experience It s time to get down and dirty Down and dirty is a filmmaking mindset It s the mentality that forces you to be creative with your resources It s about doing more with less Get started NOW with this book and DVD set a one stop shop written by a guerrilla filmmaker for guerrilla filmmakers You will learn how to make your project better faster and cheaper The pages are crammed with 500 full color pictures tips from the pros resources checklists and charts making it easy to find what you need fast The DVD includes Video and audio tutorials useful forms and interviews with leading documentary filmmakers like Albert Maysles Grey Gardens Sam Pollard 4 Little Girls and others 50 Crazy Phat Bonus pages with jump start charts online resources releases storyboards checklists equipment guides and shooting procedures Here s

just a small sampling of what's inside the book Putting together a crew Choosing a camera New HDV and 24P cameras Shooting in rough neighborhoods Interview skills and techniques 10 ways to lower your budget Common production forms

The Shut Up and Shoot Documentary Guide Anthony Artis, 2014-03-14 So you want to make a documentary but think you don't have a lot of time money or experience It's time to get down and dirty Down and dirty is a filmmaking mindset It's the mentality that forces you to be creative with your resources It's about doing more with less Get started NOW with this book and DVD set a one stop shop written by a guerrilla filmmaker for guerrilla filmmakers You will learn how to make your project better faster and cheaper The pages are crammed with 500 full color pictures tips from the pros resources checklists and charts making it easy to find what you need fast The DVD includes Video and audio tutorials useful forms and interviews with leading documentary filmmakers like Albert Maysles Grey Gardens Sam Pollard 4 Little Girls and others 50 Crazy Phat Bonus pages with jump start charts online resources releases storyboards checklists equipment guides and shooting procedures Here's just a small sampling of what's inside the book Putting together a crew Choosing a camera New HDV and 24P cameras Shooting in rough neighborhoods Interview skills and techniques 10 ways to lower your budget Common production forms

Philippine Cinema and the Cultural Economy of Distribution Michael Kho Lim, 2018-12-18 This book explores the complex interplay of culture and economics in the context of Philippine cinema It delves into the tension interaction and shifting movements between mainstream and independent filmmaking examines the film distribution and exhibition systems and investigates how existing business practices affect the sustainability of the independent sector This book addresses the lack or absence of Asian representation in film distribution literature by supplying the much needed Asian context and case study It also advances the discourse of film distribution economy by expounding on the formal and semi formal film distribution practices in a developing Asian country like the Philippines where the thriving piracy culture is considered as normal and which is commonly depicted and discussed in existing literature As such this will be the first book that looks into the specifics of the Philippine film distribution and exhibition system and provides a historical grounding of its practices

Introduction to Media Distribution Scott Kirkpatrick, 2023-12-04 In this second edition author Scott Kirkpatrick draws from over a decade of personal experience in the distribution arena to provide a clear and up to date overview of the entire film television and new media distribution business Readers will learn what fuels the distribution process and exactly how the distribution business works from beginning to end not merely what happens to a film or television series upon acquisition but how distributors develop presell and broker deals on content before it even exists This new edition considers a much more international approach to media distribution with case studies and analyses from across the globe It also reflects on the ever increasing relevance of diversity and inclusiveness in the industry as well as the new media verticals like podcasts and the effects of social media influencers on the media landscape The book will be an integral guidebook for any student or professional wishing to understand both the basics and the subtleties of media distribution The

book also contains a robust appendix containing in depth studies of legal definitions material delivery requirements territory by territory financial projections and more

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

Directing Michael Rabiger, 2014-06-20 *Directing Film Techniques and Aesthetics* is a comprehensive manual that has inspired tens of thousands of readers worldwide to realize their artistic vision and produce well constructed films Filled with practical advice on every stage of production this is the book you will return to throughout your career *Directing* covers the methods technologies thought processes and judgments that a director must use throughout the fascinating process of making a film It emphasizes low cost digital technology which allows cutting edge creativity and professionalism on shoestring budgets And recognizing that you learn best by doing the book includes dozens of practical hands on projects and activities to help you master technical and conceptual skills Just as important as surmounting technological hurdles is the conceptual and authorial side of filmmaking This book provides an unusually clear view of the artistic process particularly in working with actors It offers eminently practical tools and exercises to help you develop credible and compelling stories with your cast hone your narrative skills and develop your artistic identity This book shows you how to surpass mere technical proficiency and become a storyteller with a distinctive voice and style This edition has been streamlined and thoroughly revised for greater ease of use Other updates include current information on digital technology an expanded section on directing actors that cross

references thirty exercises new questionnaires to help you pinpoint a film's aesthetic needs and assess where your vocational strengths lie and much more The companion web site includes teaching notes checklists and useful forms and questionnaires <http://books.elsevier.com/companions/9780240808826> **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 **Investor Financing of Independent Film** John W. Cones, 2023-11-03

This book explains how to comply with the federal and states securities regulations when seeking to raise money from private investors for the development production and or distribution of a feature or documentary film Drawing from the experience and expertise of a securities and entertainment attorney who has worked with independent filmmakers for 30 plus years this resource explores securities law compliance in order to help readers comply with the law and avoid criminal and civil liability while successfully raising investor funds for their film projects Readers will gain an understanding of why the securities laws apply to most investor financing transactions what choices need to be made by the filmmaker what information needs to be disclosed to prospective investors how to comply with the SEC's policy regarding financial projections what is the appropriate investment vehicle for various forms of investor financing what limitations are imposed on the use of finders and how to handle the required federal and state notice filings It is an essential resource for any film student taking a film finance course or a production course with a film finance component as well as any independent film producers entertainment securities attorneys and film school instructors who want to be informed about the legal and practical aspects of investor financing of independent films *International Documentary*, 2005 **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 Appendixes provide sample contracts and riders copyright circulars Documentary Filmmakers Statement of Best Practices in Fair Use and more

Gatekeeping in the Evolving Business of Independent Film Distribution Roderik Smits, 2019-07-09 This book is about the business of distribution around which the international film business revolves Considering sales agents and distributors as primary gatekeepers the book examines the networks in which they operate how they operate how their practices have evolved and the power and control they exert over the business of independent film distribution Critically it also considers how they are affected by the powerful influence of Netflix and Amazon in the online era At a time of disruption and change to traditional business models and industry professions Roderik Smits argues that gatekeepers remain equally if not more crucial to the distribution and circulation of films in international markets *Risky Business* William D. Romanowski, 2017-07-28 The role of motion pictures in the popularity of rock music became increasingly significant in the latter twentieth century Rock music and its interaction with film is the subject of this significant book that re-examines and extends Serge Denisoff's pioneering observations of this relationship Prior to Saturday Night Fever rock music had a limited role in the motion picture business That movie's success and the success of its soundtrack began to change the silver screen In 1983 with Flashdance the situation drastically evolved and by 1984 ten soundtracks many in the pop rock genre were certified platinum Choosing which rock scores to discuss in this book was a challenging task The authors made selections from seminal films such as The Graduate Easy Rider American Graffiti Saturday Night Fever Help and Dirty Dancing However many productions of the period are significant not because of their success but because of their box office and record store failures *Risky Business* chronicles the interaction of two major mediums of mass culture in the latter twentieth century This book is essential for those interested in communications popular culture and social change **Los Angeles Lawyer**, 2005 *The Complete Film Production Handbook* Eve Light Honthaner, 2010 Comprehensive guide that covers everything from pre production through wrap and post production and includes chapters on independent and low budget filmmaking television commercials incentives effects and new media Cover *The Business Strategies of the Major Hollywood Film Studios (1929-2024)* Guy Di Piazza, 2025-02-21 Surveying the strategies employed by film studios to market and produce their most successful films between 1929 and present day this book incorporates multilayered comprehensive

analysis on the media industry and how it works Author and business strategist Guy Di Piazza draws on over 25 years of experience and provides insights into the corporate business market and production strategies of the leading motion picture companies through a 95 year history Investigating the initiatives employed particularly for the most successful or premium films allows Guy to evaluate the commercial and creative strategies of the major film studios during four distinct historical periods The golden age of Hollywood 1929 1949 Hollywood in decline and in transition 1950 1966 The new American cinema 1967 1976 and The era of media giants 1977 2024 With extensive business strategy analysis this book assesses the film industry from a commercial and economic perspective to bring better understanding to readers as to how the major studios have evolved over time and what that means for today's digitally connected world Ideal for researchers and advanced students studying film business and the media industry as well as professionals in the film business **Risky Business**

David Prindle, 1993-08-19 The author has incorporated all the learning and theoretical sophistication of political science yet has written an accessible and colorful book Full of details and anecdotes Risky Business will appeal to anyone interested in a more comprehensive understanding of the Hollywood mystique **American Independent Cinema** Geoff King, 2014-09-08 The independent sector has produced many of the most distinctive films to have appeared in the US in recent decades From Sex Lies and Videotape in the 1980s to The Blair Witch Project and New Queer Cinema in the 1990s and the ultra low budget digital video features of the 2000s indie films have thrived creating a body of work that stands out from the dominant Hollywood mainstream But what exactly is independent cinema This the first book to examine the question in detail argues that independence can be defined partly in industry terms but also according to formal and aesthetic strategies and by distinctive attitudes towards social and political issues suggesting that independence is a dynamic rather than a fixed quality Chapters focus on distribution and relationships with Hollywood studios narrative Clerks and Slacker to Pulp Fiction Magnolia and Memento and other formal dimensions from Blair Witch's authenticity to expressive and stylized camerawork and editing in work from Harmony Korine to the Coen brothers approaches to genre and alternative socio political visions

The Entertainment Industry Stuart Moss, 2010 Entertainment studies are an important emerging subject in tourism and this introductory textbook provides a detailed overview of the entertainment industry discipline in order to prepare students for roles such as promoters festival managers and technical support workers Covering key aspects of entertainment by profiling individual sectors each chapter is written by an expert working in the field and covers the history and background products and segmentation contemporary issues micro and macro business environmental influences detailed case studies and future directions of that sector It will be an essential text for undergraduate students in entertainment management events management and related tourism subjects

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