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Autore	ADACI
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Autore	Cones John W
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Nota di contenuto	Cover; Title Page; Copyright; Contents; Preface; Introduction: No Single Best Way; Part One: Subsidies; 1. Gifts and Grants; 2. Domestic Government Subsidies and Tax Incentives; Part Two: Investor Financing; 3. The Investor-Financing Agreement; 4. General Partnerships and Joint Ventures; 5. The Initial Incorporation; 6. The Member-Managed LLC; 7. The Manager-Managed LLC; 8. Limited Partnerships; 9. Corporate Finance; 10. Statutory Exemptions of the 1933 Securities Act, Section 4; 11. Intrastate Offering Exemption; 12. Regulation D; 13. Public/Private (Hybrid) Exemptions 14. Small Corporate Offering Registration 15. Regulation A; 16. Regulation S-B; 17. S-1 Public Offerings; 18. Over-the-Counter, NASDAQ and Stock Exchanges; Part Three: Lender Financing; 19. Lender Financing without Distributor Contracts; 20. Negative Pickups and the Artificial Version; 21. Presale Financing; 22. Gap and Supergap Financing; 23. Insurance-Backed Schemes; 24. Securitization; Part Four: Studio/Industry Financing; 25. Studio Development and In-House Production; 26. Studio Production-Financing/Distribution Agreements; 27. Studio-Based Production Companies 28. Independent Distributors 29. Domestic Studio Facilities; 30. Film Laboratories; 31. Talent Agencies; 32. Actor Financing; 33. Product Placements; 34. End Users; 35. Completion Funds; Part Five: International Finance Options; 36. Foreign Equity; 37. International Coproductions; 38. Foreign Tax Shelters and Tax Incentives; 39.

Blocked Currency or Blocked Funds; 40. Foreign Currency; 41. Foreign Below-the-Line or Facilities Deals; 42. Foreign Government Subsidies; 43. Foreign Debt Capitalization Programs; Conclusion: The Broader Film Finance Environment; Appendix A: Finding Investors
Appendix B: Limited-Use Business Plans Appendix C: Financial Projections; Appendix D: Securities Marketing Considerations; Sources and Further Reading; Index; Author Bio; Back Cover

Sommario/riassunto

Author 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. He provides specific, concise information regarding the many possible strategies and lists the distinct pros and cons of each strategy. 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.--From publisher description.
