

The Art Of Film Funding 2nd Edition Alternative Financing Concepts

This book examines transformations in the production and domestic and international reception of Iranian cinema between 2000 and 2013 through the intersection of the political markers – the presidential terms of Reformist president Mohammad Khatami and his successor, the conservative Mahmoud Ahmadinejad – and filmic markers, particularly Jafar Panahi's *The Circle* (2000) and Asghar Farhadi's *About Elly* (2009). Through extensive field and media research, the book considers the interaction of a range of factors including government policy, Iranian national cinema genres and categories, intended audience, funding source, and domestic and international reception, to demonstrate the interplay between filmmakers and the government over these two successive presidencies. While the impact of politics on Iranian filmmaking has been widely examined, this work argues for a more nuanced understanding of politics in and of the Iranian cinema than has generally been previously acknowledged. Drawing on both personal experience as a juror at the Fajr International Film festival and interviews with significant filmmakers, producers, actors and other industry insiders, including senior bureaucrats and politicians, the volume is a key resource for anyone interested in politics and Iranian cinema.

This is the first book to provide a direct and comprehensive account of British art cinema. Film history has tended to view British filmmakers as aesthetically conservative, but the truth is they have a long tradition of experiment and artistry, both within and beyond the mainstream. Beginning with the silent period and running up to the 2010s, the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns. It will be of particular interest to scholars and students of British cinema history, film genre, experimental filmmaking, and British cultural history.

Success in Film is the ultimate guide to funding, filming and finishing any independent film. Written by veteran filmmakers Julia Verdin and Matt Dean, *Success in Film* has been specially designed to help aspiring producers, directors, writers, actors, editors -

anyone who wants to know how to take control of their own destiny in the world of film by making their own movies. Success in Film begins by helping the filmmaker define success for their film and in doing so find the best path to achieve that success. Whether you want financial success, awards, peer recognition, or just a great demo reel of what you can do, Success in Film can help you achieve that success one film at a time. Whether a film is intended for the big screen or the small, Internet release or Theatrical, this concise guide will take the reader from inception to delivery. Topics include: how to find your story, how to find funding, how to deal with investors, how to make a business plan, how to make a budget, how to cast the film, how to find the right crew, how to work with actors, how do you get distribution, how to market the film, how to get into festivals, how to self release on amazon, iTunes or other digital platforms and much more! Success in Film is being called one the best books on the market today for aspiring producers. Written for filmmakers, by filmmakers who know the craft.

The Insider's Guide to Making Money in the Music Industry. Millions dream of attaining glamour and wealth through music. This book reveals the secrets of the music business that have made fortunes for the superstars. A must-have for every songwriter, performer and musician.

The Artist's Guide to Grant Writing is designed to transform readers from starving artists fumbling to get by into working artists who confidently tap into all the resources at their disposal. Written in an engaging and down-to-earth tone, this comprehensive guide includes time-tested strategies, anecdotes from successful grant writers, and tips from grant officers and fundraising specialists. The book is targeted at both professional and aspiring writers, performers, and visual artists who need concrete information about how to write winning grant applications and fundraise creatively so that they can finance their artistic dreams.

A Step-By-Step Guide to Low-Budget Independent Film Producing

Hollywood and the Culture Elite

Music Money and Success

A Cultural Politics Book for the Social Text Collective

Creativity, experimentation and innovation Business Plans for Independents Theory and Practice

Physicist Dr. Christine Ocampo is on a mission to discover distant worlds, encounter exotic civilizations, seek out strange species, and, well, get busy with them. Space exploration is expensive business, but science calls and porn pays. A STORY ABOUT SCIENTISTS HAVING SEX WITH ALIENS FOR THE GLORY OF MANKIND—AND MONEY. In the near future, space travel is ludicrously expensive and largely ignored. Enter Christine Ocampo, inventor of the Star Shot teleportation device with a big idea: She'll travel to new worlds, engage—intimately—with local aliens, and film her exploits for a jaded earth populace trying to find something new on the internet. Now, Chris and her merry band of scientist-cum-pornstars explore the universe, each other, and the complexities of sex in MONEY SHOT! Collects issues #1 to #5.

When it first appeared in 1994, *Shaking the Money Tree* became an instant classic in the field of fund raising for independent noncommercial film and video. Now a consultant, Morrie Warshawski has created a new completely revised and updated version that gives filmmakers the full story on how to get grants and donations from individuals, foundations, government agencies and corporations in the 21st century. Morrie Warshawski is an arts consultant, facilitator and writer who has spent over 25 years working with organizations and individuals throughout the US.

The Art of Film Funding Alternative Financing Concepts

Lists sources for grants, fellowships, and awards, provides contact information, and describes eligibility requirements, and more Motion picture audio is one of the least understood parts of filmmaking and is neglected by many film students and filmmakers alike. It's boring, scary, too technical and not considered important by most filmmakers. Until they get into the editing room and realize that by not paying attention to audio earlier they are screwed. Over the years tons of false information has spread through the independent film world, and most students and filmmakers don't want to deal with sound. If they do it is usually done incorrectly through ignorance and at a huge financial expense. This book is intended to shatter the myths and mysteries around film audio and give both students and experienced filmmakers the knowledge and tools so that their films will sound like they have come from the Hollywood studios without huge Hollywood budgets. I have assembled a lineup of some pretty amazing people in all areas of audio production for film and television. This group consists of location recordists, sound designers, picture editors, sound editors, re-recording mixers, and post-production supervisors. This all-star cast has won Oscars and Emmys in addition to awards from various film industries worldwide. In the book's interviews, Gary Rydstrom, Tom Johnson, Jim LeBrecht, Ron Eng, Harry B Miller III, Peter Kurland, Lee Haxall, Ken Karman, David A. Cohen and a host of others discuss their methods and secrets. Sound is an excellent carrier of emotion. And film is about emotion. - Gary Rydstrom, sound designer - Saving Private Ryan, Jurassic Park (winner of 7 Academy Awards) Sound is NOT the enemy! - Lee Haxall, editor Crazy Stupid Lovel'm capturing a performance, and that performance is only going to happen one time the way they want it, in the environment, with everybody in the mood. - Peter Kurland, location recordist - No Country For Old Men In my mind, dialog is king, if you can't understand what they're saying then the movie is a waste of time. - David A. Cohen, dialog editor - Lost In Translation A good dialog editor can

figure out a way to make nearly every line of dialog usable. Milly Iatrou, dialog editor – Walk The Line I would rather see no music than music used improperly. – Ken Karman, music editor - Forrest Gump We're like the ugly evil stepchildren in the basement. – Jana Vance, foley artist – Toy Story When I look at a film or look at a script I think of what I'm gonna need to make that world. Jane Tattersall – sound effects editor – Naked Lunch I like off beat stuff, weird sounding films and subtle sound tracks as compared to bombastic. - Ron Eng, supervising sound editor – Mulholland Drive Sound is kind of invisible, but when it's wrong we know it immediately. - Jim LeBrecht, sound designer – The Singing Detective Good sound goes unnoticed, bad sound ruins a film. – Dan Olmstead, re-recording mixer – Cecil B. Demented The rule of thumb for good sound is: does it tell or promote the emotional content of the scene, does it support and/or reveal the story. – Tom Johnson, re-recording mixer – Alice In Wonderland (winner of 2 Academy Awards) If you want to see what the future of storytelling looks like then check out Kelley Baker. Brian David Johnson, Futurist, filmmaker, author If you read only one book on sound, this is the one, and, after you've read it, you'll never, ever, ever say, "We'll fix it in post." William M. Akers, author of Your Screenplay Sucks!

Producer to Producer

Iranian National Cinema

Success in Film

Finding Funds for Your Film or TV Project

The Art of Nonfiction Movie Making

Funding of the arts and heritage

Funding media for social change

A sweeping history of the New York art scene during the 1960s, 1970s, and 1980s reveals a powerful "alternative" art culture that profoundly influenced the mainstream. Simultaneous.

(Fine Arts)

This is a comprehensive bible to low-budget film producing for emerging and professional producers. Structured to guide the reader through production meetings, every aspect of the film-production process is outlined in detail. Invaluable checklists -- which begin 12 weeks before shooting and continue through principal (and secondary) photography and postproduction -- keep the filmmaker on track and on target. Ryan is co-producer of James Marsh's Man on Wire, winner of the 2009 Academy Award for Best Documentary

Restless Souls is the true, bone-chilling chronicle of the Manson Family murders and its aftermath, from the point of view of the victims' families. When actress Sharon Tate and four others were brutally murdered by Charles Manson and his followers, the world was shocked. More than forty years later, the gruesome barbarity of the "Manson Family" still fascinates and horrifies. This true crime memoir by Alisa Statman, a 20-year Tate family friend, and Brie Tate,

the daughter of Sharon Tate's niece, includes interviews with the Tate family, accounts from personal letters, tape recordings, home movies, and private diaries. Complete with color photographs and personal insights, *Restless Souls* is the most revealing, riveting, and emotionally raw account of the gruesome slayings, the hunt and capture of the killers, and the behind-the-scenes drama of their trials, as well as a touching view of the torment that the victims families' have endured for years after such tragedy.

Film making is expensive. It can be done cheaply, but to raise a film to the level of art it requires an amount of increased integrity. This can be achieved through better cameras, crew, actors, props, locations, editing, and special effects (SFX) – all things that cost money. Film making is possibly more expensive than any other art form, especially when considering that a film must not only be created, but also edited, printed, and distributed in order to reach its target audience. Without backing from a major studio, the task of fundraising for a film can be daunting, unless considering alternatives. This thesis explores and concisely presents ways in which film makers can borrow and adapt strategies from other art forms, as well as non-profit and for-profit business models, to create a diverse funding mix to finance independent films. The first, most crucial step in making a film is finding the funds to do it. Let Louise Levison, who wrote the innovative business plan for "The Blair Witch Project," show you how. This unique guide teaches you not only how to create a business plan, but also how to avoid common business plan mistakes, so that you can attract and secure an investor. In jargon-free terms, the author leads you through every step. Each chapter concentrates on a different section of the business plan, including the industry, marketing, financing, and distribution. Large format films, new media and shorts are also discussed. The included companion web site features supplementary exercises and spreadsheets so that you get comfortable crunching the numbers--no math degree required! The sixth edition contains completely revised and updated industry data along with updated information on distribution including online and foreign markets. Plus, new interviews and case studies with filmmakers will show you real-world examples of equity investors and markets.

How to Get Grants and Donations for Film and Video Projects

The Artist's Guide to Grant Writing

How to Find Funds and Write Foolproof Proposals for the Visual, Literary, and Performance Artist

Restless Souls

Film + Video Budgets

National Lottery Funding and British Cinema

The Sharon Tate Family's Account of Stardom, the Manson Murders, and a Crusade for Justice

Wouldn't you like to know where to go for grant money plus have the inside track on money from corporations and individuals to produce your films? This book is a reference guide for creating the perfect pitch, inspiring your winning application, finding and connecting with funding organizations, making a successful "ask" and landing the money you need to make your films.--From publisher description.

Funding of the arts and Heritage : Third report of session 2010-11, Vol. 2: Evidence

Story Money Impact: Funding Media for Social Change by Tracey Friesen is a practical guide for media-makers, funders, and activists who share the common goal of creating an impact with their work. Today, social-issues storytellers are sharpening their craft, while funders with finite resources focus on reach, and strategic innovators bring more robust evaluation tools. Friesen illuminates the spark at the core of these three pursuits. Structured around stories from the front lines, Story Money Impact reveals best practices in the areas of documentary, digital content, and independent journalism. Here you will find: • Twenty-one stories from people behind such powerful works as CITIZENFOUR, The Corporation, Virunga, Being Caribou, Age of Stupid, and Food Inc. • Six key story ingredients for creating compelling content. • Six possible money sources for financing your work. • Six impact outcome goals to further your reach. • Seven practical worksheets for your own projects. • A companion website located at www.storymoneyimpact.com containing up-to-date information for those seeking the tools and inspiration to use media for social change.

DVD includes Sabriya, a short film from director Abderrahmane Sissako as well as clips of films supported by the Hubert Bals Fund and interviews with directors Wang Bing, Dariush Mehrjui, Eliane Caffé, Elia Suleiman, and producer Jeremy Nathan.

Science fiction films present hypothetical futures, featuring imagined technological advancements--not yet realized but perhaps (more or less) plausible. Yet how much of what audiences see is within the bounds of possibility? Can we really envision what a black hole looks like? Can dinosaurs really be genetically re-engineered? Originating from an annual Science Fiction Film Series in Denver, Colorado, this volume of essays examines 10 films, with a focus on discerning the possible, the unlikely, and the purely science fictional. With essays by scientists in relevant fields, chapters provide analyses of the movies themselves, along with examination of the actual science (or lack thereof) in each film.

Story Money Impact: Funding Media for Social Change

Money for Your Movie

Creative Documentary

third report of session 2010-11, Vol. 2: Evidence

The Art of Funding Your Film

British art cinema

The Shadow World

This is an open access book. Media industry research and EU policymaking are predominantly tailored to large (and, in the latter case, Western) European markets. This open access book addresses the specific qualities of smaller media markets, highlighting their vulnerability to global digital competition and outlining survival strategies for them. New online distribution models and new trends in the consumption

of audiovisual content are limited by, and pose new challenges for, existing audiovisual business models and their legal framework in the EU. The European Commission's Digital Single Market (DSM) strategy, which was intended e.g. to remove obstacles to the cross-border distribution of audiovisual content, has triggered a heated debate on the transformation of the existing ecosystem for European screen industries. While most current discussions focus on the United States, Western Europe, and the multinational giants, this book approaches these industry trends and policy questions from the perspective of relatively small and peripheral (in terms of their population, language, cross-border cultural flows, and financial and/or symbolic capital) media markets. .

*Whether you're a producer, screenwriter, filmmaker, or other creative, you probably have a project that needs constant exposure, or a product to promote. But how do you rise above the noise? In *Crowdsourcing for Filmmakers: Indie Film and the Power of the Crowd*, Richard Botto explains how to put crowdsourcing to use for your creative project, using social media, networking, branding, crowdfunding, and an understanding of your audience to build effective crowdsourcing campaigns, sourcing everything from film equipment to shooting locations. Botto covers all aspects of crowdsourcing: how to create the message of your brand, project, or initiative; how to mold, shape, and adjust it based on mass response; how to broadcast a message to a targeted group and engage those with similar likes, beliefs, or interests; and finally, how to cultivate those relationships to the point where the message is no longer put forth solely by you, but carried and broadcasted by those who have responded to it. Using a wealth of case studies and practical know-how based on his years of experience in the industry and as founder of Stage 32—the largest crowdsourced platform for film creatives—Richard Botto presents a comprehensive and hands-on guide to crowdsourcing creatively and expertly putting your audience to work on your behalf. 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.

African cinema in the 1960s originated mainly from Francophone countries. It resembled the art cinema of contemporary Europe and relied on support from the French film industry and the French state. Beginning in 1969 the biennial Festival panafricain du cinéma et de la télévision de Ouagadougou (FESPACO), held in Burkina Faso, became the major showcase for these films. But since the early 1990s, a new phenomenon has come to dominate the African cinema world: mass-marketed films shot on less expensive video cameras. These "Nollywood" films, so named because many originate in southern Nigeria, are a thriving industry dominating the world of African cinema. Viewing African Cinema in the Twenty-first Century is the first book to bring together a set of essays offering a unique comparison of these two main African cinema modes.

Founded in 1935, The Museum of Modern Art's Department of Film and Media is home to one of the most important film archives in the world. The collections include over twenty thousand works, from the earliest movies to the most contemporary moving picture art - from a twenty-seven-second film made by W.K.L. Dickson and William Heise in 1893 to video art and media works by artists such as Chris Marker, Pipilotti Rist, and Joan Jonas. Here, for the first time, is a volume that celebrates this remarkable archive, with over five hundred images from individual films, drawn largely from the Museum's collection of still photographs. Special sections detail significant collections, including those of works by Andy Warhol and Joseph Cornell, of films starring Douglas Fairbanks, and of films produced by the Edison and Biograph companies, two of the world's first commercial film producers. An introduction by Steven Higgins, Curator in the Department of Film and Media, outlines the history of the Museum's collections and gives some insight into how The Museum of Modern Art goes about fulfilling its mandate: acquiring, preserving, and exhibiting these extraordinary and singular works, which form such a large part of the history of the moving image.

*Guaranteed: How to Finance Your Film with a Phone Call
An Exploration in Funding Independent Film
Story Money Impact*

Money for Film & Video Artists

Inside the Global Arms Trade

Producing and Consuming Contemporary Art Cinema

Still Moving

Soon to be a Major PBS Documentary Event The Shadow World is the harrowing behind-the-scenes tale of the global arms trade, revealing the deadly collusion that all too often exists among senior politicians, weapons manufacturers, felonious arms dealers, and the military—a situation that compromises our security and undermines our democracy. Pulling back the curtain on this secretive world, Andrew Feinstein reveals the corruption and the cover-ups behind a range of weapons deals, from the largest in history—between the British and Saudi governments—to the guns-for-diamonds deals in Africa and the imminent \$60 billion U.S. weapons contract with Saudi Arabia. He exposes in forensic detail both the formal government-to-government trade in arms and the shadow world of illicit weapons dealing, and lays bare the shockingly frequent links between the two. Drawing on his experience as a member of the African National Congress who resigned when the ANC refused to launch a corruption investigation into a major South African arms deal, Feinstein illuminates the impact this network has not only on conflicts around the world but also on the democratic institutions of the United States and the United Kingdom. Based on pathbreaking reporting and unprecedented access to top-secret information and major players in this clandestine realm, The Shadow World places us in the midst of the arms trade's dramatic wheeling and dealing—from corporate boardrooms to seedy out-of-the-way hotels—and reveals the profound danger and enormous financial cost this network represents to all of us.

The French New Wave cinema is arguably the most fascinating of all film movements, famous for its exuberance, daring, and avant-garde techniques. A History of the French New Wave Cinema offers a fresh look at the social, economic, and aesthetic mechanisms that shaped French film in the 1950s, as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s. Richard Neupert first tracks the precursors to New Wave cinema, showing how they provided blueprints for those who would follow. He then demonstrates that it was a core group of critics-turned-directors from the magazine Cahiers du Cinéma—especially François Truffaut, Claude Chabrol, and Jean-Luc Godard—who really revealed that filmmaking was changing forever. Later, their cohorts Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze, and Pierre Kast continued in their own unique ways to expand the range and depth of the New Wave. In an exciting new chapter, Neupert explores the subgroup of French film practice known as the Left Bank Group, which included directors such as Alain Resnais and Agnès Varda. With the addition of this new material and an updated conclusion, Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking.

What does it mean to be a documentary filmmaker in today's world? How are new technologies changing documentary filmmaking? What new forms of documentary are emerging? Recent technological developments have made the making and distribution of documentary films easier and more widespread than ever before. Creative Documentary: Theory and Practice is an innovative and essential guide that comprehensively embraces these changing contexts and provides you with the ideas, methods, and critical understanding to support successful documentary making. It helps the aspiring 'total filmmaker' understand the

contemporary contexts for production, equipping you also with the understanding of creativity and visual storytelling you'll need to excel. Bridging the gap between theory and practice, it outlines the contemporary, institutional, practical and financial contexts for production - always encouraging innovation and originality. Key features: Five sections covering creativity and creative documentary and the contemporary creative industries: strategies for developing documentary ideas; the art of documentary narrative; digital production methods; new documentary forms; distribution and financing. Provides a comprehensive overview of critical thought and techniques in digital documentary filmmaking. Authors and specialist contributors combine the experience, knowledge and skills of academics and media professionals working in the industry. Practical case studies support analysis and reflection. Exercises, checklists, interviews with professionals and further reading materials accompany each chapter. A historical overview of world documentary. Creative Documentary: Theory and Practice is an essential guide for those engaged in the study and practice of documentary theory and making, as well as key reading for those more broadly interested in video, film and media theory and production.

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

An estimated 50,000 screenplays are registered with the Writers Guild America every year. When someone goes to the trouble and expense of protecting their work with WGA registration, that's an indication of serious intent; these folks want to see their script produced. If you're one of those screenwriters or filmmakers with the dream of seeing your story produced and projected on movie screens around the world, you know that having a great script isn't really enough. You may even have trouble getting anyone in "the industry" to simply read and consider your screenplay for production. That's the norm in today's movie-making pipeline: it's essentially a closed shop unless you have successful (profitable to financiers) films in your credit history. The only way around this Catch-22 is to produce your own film from material you truly believe in. But the stumbling block faced by everyone with a great script in their hands is that it takes money to independently produce a film of any quality...lots of money. FINDING THAT MONEY SO YOU CAN MAKE YOUR FILM IS WHAT THIS BOOK IS ALL ABOUT. Raising the money you need to make your movie is no longer the impossible task it once was. You only need to find those individuals with money they're willing to risk, and then convince them that your film has a reasonable chance of returning their investment plus some net profit attached. Does that sound impossible? Well, it's not. Mark Stouffer has raised millions of dollars from private individuals for his movies, and he's done it repeatedly. Now, for the first time, he shows you exactly how you can raise the money you need to make your films. All you have to do is pay attention and carefully follow the 7 Steps to Raising Money for Your Movie in this book. Nobody said that making a movie- or raising the money to finance your filmmaking venture- was easy. But it can be done...and you can do it exactly the way the author has done it. More than once, Stouffer started from absolute Ground Zero with nothing more than a telephone and blank paper on his desk. He's gone from "idea" to . . . to script . . . to business plan . . . to pitch . . . to production financing . . . to final cut . . . to distribution deal . . . to the red carpet. Asking others for money so that you can make your movie may sound like an impossible challenge. But if you use the tactics, strategies, and principles in this book, you will be an undeniable force. You will raise the money you need, and you will make your movie!

Funding the Art of World Cinema

Funding Media for Social Change

True Variety

Art Films and the Nollywood Video Revolution

Essays on the Art and Principles of Ten Films

The People's Pictures

Digital Peripheries

In recent years the use of film and video by British artists has come to widespread public attention. Jeremy Deller, Douglas Gordon, Steve McQueen and Gillian Wearing all won the Turner Prize (in 2004, 1996, 1999 and 1997 respectively) for work made on video. This fin-de-siecle explosion of activity represents the culmination of a long history of work by less well-known artists and experimental filmmakers. Ever since the invention of film in the 1890s, artists have been attracted to the possibilities of working with moving images, whether in pursuit of visual poetry, the exploration of the art form's technical challenges, the hope of political impact, or the desire to re-invigorate such time-honoured subjects as portraiture and landscape. Their work represents an alternative history to that of commercial cinema in Britain - a tradition that has been only intermittently written about until now. This major new book is the first comprehensive history of artists' film and video in Britain. Structured in two parts ('Institutions' and 'Artists and Movements'), it considers the work of some 300 artists, including Kenneth Macpherson, Basil Wright, Len Lye, Humphrey Jennings, Margaret Tait, Jeff Keen, Carolee Schneemann, Yoko Ono, Malcolm Le Grice, Peter Gidal, William Raban, Chris Welsby, David Hall, Tamara Krikorian, Sally Potter, Guy Sherwin, Lis Rhodes, Derek Jarman, David Larcher, Steve Dwoskin, James Scott, Peter Wollen and Laura Mulvey, Peter Greenaway, Patrick Keiller, John Smith, Andrew Stones, Jaki Irvine, Tracy Emin, Dryden Goodwin, and Stephanie Smith and Ed Stewart. Written by the leading authority in the field, *A History of Artists' Film and Video in Britain, 1897-2004* brings to light the range and diversity of British artists' work in these mediums as well as the artist-run organisations that have supported the art-form's development. In so doing it greatly enlarges the scope of any understanding of 'British cinema' and demonstrates the crucial importance of the moving image to British art history.

This is the first English-language study of internationally acclaimed Portuguese filmmaker Pedro Costa, examining the cultural, production and exhibition contexts of his feature films, shorts and video installations. It situates Costa's filmmaking within the contexts of Portuguese, European and global art film, looking into his working practices alongside the impact of digital video, forms of collaborative authorship, and the intricate dialogue between modes of production and aesthetics. Considering the exhibition, circulation and reception of Costa's creative output in settings such as film festivals, the

art gallery circuit and the home video market, *ReFocus: The Films of Pedro Costa* provides an essential critical analysis of this major filmmaker - as well as of the multifaceted production and consumption practices that surround contemporary art cinema.

This is the latest edition of a book that has sold over 75,000 copies since its first printing in 1984 by producer/publisher Michael Wiese. An indispensable tool for any producer, this "industry bible" has been updated with the latest digital technologies for production and post-production -- the standard for most films today. Downloadable budget templates are free and easily accessible at www.mwp.com. They can be adapted for any production and can save you tons of time and money. The templates include different budget levels for narrative features, non-fiction features, and short films. The book goes through a 14-page Master Budget template line-by-line with an explanation for every line item in any budget. As it guides you through each step, you can use this book to put together budgets for proposals, treatments, and productions. Maureen Ryan, Co-Producer, Academy Award(TM)-winning film, *MAN ON WIRE* When John Major launched the UK's National Lottery in 1994 he christened it "the people's Lottery" and handed it to the mythical stewardship of the Everyman. But when the proceeds began to be distributed to worthy causes, including the British film industry, this populist rhetoric came under increasing strain. If Lottery funding is used to produce the type of British films which the public want to see, such as romantic comedies, then many question whether the market deserves such subsidy. Short films and low budget, experimental cinema - which often require state support - tend to go unwatched by large swathes of the Lottery ticket-buying public. This book explores the debates which were sparked by the arrival of "the people's pictures", and places them in historical context by examining their many precedents. Is public patronage a boon or a burden for filmmakers? And how do institutional cultures or political buzzwords affect the finished films? Case studies include the popular hits *Billy Elliot* (2000) and *Shooting Fish* (1997); art-house releases such as *Love Is The Devil* (1998) and *Gallivant* (1997); short films by Lynne Ramsey and David MacKenzie; and artists' film and video work by Bill Viola and Tracey Emin.

Peter Decherney explores how the concerns of intellectuals and the needs of Hollywood studio heads led to the development of a mutually beneficial relationship during Hollywood's Golden Age (1915-1960). During this period, museums, universities, and government agencies used films to maintain their position as quintessential American institutions, transforming movies into an art form and making moviegoing a vital civic institution. Decherney's history features an intriguing cast of characters, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak Will Hays, and philanthropist Nelson Rockefeller. He shows how Columbia and Harvard started film studies programs in the 1910s and 1920s to remake American education and American culture. And he shows how the Museum of Modern Art, the U.S. Office of War Information, and the National Endowment for the Arts worked with

Hollywood to fight fascism and communism and to promote American values abroad. Hollywood and the Culture Elite offers a unique glimpse into the collaboration between Hollywood and the stewards of high culture to ensure their own survival and profitability.

Shaking the Money Tree

A History of the French New Wave Cinema

Alternative Art, New York, 1965-1985

A History of Artists' Film and Video in Britain

How the Movies Became American

Viewing African Cinema in the Twenty-First Century

The SHORT! Guide to Producing

STORY MONEY IMPACT: Funding Media for Social Change by Tracey Friesenis a practical guide for media-makers, funders and activists who share the common goal of creating an impact with their work. Today, social-issues storytellers are sharpening their craft, while funders with finite resources focus on reach, and strategic innovators bring more robust evaluation tools. Friesen illuminates the spark at the core of these three pursuits. Structured around stories from the frontlines, STORY MONEY IMPACT reveals best practices in the areas of documentary, digital content, independent journalism. Here you will find: 21 stories from people behind such powerful works as CITIZENFOUR, The Corporation, Virunga, Being Caribou, Age of Stupid and Food Inc. Six key story ingredients for creating compelling content. Seven practical worksheets for your own projects. A companion website located at www.routledge.com/cw/friesen containing sample budgets, organization & film lists, expert biographies, up to date information for those seeking the tools and inspiration to use media for social change.

ÊFinding Funds for Your Film or TV ProjectÊ includes a complete overview of the many different ways to get funds for your film ä from preparing the materials you need such as business plans private placement memorandums trailers sizzle reels and crowd-funding pitches ä to how to make effective presentations to prospective funders from as family members friends and business associates to angels private investors established producers and film financiers. Scott provides a comprehensive introduction to the many options for fund-raising and includes information on how to prepare the materials necessary from business plans and Private Place Memorandums to video and PowerPoint presentations to using crowd-funding techniques. PCovered are these key topics: PÛ The overall film industry and trends in film production PÛ Deciding what to produce preparing a script or treatment determining your needed cast and crew and coming up with a rough estimate of your budget PÛ Putting together the needed documents including creating a schedule and budget preparing a producer package business plan and private placement memorandum PÛ Creating a crowd-funding campaign PÛ Developing a trailer and sizzle reel PÛ Creating your marketing and promotional materials and getting a publicity buzz going PÛ Developing and presenting your pitch to prospective investors PÛ Closing the deal and getting your money

In this book, Charles Merzbacher offers a concise, definitive guide to the essential skills, techniques and logistics of producing short films, focusing on the practical knowledge needed for line producing and overseeing smaller-scale productions. Drawing on insights from real-life production scenarios, veteran filmmaker and instructor Charles Merzbacher takes producers through every stage of the production process, from fundraising, preproduction and planning to the producer's role in postproduction and distribution. Key topics include: Finding a worthy project; Schedules and budgets; Managing the casting process; Recruiting and managing crew; Location scouting; Legal and safety issues; Running a production; Negotiating music rights; And much more! An accompanying website available at theshortseries.com offers document templates for contracts, call sheets, budgets and other production forms, as well as

sample production documents and short video guides featuring top industry professionals.

Experimental Filmmaking emerges out of a deep and abiding love of celluloid and artisanal media practices and a personal exploration of the field of avant-garde and experimental film, animation and video produced since the beginnings of cinema. Although there have been many critical and historical books on the subject, with the exception of zines and hand-published volumes, there has never been a comprehensive instructional manual on experimental processes. This book will introduce film students and professional filmmakers alike to various methods of experimental animation, film and video production that involve material interventions into the normative process of the medium while offering brief introductions to artists and their works.

The past few years have featured such blockbusters as Super-Size Me, Fahrenheit 9/11, Sicko, March of the Penguins, and An Inconvenient Truth. And as news articles proclaim a new era in the history of documentary films, more and more new directors are making their first film a nonfiction one. But in addition to posing all of the usual challenges inherent to more standard filmmaking, documentaries also present unique problems that need to be understood from the outset. Where does the idea come from? How do you raise the money? How much money do you need? What visual style is best suited to the story? What are the legal issues involved? And how can a film reach that all-important milestone and find a willing distributor? Epstein, Friedman, and Wood tackle all of these important questions with examples and anecdotes from their own careers. The result is an informative and entertaining guide for those just starting out, and an enlightening read for anyone interested in a behind-the-scenes look at this newly reinvigorated field of film.

Experimental Filmmaking

ReFocus: The Films of Pedro Costa

Money Shot Vol. 1

The Art of Film Funding

Indie Film and the Power of the Crowd

Filmmakers and Financing

SKY CAPTAIN & THE WORLD OF TOMORROW burst into the sky and onto theater screens in 2004. With it came groundbreaking methods and techniques that would change the way movies were made. The real story behind the film began many years earlier and in Kevin Conran's Art of Sky Captain & The World of Tomorrow, fans will be treated to behind-the-scenes stories marking the movie's unique journey to the screen. As the first of its kind, this landmark film embraced the look and feel of the old serials even as it pushed the boundaries of modern filmmaking technology. The film would inspire a whole new generation of creators eager to adopt its innovative techniques--techniques that are now commonplace in every studio in Hollywood and around the world. Featuring the revolutionary artistic contributions of the film's principle visual architect, this stunning collection of Kevin Conran's trailblazing illustrations and designs includes incomplete, unpublished and never-before-seen work. This comprehensive retrospective is the first official collection of the film's artwork sourced from Kevin Conran's private collection and spanning over 20 years of the movie's history.

Sound Conversations With (Un)sound People

The Film and Media Collections of The Museum of Modern Art

The Online Circulation of Audiovisual Content from the Small Market Perspective

A Guide to Funding, Filming and Finishing Independent Films

The Angry Filmmaker Survival Guide
Financing, Shooting, and Distributing Independent Films and Series
Crowdsourcing for Filmmakers