



# The International Film Business: A Market Guide Beyond Hollywood

By Angus Finney

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*The International Film Business* considers the independent film sector as a business, and the specific skills and knowledge that it requires. It describes both the present state of the independent film industry and the significant technological developments that have begun to take place, and what changes these might effect.

*The International Film Business:*

- describes the present organization of the entirety of the film industry as a business
- discusses how digital technology is currently and how it potentially may change the structure of the industry in the future
- gives information and advice on the different business skills that are necessary to navigate what is a very high-risk, pyrotechnical industry.

Taking an entrepreneurial perspective on what future opportunities will be available to prepared and informed business students and emerging practitioners, this text includes case studies that take students through the successes and failures of a variety of real film companies/projects and exclusive interviews with leading practitioners in all sectors of the industry, from production to exhibition.

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### **Editorial Review**

#### Review

**At last a book for the professional practitioners of filmmaking but accessible to the interested layman. The business of film, past, present and future, are researched in meticulous detail, helpful case studies and valuable personal observations. Most important, the book is full of insights into the digital age of distribution and production with a road map for the future development of the film business. If you are going to buy one book on the international business of film, this is it!** *Sandy Lieberman, Chairman of Film London, former head of Fox*

**This really is the complete guide to today's film industry. Right up to date, but with a real understanding of the journey that the industry has taken to get here. That understanding of the history is fundamental to an understanding of the present day challenges. Comprehensive and well researched; erudite and very readable. The balance between the "players" and the "business", is absolutely right throughout. Quite simply the book that all practitioners and industry players alike have been waiting for. Many, I suspect, may pretend to themselves that they know it already, but privately will keep the book near at hand for constant reference and self assurance. I know I will.** *Ken Dearsley, Partner, DLA Piper Middle East LLP*

**This book successfully accomplishes what many others on the same topic have failed to do. It not only captures the excitement of the international film industry, but it also delves deeply into its structure and practices. The author uses to full advantage his first-hand knowledge of the film business to develop a comprehensive analysis that will have enduring value for both film insiders and readers that are fascinated by this industry.** *Joseph Lampel, Professor of Strategy, Cass Business School, City University London*

#### About the Author

**Angus Finney** is a course director and visiting lecturer on film and media businesses at Cass Business School, City University London and a Visiting Lecturer to The Judge Business School, Cambridge University, where he teaches 'The International Film Business' at MBA level. He teaches at MSc and MBA level, and works with the UK's Regional Screen Agencies, the South African National Film and Video Foundation and the Abu Dhabi Film Commission as a trainer and consultant. He is Film London's Project Manager for the Production Finance Market, an annual event, and has had practitioner experience as Managing Director of Renaissance Films, a production, finance and sales company that was expanded with investment from the City in 1999. He has worked as a media specialist and journalist, and his previous books include: *Developing Feature Films in Europe: A Practical Guide* (1996), *The State of European Cinema* (1996) and *The Egos Have Landed: The Rise and Fall of Palace Pictures* (1996).

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