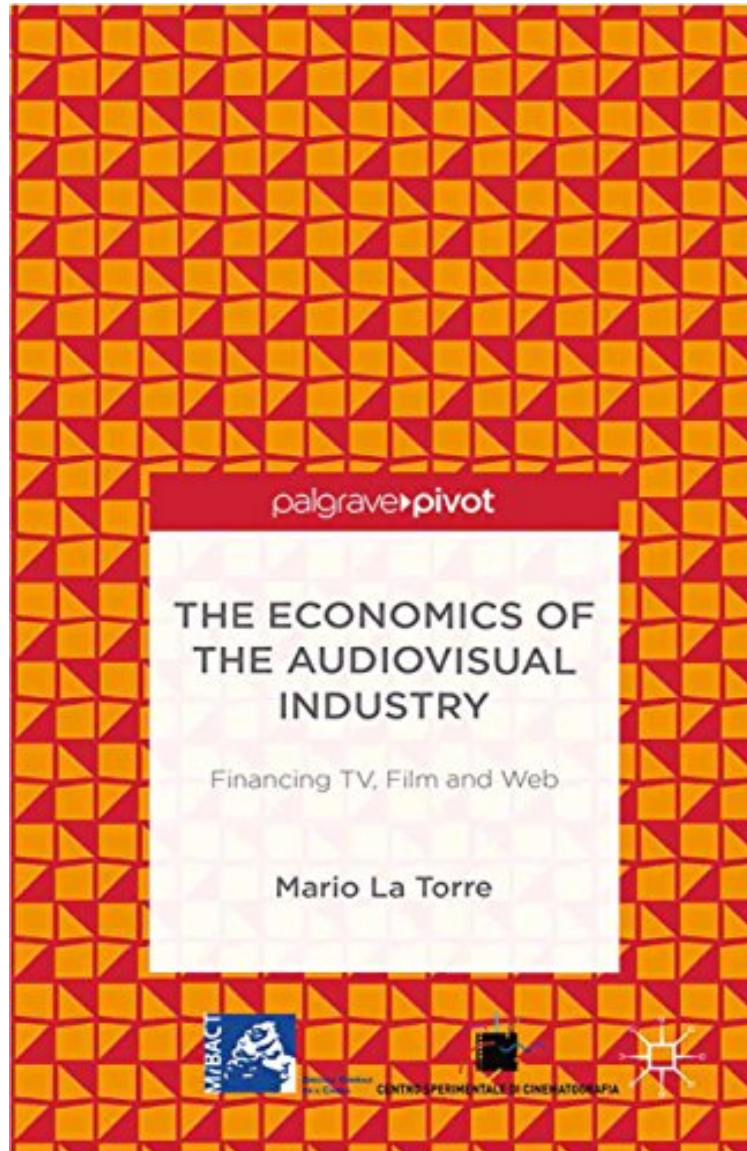


[Ebook free] The Economics of the Audiovisual Industry: Financing TV, Film and Web

The Economics of the Audiovisual Industry: Financing TV, Film and Web

Mario La Torre

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Mario La Torre : The Economics of the Audiovisual Industry: Financing TV, Film and Web before purchasing it in order to gage whether or not it would be worth my time, and all praised The Economics of the Audiovisual Industry: Financing TV, Film and Web:

1 of 1 people found the following review helpful. Valuable resource for a business generally shrouded in mysteryBy CustomerI'll do this in two sections - the Kindle bit and the publication itself.This is the first Kindle book I've

ordered/read on my Nexus 7 tablet. Between the extremely long bootup time required for the latest version of Android, and the fact that Kindle downloads the whole book into local cache when you open it, and deletes the local cache when you shut the device off, I'm looking at between 1/2 hour and 45 minutes between the time I decide to sit down and read, and the time Android and Kindle have done their thing and I can actually do that. I'm used to real books I can pickup and read instantaneously, and find this Kindle bit a real PITA. The only workaround I could find was putting the Nexus to sleep overnight instead of shutting down, so the ramp-up time became less of an issue. Now to the publication itself. It's written by people in the EU who did a very good job of analyzing and documenting the ins and outs of a business generally shrouded in mystery. While written as more of an overview for high level managers, it does a nice job of laying out the players and the strategies used in various markets around the world and the motivations behind many of the players. It's the only publication of it's kind I've found, and for that reason alone, highly recommend it. This industry moves quickly, so it may be dated sooner rather than later, but it's a great place to start. The main downside, and I don't mean this to in anyway disparage the writer by this, is it could use an edit by someone who is more familiar with writing in the English language. The choice of words and how some of the concepts are expressed suffer in some cases and require one to pause and try and sort out what the author is trying to actually say.

This book is open access under a CC BY licence. Recent reductions in public funding for audiovisual products have led to dramatic changes in the industry. The lack of interaction between the industry and capital markets has made sourcing funds for audiovisual products especially difficult. This book explains why the distance between the audiovisual and financial markets exists, and considers the perspective of both audiovisual companies and financial intermediaries. Providing a thorough overview of the audiovisual industry in three major categories (television, cinema and web), it analyses the financing behind each. The author adapts the traditional assessment methods to include exploitation rights, distribution deals and risk determinants ; he also proposes a pricing model for the audiovisual products demonstrating that prices and values in a industry of prototype goods do not depend solely on cost and revenue. The book also includes a methodology for analysing the economics of the sector, the different sales agreements between broadcasters and the distribution deals between distributors and independent producers. Finally, a description of the main financial products for private finance is provided, as well as an explanation of how public funds can act as leverage to catalyze private resources through the use of guarantee funds. In *The Economics of the Audiovisual Industry* the author suggests that rather than relying on subsidized public support, the audiovisual industry should foster private-public partnerships and market dynamics to promote an alternative funding model based on a profitable and long-lasting connection between the audiovisual and financial markets. The valuation model, both for products and firms, proposed in this book are at the basis of this new approach.

About the Author Mario La Torre is Professor of Banking and Finance at the University of Rome 'La Sapienza', Italy. He has been Director of the MA course in 'Film Art Management' at the University of Rome 'La Sapienza' and has held various positions in the audiovisual industry: he has been member of the Audiovisual Working Party at the European Commission, member of the Board of Directors of Cinecittagrave; Holding and Councillor of the Italian Minister of Culture. He has been lawmaker of the Italian Tax Credit Law for the audiovisual industry. He is a member of the Board of Directors of Cinecittagrave; Holding and Councillor of the Minister of Culture, and has played several other institutional roles in the industry. Mario La Torre is also member of the Taskforce on Social Impact Investments established by the G7 countries and member of the Board of the Italian National Body for Microcredit.