



films & media
sales & distributions
management

Marco Taloni
for a ROI 60%-300%-1000%

productions
developments

MARCO TALONI

PRODUCER'S REPRESENTATIVE

a First Globalized Joint Ventures Inc. 's 

*Guide for
filmmakers &
producers*

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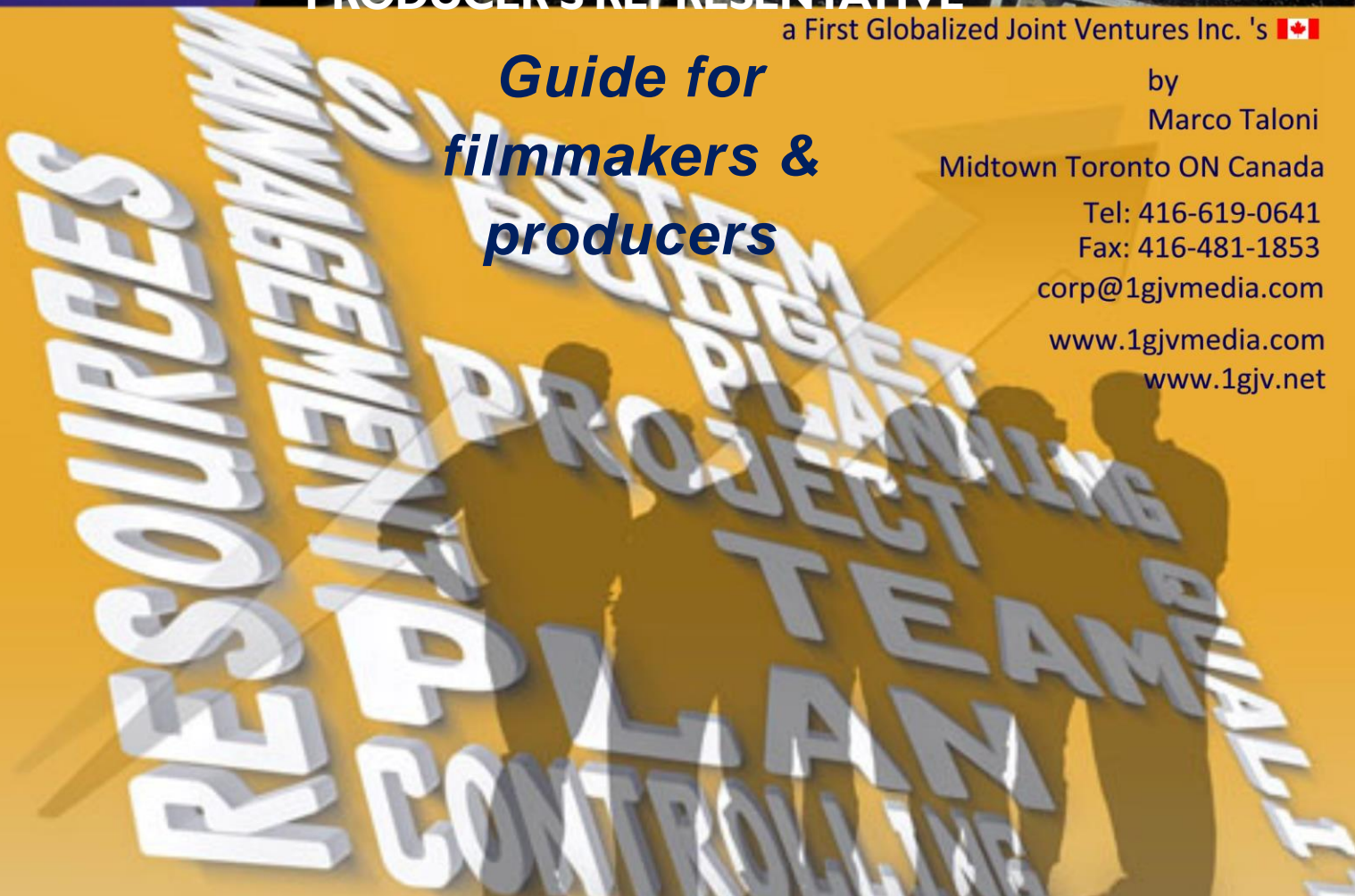




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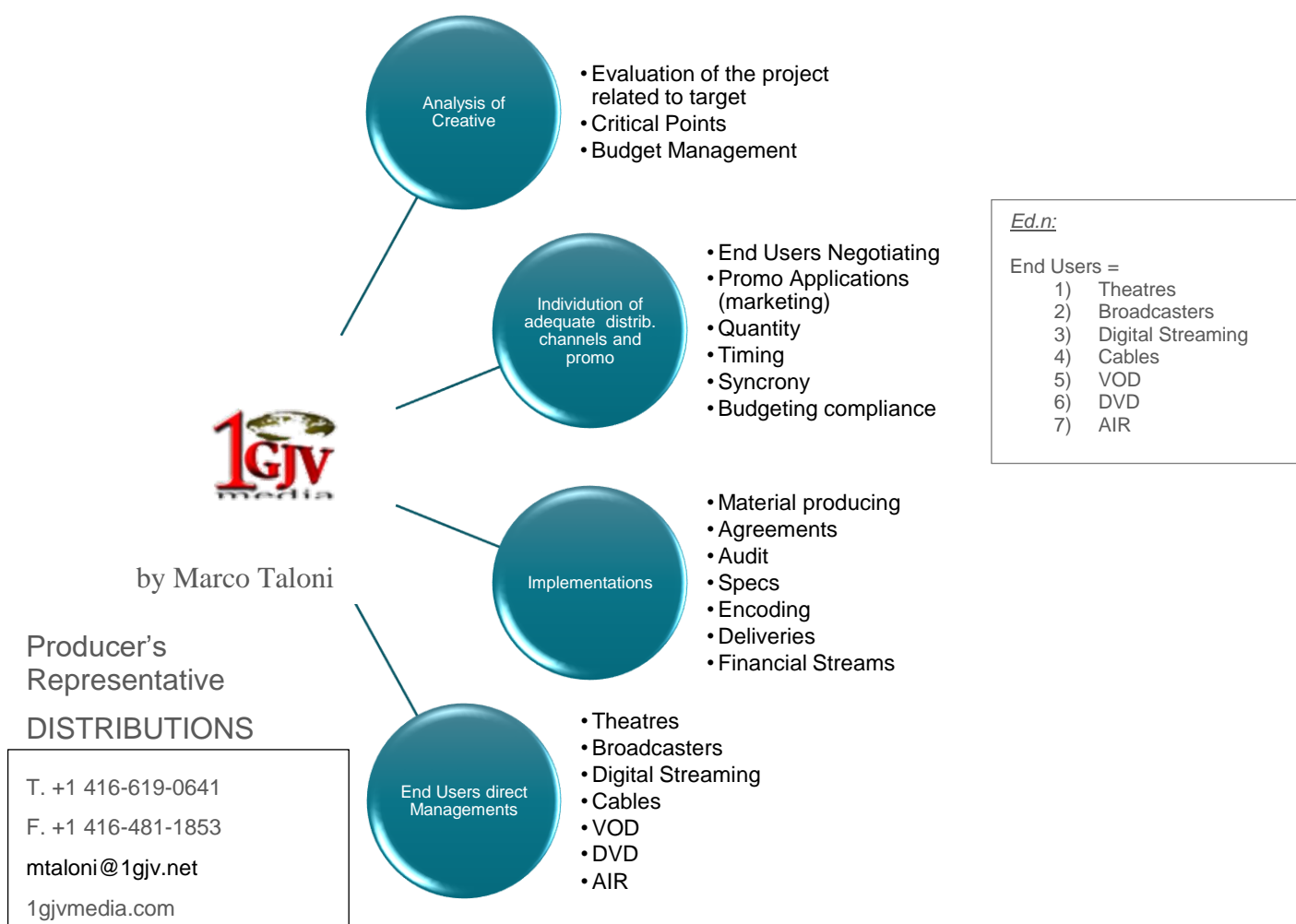
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DISTRIBUTIONS

INTRODUCTION

A scheme in brief about the directions to take for a much greater Return of Investment



CANADA - U.S.A. - U.K. - ITALY - THAILAND

My service is for implementing distribution processes by direct hands on the tasks to **market-promote-show.to.audience** the Film Product of a producer, besides to provide assistance and executive consultations. For instance:

- Preparing a Promo/Marketing and Distribution plan, (better on during pre-production)
- Suggesting creative hints pro-distribution (audience-captioning)

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- Implementing a plan for distribution commensurate to the project and budget
- Directing creation of material for promotion (stills-captioning-clips)
- Editing and/or direct editing for promo
- Festivals application and preparation and participations, p.r.
- Media management (TV, Interviews, Promo broadcasting)
- Direct marketing: posters, local initiatives, transportation banners, gadgeting, local booths, invitations, e-mail marketing, Postal Marketing, and more
- Social Media management, boosters, strategies, buzz, audience blogs, websites setting and creation, donations, crowdfunding, (FB, Tw, Ln, YT)
- Events
- Direct distribution to outputs (end-users):

Theatres, Broadcasters, Digital Streaming, VOD, Cables, DVD, Air.

- DIRECT IMPLEMENTATIONS, DCP Encoding, Deliveries, Audits, Box-Office, Full Management, Deals, Negotiations, Agreements.
- THE PRODUCERS MAINTAINS FULL RIGHTS OF THE FILM
- DIRECT REVENUE FROM PRODUCTION OUTPUTS
- FULL REVENUE FROM OUTPUTS
- MUCH HIGHER INCOME
- 100% CONTROL for the filmmaker

TERRITORIES:

Canada, U.S.A., Italy, U.K., Thailand

These are the territories where we are based, and we act directly.

Other WW territories, we have agents will work under our control and directions.

Producer's agent

Executive Implementation

WHY MARCO TALONI'S AGENCY?

This is a service specialized for small-medium film projects, Indie, Independent Productions that wish to access to a 100% control over their product and to a much higher profit.

A filmmaker/producer can choose to do everything by him/herself, but it seems clear that in order to obtain a reasonable result, and actually a stronger result from a film project a must is to be with full hands on the process, and by adequately planning it and implementing it. Everything must be done at high level of efficiency and quality and that is not so simple, since the distribution process is relatively full of details that cannot be ignored. For instance, we have to figure out about strategies in order to obtain the maximum level of effect among audience, because that it' s the one allows a film to obtain revenue.

And audience these days, are bombarded from a mountain of inputs, through social media, YouTube, Digital Channels, Cables, from BlockBusters in theatres, the audience is tremendously "battered" by signals for entertainment from any direction and many times even for free.

If the film product, small/medium budget is not managed in efficient and reasonable way, the filmmaker won't get any money from it. Or peanuts.

The question is: "a filmmaker can obtain distribution deals and then being sure that the product will make the desired money?"

A FILMMAKER NEEDS TO PROPERLY SELL HIS/HER FILM TO MAKE PROFIT!

IF THE FILMMAKER WOULD MAINTAIN CONTROLS OVER THE FULL PROCESSING THROUGH A COLLABORATIVE PROFESSIONAL ENTITY, WHO WILL ACT AS DIRECTED TRUSTWORTHY EXECUTIVE, FULLY WORKING FOR THE FILM TO ACCESS TO REVENUE BY, FASTER, CLEARER, AND MOST IMPORTANTLY MUCH WORTHIER WAY, BY A HIGHER LEVEL THAN WHAT USUALLY HAPPENS BY SELLING THE RIGHTS, ISN'T IT BETTER?

What, Marco Taloni, it means me, offers?

1. EXECUTIVE SUMMARY

The filmmaker/producer uses my service by working for you, but he/her retains all rights of the product, it's like the filmmaker him/herself will conduct the direct distribution, through me as Producer's Representative for Distributions.

I, Marco Taloni, work for the filmmaker, for enticing audience to view the film through the distribution channels managed by me for the filmmaker, with the scope to obtain high return and success for the film in short-medium-long term through the distributions stages, implementing adequate strategies and packaged procedures in order to access to the higher profit: 60%-300%-1000%.

Am I offering something unique? Or an incredible option?

What I offer is more than 30 years of experience in sales and business development in 4 continents and yes, also a substantial experience as filmmaker, screenwriter. I am not coming out of the blue! I offer loyalty, high professionalism, trustworthiness which is not so easy to access to; out there are sharks ready to eat your profit! I am here to make some buck through my service and working to make the most from your film out for your own pocket.

The scope is to manage each single mechanism of sales and, consequentially, of revenue, complying with the goal set.

I am not a middleman, but I act as direct representative of the filmmaker for direct distributions toward the markets/territories.

- **Opportunity:** The access to revenue of the film is made in house, planned, since the pre-production, optimized to obtain faster and much higher of revenue. 100% controlled.
- **Mission:** Filmmaker will know since the beginning where the film will be sold for a specific goal set, to make as much more as possible.
- **Solution:** Direct involvement of the distribution processes, through the representative (me).
- **Market focus:** I work to obtain the desired result for the filmmaker, toward audience.
- **Competitive advantage:** We deal and execute every detail by our own completely under control.
- **Ownership:** Filmmaker/producers! Retain the property of the film.
- **Expected returns:** 60% - 300% - 1000% return for the filmmaker's investors.

2. OPERATIONS DESCRIPTION

Usually the best option is to contact me at any stage of development of the film. It means, even before pre-production. I can start to work on it and learn the characteristic of the film and individuate appropriate audience and strategies to acquire them.

I work with the budget, available for promos, and often Indie Producers do not include spending for distribution in their budget. The producers rely to obtain a good distribution deal and make their movie through an audience and then getting paid for it.

The reality is that the filmmaker will not get money until the product starts to make profit AFTER the costs, which the distributor has incurred, they will be deducted FIRST.

How Much? Well, that's not under control by filmmaker; HIGHER than what it supposes to be, because they put many overheads, and surely the costs are not planned for the film in specific, but in general as average of costs getting into a bucket. Then the distributor will get around 25% (after the deduction) of box-office, usually the other 50% is gotten by theatres owners.

Then the filmmaker how much will get then? 10%? 5%? Or, 1%? Sometimes, nothing.

Okay there are other channels of distribution, at the end there will be some income!

Sure, maybe. But reality is what we just said, it's the typical scenario of a distribution deal (if ever happens anyway).

Instead, being an INDIE film, or a low-budget TV Product, it's the time that I **intervene**, in order to generate real income, working as direct distributor for the filmmaker.

The work carried on will be based on that specific film, and not generically brought ahead without a detailed vision of costs needed and goals needed. My job is to create a structure based on the film's creative meaning and audience's needs; by implementing actions to maximize such ratio between costs/obtaining.a.possible.goal.

I have to do it for the scope of "putting the highest number of viewers in front of the film" and manage revenue from it.

- **Strategies:** We must individuate the best structure of directions to take and outputs in order to create interest and bring audience to watch the film. That's will be done through appropriate choices of presentations, imaging, trailers, captioning, channels of applications, social buzz, publicity and ways how to apply it.
- **Promo- Budget:** will be set based on the reasonable goal of return and based on the film budget structure.

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- **Channels of Promo:** Identifiable based on strategies and budget, and can be any type.
- **Distribution directions:** in the territories where I am based on such as Canada, U.S.A., Italy, U.K., Thailand. An adequate scalable approach will be usually required. It means that each territory will be approached through stages, in order to optimize the local promo and leverage the return for the next territory for maximizing the R.O.I.
- **Other territories:** I will approach other countries in the world through selected agents managed by me and applying the same or similar concept for approaching local end-users.
- **Revenue:** I manage directly the theatres and broadcasters to control the payment must be done following the agreement.
- **Material:** any material needed, creative and technical will be handled by me, through service providers at the best price/quality. About material sourced through the filmmaker, it will be dealt with within the planning stage. (Specs will be provided to post-prod.)

HOW REALLY WORKS?

Contacts and negotiation must be done at early stages of the film production. As mentioned as soon as possible I have access to the project and better it is. I have to understand the character of the product and understand expectations, money available, and how the filmmaker/producer want to proceed.

At this point I can come out with options and I can start to put together pieces needed to go on and generating directions to access to and where to start a negotiation/deal with the end-user providers (theatres-broadcasters-VOD-cables-Digital Streaming-DVD etc.). It's much better to start to deal as sooner as possible with the end-user providers, and eventually obtain pre-sale agreements.

To bring the film properly to audience we must think reality (marketing) and expectations from End-Users (marketing). We cannot think that a film succeeds just putting it to a screen!

End-user providers want to be sure that the film is sellable and obtain the top level of income, and for that I must provide a promo-plan which would be enticing and interesting for the end-user providers in order they can "see revenue".

ABOUT THE VOD, CABLES, DVD, DIGITAL?

These channels can be dealt, in the same time we do with the main streaming, but that's depends also from what the filmmaker/producer has in mind in terms of distributions; it means that he/she might just wish to have a great deal from a digital streaming company, Netflix for instance, but for what I can tell it's that an Indie low budget film, usually it's rare can obtain a

Producer's agent

Executive Implementation

great offer from Netflix, unless the film won a major festival or had a great exposure and reviews through them and is widely broadcasted.

3. FINANCIAL

That's what we want to know!

I generated a simple estimation to understand what theatres can offer and how we can handle them in order to obtain the desired result for a LOW BUDGET FILM.

Example: LIMITED RELEASE 50% OF CINEMAS 1 SCREEN – **CANADA** (audience average)

2 WEEKENDS – 5 WEEKDAYS

REGION	QUANTITY	# Theatres	SEATS	RUNS	WEEKDAYS	Filling %	WEEK ENDS	filling %	PRICE	GROSS	
											\$2,666,400
Ontario	# Theatres 100	50	100	4	5	40	4	60	15	\$1,320,000	Ontario (\$150,000) Promo Included in budget
British Columbia	# Theatres 25	12	100	4	5	40	4	60	15	\$316,800	British Columbia
Alberta	# Theatres 20	10	100	4	5	40	4	60	15	\$264,000	Alberta
Saskatchewan	# Theatres 6	3	100	4	5	40	4	60	15	\$79,200	Saskatchewan
Manitoba	# Theatres 5	3	100	4	5	40	4	60	15	\$79,200	Manitoba
Quebec	# Theatres 19	10	100	4	5	40	4	60	15	\$264,000	Quebec
New Brunswick	# Theatres 5	2	100	4	5	40	4	60	15	\$52,800	New Brunswick
Nova Scotia	# Theatres 13	6	100	4	5	40	4	60	15	\$158,400	Nova Scotia
Prince Edward Island	# Theatres 2	2	100	4	5	40	4	60	15	\$52,800	Prince Edward Island
Newfoundland	# Theatres 3	3	100	4	5	40	4	60	15	\$79,200	Newfoundland
										NET INCOME CAD	\$1,033,200

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THIS IS JUST A REASONABLE SUCCESS FOR A LIMITED THEATRICAL RELEASE IN CANADA HAVING SPENT \$450,000 OF PROMO. It seems a lot, can be less, but the money is taken by the successive gross and the budget will be accordingly; the initial promo budget is \$150,000 (Ontario) which should be included in the film's budget since the beginning.

COMMENT

About me? How much I will get?

3% of the gross! This is an introductory rate but won't be more than 5% in the future. Still small. The filmmaker/producer will get money, faster and straight to their pocket.

The typical cuts of the revenue are: 1) average 50% of gross to theatres if we provide adequate promo 2) average 25% of gross to distributors less costs(high) 3) the rest to the filmmaker. BUT with me the filmmaker will get 50% of the gross less managed costs of promo and 3% to me!

I don't have to explain how is much greater the advantage. I work under spending ratios, but without lacking efficiency. That goes all into the pocket of the filmmaker!

Reality is this. And we have to think about audience, and how to get them to watch the theatre. This system will be applied to U.S.A. as well, and Italy, U.K. and Thailand.

We can access to Australia, New Zealand, China, Japan, Korea, India.

Russia, Germany, France, Spain, and more European as well can be contemplated.

A filmmaker/producer can choose to be flanked by a trustworthy partner to obtain such results, ask yourself:

- Evaluate how much more you can make if you use me to distribute your film?
- Is the typical distributor deal able to give you the same money?
- How much you are tight up with a distributor for territories? How long, when you can see real money?
- Is that distributor able to do as I do for you? (*This system will be applied for U.S.A. as well, and Italy, U.K. and Thailand. We can access to Australia, New Zealand, China, Japan, Korea, India. Russia, Germany, France, Spain, and more European as well can be contemplated. Cables, VOD, DVD, Digital Streaming, Air*)

Answer this question: "can your film give you unlimited income if you are completely free to bring it everywhere you want?" (See above).

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