

STARTING < POINT **MOTION PICTURE**



LENDERS APPROVAL

HELP ME GET FUNDED

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States Resources Including Motion Picture Incentives

Some do, some don't.

Some will, some won't.

Some have, some don't anymore.

We're disclosing what is here right now.

This could all change next week.

United States - Movie Incentives		
State	Dept Authorized 2025	Incentive Y/ N
AK		N
AZ		Y
AR		Y
CA		Y
CO		Y
CT		Y
DE		N
FL		Y
GA		Y
HI		Y
ID		N
IL		Y
IN		Y
IA		N
KS		N
KY		Y
LA		Y
ME		Y
MD		Y
MA		Y
MI		N
MN		Y
MS		Y
MO		Y
MT		Y
NE		*Maybe
NV		Y
NH		N
NJ		Y
NM		Y
NY		Y
NC		Y
ND		N
OH		Y
OK		Y
OR		Y
PA		Y
RI		Y
SC		Y
SD		N
TN		Y
TX		Y
UT		Y
VT		N
VA		Y
WA		Y
WV		Y
WI		N
WY		N

Most applicants are not ready to ask for funds. Start small. Start Here.

There is no single book that will instruct you with absolute how to raise money for your creative endeavors.

This is a guide to help you find your way. It can be done.

< This lists the United States, as of December 2024, which offer Some kind of incentive. They fluctuate per session of State Assembly and State Senate in a given State.

If you are capable in paralegal skillset, you may navigate the Secretary of Treasury web site of your State or any listed here, and find their designated department, commission or subgroup where their taxpayer funding for movie incentives are advertised. Some claim to have none. (That is a lie.) Most do, since the 1950s. How much? All together? Billions.

If you can't find your way using this document, you will most likely need more guidance.

Storytella Education

Miracle Pictures Studios, Denver Colorado

Hearthstone Entertainment Agency

Storytella Publishing Reels, Wills and Biographies

Paralegal Entertainment Law

The type of paralegal or lawyer you will need is business law with experience in entertainment law.

For me this came naturally. Over time, I learned that was rare. Movie expertise and law are awkward bedfellows.

Filmmakers always need more money.

Labor, equipment, even when the non human tools are free, humans need food, water, refreshments and latrines.

There is no such thing as profit during production. With few exceptions, the entire process is a drain.

Every movie making structure goes bankrupt.

The money is made-back in marketing.

I urge you not to market your own. Offer all the samples you can afford.

The most powerful weapon in movie making endeavors is name branding.

As of 2025, the first tier of fame an author or content poster must achieve is 250,000 views.

A published novel's relevancy begins at 4 million copies circulated. Most people don't finish.

The best way to achieve notoriety is being chaperoned by a name who is already famous.

Do not treat your movie's existence like a security. Forecasting is unethical. It used to be illegal, but crowdfunding now makes it doable. Few are successful.

There is no licensing required to name-tag yourself a "producer". Any idiot can fake it, and most fulfill the stereotype.

The rules of international finance in regards to movies are always changing.

This instructional guide presents information for you to use to learn the right questions you need to learn to ask for your own pursuits, made up of information gathered from many sources, of which many are public, presented here for your use.

Almost all the data here, ideas or statistics, will change within a given month.

In short, as reliable as I want this information to be for you, you will most likely be buying this book again. So, don't discard it. Most of this guide will remain indefinitely useful.

The money referred to here is not from private sources. It is from government, taxpayer money that has been voter-approved, designated to fund or reimburse movie making, initiated here or imported from elsewhere.

For example, Chase Bank (which has many brands, for the sake of this example), is a for-profit company. It is not a government entity. Their lending requirements are different from what you will discover here.

Government entities bare vast resources when enlisted appropriately.

You have to learn who and how to ask. Taxpayers are allowed to ask for funds, but they are not entitled to be granted a blank check immediately just because you ask. Prepare to hear reasons-why-not a lot before you get your first Yes.

Humans manage these funding sources. Their authority comes from the same Constitution that empowers the Courts.

Three types of working professionals have roles managing government resources including funds: elected and appointed.

People rotate for any of three reasons: they get elected, appointed or resign (including death).

Sub agencies, such as film commissions are not immortal nor automatic. They are initiated and funded for specific time eras by those with the authority to issue such, for finite time periods.

Here's a secret: once approved by voters in a general election vote, any resources, money or otherwise, may not be repealed or cancelled from accessibility without being voted on again.

Like Lottery money, it moves around a given State's structured finances, but it never leaves.

We ask. It's a complicated process and can take years.

We are Hearthstone. We sells fund accessibility.

If you're a clever paralegal, you won't need us, longterm.

If you're a know it all, you will use this data for about a half hour and realize you don't know how to use it.

We'll discuss that after you've learn the hard way.

50 US States and multiple districts and territories offer "stuff" for motion picture.

Many countries do as well. In this edition, we offer States-only coverage. (Sorry, Cuba.)

Canada, Mexico and the Persian Gulf experience more production activity than most of the rest of the world. Asia is close behind.

Technology including webcams and mobile tele-recording devices have rendered the making-of process a dysfunctional blur where chaos meets innovation.

The device can make the movie for you, but it cannot tell a story. A human is required for that.

As for making money in the long game, not everyone does.

Most whose goal is to make money apart from messaging or editorial, typically fail.

For our purposes here, we will assume you have a hearty reason to make your media and the following resources exist to provide those to you for a limited time and under specified criteria.

Don't Assume or Presume, and never consider yourself the Exception to market trends, terms or patterns.

Failure is more common than success and success is subjective. Fame breeds negatives one cannot forecast with any kind of accuracy and the Bible and its inspired fiction works, like Lord of the Rings, are all too true and accurate. Humans really can't handle that ring.

Let media making be a means and not an end in your life, used to pursue something else. Steven Spielberg's first career choice was Teaching. After 40 years of groundbreaking cinema, his greatest contributions to society are in education.

The cautionary tone you will read next is anti-sales and predominantly religious.

It comes from decades of near-misses that were a blend of man's jealousy and God's protection.

I wrote a separate book titled Jedi To Jesus: The Making of a Christian Filmmaker (J2), in an attempt to define the Christian genre and challenge churches to get more involved in an industry that seems otherwise committed to bad mouthing God.

In J2J, my narrative came across as self-sabotaging - blaming horrible church leadership and a false doctrine of trust Us not Them, despite no accredited academic credentials.

Tucson's John Casteel was a poisonous son of a bitch, his three daughters all bad fruit of a time and place where relationship repression and sexual harassment reigned. He forced his opinion onto people and enforced shunning of noncompliance or noncommittal.

Casteel's biggest error was insisting that the holy trinity be presumed and presented as all-Jesus wearing different name-tags. Meaning, God the Father, the Son and the Spirit were all the same single individual being, embodied in Jesus.

Scripture affirms otherwise, but John did as John desired, the truth notwithstanding. When I typed those words to all three of his adult daughters on social media, I was blocked seconds later. Draw your own conclusions.

Self-absorbed, and narcissistic, his kids became the basis for characters for one of my novels. Not pure evil, but misguided and pridefully incorrect, along with some people who blindly followed them.

One example of many. Area churches that grew as a result of bad fruit are worse. Too many to name.

If you have a really good job, or you bring a swarm of four or more kids to each service to make their seating appear full, you'll receive favoritism and be told you are spiritually gifted. That's the church's way of petting you. Money and glory. Need a wife? Show us a tax return and we'll show you the eligible bachelorette's.

If you need money or food, we'll inevitably accuse you of something and ask you to leave.

In the late 1990s, the marketing teams of Disney, New Line Cinema, Universal Pictures, and Orion (later LionsGate), Broad Green and Paramount alienated the church going audiences to a point where investors meetings had become theological battle grounds.

Each took cheap-shots at the nuclear family Walt Disney and others had spent a career wooing to their brands. Michael Eisner lost his job at Disney when he insisted everyone honor the Gay Day Parade or be accused of homophobia bigotry. It was also a product distribution monopoly.

Those marketing fools were fired by 2004. Disagree with Jesus Christ all you want, and hold a disdain for unethical self promoting televangelists all you want, it's unwise to tell 3 billion people that they are morons for putting their faith in God. People vote with their attendance and their spending habits. Every major studio suffered because of those foolish interactions by agnostics. The HR heads who managed them were also fired.

Furthermore, Lew Wasserman, who was head of Paramount when the President asked Congress to regulate it in 1948, along with the telephone companies using anti-trust law, Lew was a messianic Jew who was Ron Reagan's agent and lifelong partner. Lew was a nice, kind man whose first job was a gofer and then personal assistant to Al Capone.

Foreign market sales ceased being enforced when Universal Studios CEO Lew Wasserman died in 2002, and the foreign film market plummeted with it. If the

foreign market was truly as lucrative as Santa Monica producers claimed it was during the mid 2000s, there wouldn't be a sea of fundraisers syphoning crowdfunding like a fish gasping for water. Who needs who? Foreign distribution contracts are no longer honored by US banks.

It was Wasserman's proteges who met with evangelical star TD Jakes, considered the black Billy Graham, to settle a public allegation that Hollywood was going out of its way to attack God. Graham's World Wide Pictures had a reputation for making poor quality films.

Lew kept it real. Pay for the completion bonds, and we'll make anything you want.

TD Jakes also kept it real by agreeing to spend some money and the result was the films that now fill The Hallmark Channel and other family entertainment. So, what defined the Christian genre? A lack of conflict and the dowry to buy your way into their branding. Jakes was one among several. Storytellers, black or not, don't want to be typecast.

Think of Big Media as a large emporium of rental brands where you can find voice time for your position on anything, if you have enough money. Like a folding table at a flea market, you are paying to stand there and sell your message, stuff or ideas, for a finite period of time.

The current rental rate? A million dollars per minute.

Need help?

Use your preferred widget to make a short video of yourself doing Customized You.

Once you achieve 250,000 views, or "awares" on local social media, bigger brands fall in love with *you. Your *Audience.

Television exists to deliver audiences to advertisers.

And for the church crabs who whine that everything in pop culture and media is bad, except the few topics or possessions they select to be trustworthy enough for their own personal use, most church crabs render themselves irrelevant to expanding the Kingdom over time and God usually takes such people home because they're not bearing good fruit.

Innovator-Creator, it's never about you.

Goals & Expectations

The following will change over time.

250,000 views.

As of 2026, a few media brands, which herein we'll call Big Tech, require you to be well known enough that when audiences hear the name of the idea or its innovator, they connect the dots to their message without further explanation.

Exposition - educating the prospective audience, of one or many, requires time and time is expensive.

Want your book adapted as a movie?

Circulate 4 million copies or make it yourself. And good luck getting people to watch. Plagiarism "50 Shades of Gray" was circulated on freebie smashwords.com for years until its rights were bought and the film was made. Plagiarism? How is it not the same story as "9 1/2 Weeks"?

Global media brands need stories to market.

Place a minimum of 4 million copies of yours into the hands of audiences capable of ingesting it. Then it may get made. Get in line.

That's why there is not a Hoosiers-like sequel to every winner of CBS Sports' March Madness. I own the right to the 1997 Arizona Wildcats story and not a buyer has surfaced yet.

Then again, my version is \$1.5 billion for the completion bond. I tell the story of more than the game, which is what audiences want to see.

Start small, short. Keep it brief. Expect to make mistakes. Ignore perfectionism, while holding yourself to the highest standard of thoughtfulness. Learn to work with flawed humans. Remake a movie first made by Buster Keaton.

Big Tech's platforms structure program length to roughly one minute or less, typically under 45 seconds. Anyone can make a sloppy movie.

Great filmmaking is hard.

George Lucas first job ambition was to shoot photos of housing units for realtors.

He took classes in film editing and production as electives where learned he was a natural at the craft. Because he needed to eat, he found a job editing newsreel footage whereby the White House had contracted USC to edit the President's publicity travel for free. Lucas edited Lyndon Johnson to resemble the posture of Joe Stalin and was promptly fired.

The skills of the craft never came natural to him. Frank Coppola's family owned a small winery where he spent his time as the family weed picker.

His uncle and dad worked as sanitation and landscapers on the Warner Brothers lot, playing their music with studio musicians during down time.

When it was Frank's turn to attend college, he too studied something non-cinema, during a time when Paramount, Columbia and Warner Brothers were using the college internship deals with USC and UCLA to get students to work for free.

He was using stock footage to make a Roger Corman-Ed Wood-like mockumentary about the porn industry when he got the request from faculty to work on a script, for free.

That is how Frank was offered to co-write "Patton", for a Grade. He turned out to be a natural writer and his script won the Oscar. He made "He's a Big Boy Now", for Roger Corman, who scouted the campus for talent offering free or extremely low pay in exchange for a credit on any given production that he'd secured air time on with local television stations.

Back then, they were all desperate for programing, Not so today. Today we suffer over-saturation.

Frank's career goals had been to grow the family's ailing garden business. After Dementia 13 flopped, he was the 5th director approached to helm The Godfather. The four guys before him were afraid of being murdered by the real mafia if they said yes.

Mr. Spielberg was encouraged by his parents to be a teacher. He saw “Lawrence of Arabia” and deciding he was incapable of being a director because he believed David Lean was so good, he would never measure up.

It wasn’t until he was approached by some businessmen who saw his boy scout troop pack a Phoenix movie theater to watch his grassroots feature length war movie (portrayed in “The Fableman’s”), that he had the courage to send a copy to an Atlanta film festival to try to gain another audience reaction outside of friends and family.

After placing in Atlanta, Mr. Spielberg was offered 35mm camera gear owned by businessmen who wanted to quickly mimic the TV product made by the producers of TV’s “The Monkees”.

This is how Mr. Spielberg filmed what became, “Amblin’.” It wasn’t a weekend project. It was a massive team effort that was almost a financial loss. It was discovered by a USC faculty member named Jerry Lewis.

USC was trying to market donations from alumni and used a student film festival to do so.

Its first two years were lackluster, so the Dean brought in a guest faculty member, semi-retired Jerry Lewis. USC opened up the competition nationally and Spielberg was eager to overcome the repeated rejections from Admissions he got while struggling through undergraduate classes at Long Beach State.

Lewis watched a video submission of “Amblin’”.

Lewis watched maybe 3 minutes of the short film and got on the phone with Sid Sheinberg. “Sid, it’s me. I have something you need to see.”

Sid did so, watched it and agreed.

By sheer dumb luck, a trespassing Spielberg was loitering in an empty office that was searched by Sheinberg who demanded to know who he was. (To be clear, no fence was hopped. Mr. Spielberg was given an expired guest pass by a guard he had befriended and walked in.)

Mr. Spielberg's expired lot pass was confiscated, but upon telling him his name, Sid had seen the film and realized he had a potential opportunity here.

What neither men could have predicted was that Lew Wasserman had ordered a new format of TV programming be started on the lot. They were abandoning big budget feature films and shows like *The Gong Show* had worn out their welcome.

The studio purchased as many military film cameras previously used to make war training films and anything no longer being used by RKO or Disney, and they would take every dime novel they could find and make it as a B picture - for television. Sid needed young hungry cheap talent to make his next products. Mr. Spielberg had used his student films, including "Ambin", the equivalent of a thesis short film, to prove he could make short format Television.

And that folks was how *Roots*, *the Thorn Birds*, *Jesus of Nazareth*, even *Columbo* got made.

After surviving his first assignment working with a burned out Joan Crawford, Sid advised Steven to find a talented actor to collaborate with. Buddies survive.

In the lunch room, Mr. Spielberg met a has been comic who never really made it, but was auditioning for another project. His name was Peter Falk. They sat together in the lunch room, kid and big brother, and shared a mutual love of James Bond.

The result of their relationship was a TV movie that birthed 2 more like it, under the title "Columbo". The series came later. So did "Duel", then "Sugarland Express", then "Jaws".

George Lucas' big break had nothing to do with him. He was finishing his degree program as an intern at Warner Brothers when he met his future mentor Frank, who was directing "Finnian's Rainbow". By 1970, the broke movie makers left LA for San Francisco and became broke together in a make shift office that was more like a club for the unemployed.

Lucas' mentor, Frank, aka Francis Ford Coppola, was picked to direct a movie because he was Italian, and proved he could write a script with another, a novelist named Mario Puzo.

Lucas couldn't take a 2nd assistant directing credit on that low budget crime drama because he was directing a sci fi expanded from his student films called "THX".

The film they made together was, "The Godfather"...loosely based on my family's story. (My grandfather worked for Joe Bonano.)

Your path will be different, with some exceptional commonalities.

All these people sought higher education.

I hold 3 masters degrees and my bachelors degree has two minors.

College exists for good reason. Anyone who puts it down is not using it correctly.

Most of what you need to learn to succeed in the movie industry is taught in business classes and law classes. Take movie making electives. Mistakes are your ally.

And now, a cautionary tale. Avoid his story.

Texas. 1989.

El Robert Rodriguez. El Escape From New York Fan Film.

El Drunk Sex Predator Harvey Weinstein.

Robert was a freshman at UT. He was briefly hired to video record the Texas football games as a work study - a very important job for the coaches to use to show their players in between games.

El Rob got caught up in the game and tried to show crowd responses.

The assignment was - record the game, period.

Robert ignored this and captured crowd responses anyway. The staff asked him, numerous time, please keep the lens on the field. We need these tapes for our players to learn and we trade game tape with the other teams.

He ignored them and recorded the cheering fans anyway. He was fired.

1990. Robert's grades were C-D, if that.

An acquaintance had a 16mm camera sitting in a closet unused and he asked if he could borrow it. The owner said yes. Months went by.

Robert found a temp job as a lab rat. That's where his \$7,000 came from and lodging while his feces were examined using an experimental medication. While in lodging in the closed-door medical grant experiment lab, he met a fella who wanted to act and they planned out how they would drive to the Tex-Mex border and shoot a student film. One might say they conspired to make a crappy movie.

To his credit, El Rob could draw, and was able to sell the concept to whomever he was talking to with a white pad and some art.

He finished his first draft, showed it to a few self-proclaimed video distributors, and they all passed, including the foreign VP of Miramax.

1991.

A VHS tape bearing Mexican-looking actors and a working title copy of a mistaken identity *story played to the Telluride, Colorado film festival crowd of homeless and junkies, who cheered on "El Mariachi" as if it was the pet project of one of the 9-year old kids in the audience.

It was here El Agent agreed to shop the screener, but with the agency's name on it.

Once the agency put its name on it, that branding sold the rest.

To win a bidding war vs Disney and other names who don't wanna be named, pre-Sony owned Columbia hired El Rob to re-edit his film using a 35mm format, sleeping on the couch at a Columbia office and mentored by studio-contracted editors who taught El Rob everything he had ignored as a freshman at UT. From sequencing to color correction to sound, El Rod finally sat his ADD self down and learned what he refused to learn at the University of Texas. He's not a prodigee. Nor has the cowboy hat kid ever rode a horse.

The film was licensed for the publicity. News outlets ate the Making-Of story, most without ever having seen the film.

After one big budget flop after another, the industry was ripe for "good" news, and a low budget dark comedy fit the mood, no matter how bad the film was. The same clip was shown on the news over and over, a young man in an 1980's black jacket

firing machine gun toward the camera, and squib reactions, all on a budget cheaper than Paul Verhoeven's latest expensive film. Five seconds, if that.

It had become a media darling courtesy of Howard Stern and Larry King's shows.

Drunk Harvey Weinstein walked through his hotdesk-like offices in New York and LA and saw El Rob learning from the other subcontractor editors who were assembly-line editing their films in closets next to each other.

Harvey's big mouth shouted, "This guy is the next Luc Besson!"

Not even close. But when you England's next Oscar winner, nobody questioned it.

Had YouTube existed, no one would have ever heard of "El Mariachi".

But the damage was done and El Mariachi had as its own folktale, which caught fire in the media.

El Mariachi. Workprint, \$7000, 1989 money.

Stern's summary became its punchline, despite being a gross exaggeration. "Did you hear about the guy from Texas who made a movie for \$7000 and now he's rich and famous?"

Not quite.

El Crappola wasn't alone.

"Go Fish". "Brothers McMullen".

And my all time favorite example of commercially successful shit, Jerks....
"Clerks".

Kevin Smith's Second City fan film, championed by suburban junkie losers worldwide with a story about an old man who dies in a convenience store bathroom while masturbating. If you can find a different storyline, let me know.

"Wayne's World" lovingly jested this audience and grunge was born.

Ed Burns was working as a research assistant for a video archive company contracted with Entertainment Tonight while trying to make a bromance nobody wanted to buy.

Ed didn't sell his film to Fox. He sold an idea that Fox was missing out on a PG-13 rom-com market that wasn't rated G, and wasn't R. The results was Fox Searchlight.

By 1999, all off the marketplace traits that allowed those films to find their way to global fame had changed, ended or become so saturated, no one noticed who was next.

"The Blair Witch Project" was a good example of how marketing a film can generate revenue but mismanagement can erase its money as fast. Its sequel was called one of the worst sequels ever made.

In 1990, Matty Rich's short film "Straight Out of Brooklyn" sold the story that he was an abused child who turned the camera inward.

The black community, fed up with exploitation films and being the supporting actor in white films, got behind a suburban brat who sold a much: life is better one we leave Brooklyn, New York.

Rich got help from my late uncle in law Jonathan Demme and the film became regarded as the low budget "Boyz In The Hood"- which in itself wasn't a big budget film. "Brooklyn" earned \$45 million on the east coast, barely booked theaters west of Nevada, and the money was used to reimburse marketing costs. There was no profit. "Boyz" made its money as the records sales had, in concerts.

"Boyz" was structured to sell the music, which was riding on the meteoric rise of group NWA. O'Shea Jackson resided with his parents until a decade into his movie career. His first significant payday did not happen until 1994.

To their credit, their efforts to lead to the reformation of the Los Angeles Police Department and departments like it nationwide.

John Singleton's first film spent 5 years in development as Singleton worked as a security intern for Arsenio Hall. When O'Shea Jackson was invited onto Hall's show, Singleton would beg him to read the script.

Rich's story unraveled over time and disgruntled investors urged colleges to give more attention to black cinema.

Singleton later mortgaged his house to film, "Hustle and Flow." (Its creator is white.)

The independent film movement of the late 20th century was a myth.

As VHS was replaced by laserdisc 4.0, aka DVD, audiences turned inward as self-publishing expanded.

In 2003, a judge ruled adult content was not protected by copyright law when firing sharing websites made once-secured content highly accessible.

This ended the profitability of the adult movie industry as it existed during the VHS and DVD hard copy-only era.

So now, **where do you fit in?**

Find your market by making something you like, short, concise and brilliant. Short: under 1 minute. 58 seconds. Right now platforms such as TikTok and Instagram are setting hr bar at 59 seconds. Thinking as an editor, give yourself micro-time on the front and back of your content to begin and end without going over time limits.

Let your algorithms help you. Like waves in the water, let the moment of the sea push your vessel. You have dozens of online forums with built-in audiences. Facebook is like a blend of the White Pages and network television.

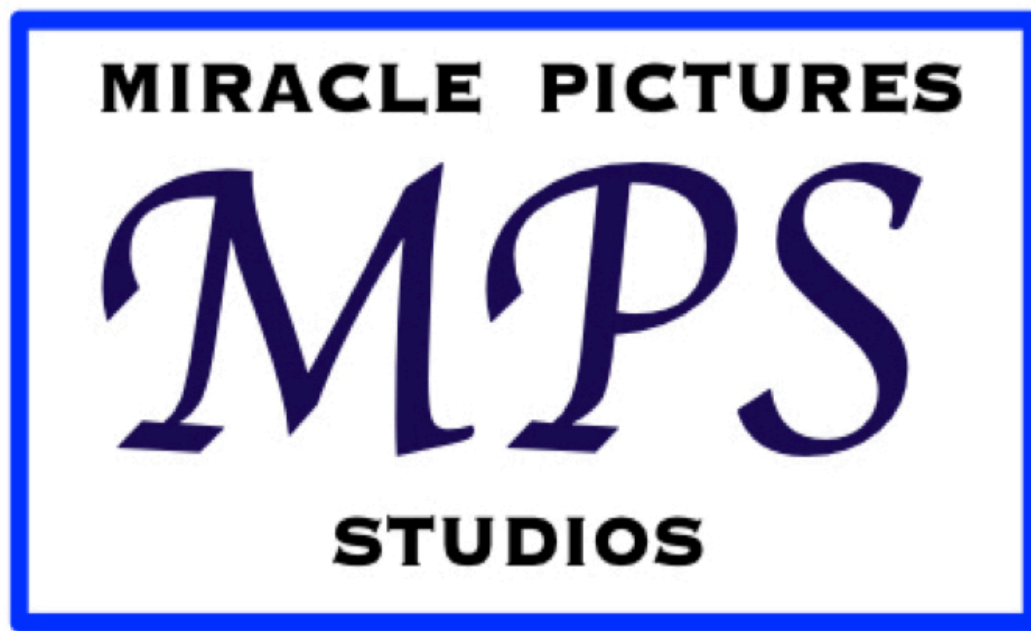
Use what is there until we have better.

Under a minute, under :30.

You're not trying to make a million dollars. You're auditing for you next Job.

And don't tell the audience how to react or feel.

The people who made Geico's "What Up" ads were trying to satisfy their client, a marketing company trying to sell Geico's brand to new audiences on a very limited budget. They used the one-shot as their model.



Using whatever technology you have, make something clever. Tell. A. Story. If you lack a camera yet, you can write. If you can't write yet, you can read great writing examples. Aaron Sorkin wanted to act. After he graduated from Yale, he found any job he could get in New York City.

He wrote a play that he pitched for performance at an off Broadway theater in New York and it caught on. A Few Good Men came years later.

When you have a big enough audience, such that a lender is willing to loan you money to live on and produce your next movie, and you have a contract secured to repay it, then the following will help you.

Until then, go make something out of nothing. Your goal is to tell 250,000 people know who you are and a message of some significance.

You will notice that this is not the useless White Pages Wannabe - The Writers Market Guide.

The only thing that piece of worthless crap has ever done is allowed stalkers to hunt marketing executives who are now working in the mortgage brokerage business or died of stress related health problems because all the kids who didn't want to finish college hunted and stalked the kids who did.

This guide does not include a collection of phone numbers, emails or links that will expire or be changed before you download this.

What this does offer is a real-world guide to the sources where the State movie incentive money is. It moves around and goes from department and subcommittee to account to account.

Behold, the legislative chain of command in every US State:

Each County has these offices, and by extension through one or more offices that exist on a more-municipal level.

Municipal refers to the more localized government.

A city council has greater jurisdiction over its own financial decisions than a larger authority, like the Governor.

With exceptions, the more local the government entity, the more power it holds to spend its own taxpayer money.

First, Ask.

If stubborn enough, Sue.

Unless specified, these are general terms, not specific titles.

State Treasury

County Treasury

City or Town Treasury

State Department of Economic Commerce or Development

County Department of Economic Development

City Department of Economic Development

Arts, Film, Media or Performing Arts and Education Commission

Each State has a media resource incentive policy to either

Make Movies Here

or

Come Here To Make Movies.

Why? To stimulate tourism and add seasonal jobs.

Two key aspects of the policy that governs this are:

One, it always changes.

The taxpayer approved money remains in accounts, idling until released.

Taxpayers approved it once. Only taxpayers can cancel it. The money moves around within the other funds managed by legislative committees.

To where? It's still there, somewhere, like a drop of water in a fish tank.

Two, the people who sit on committees that hold the authority to release funds, rotate often. The money managers themselves move around.

They are elected or appointed. Some elections are every 24 months, some are every six years.

People die. People resign. People change committees. Committees dissolve. If a citizen's committee exists, attempt to get on one. If it doesn't exist, form your own.

Learn who sits on the committee and Ask. There is always a way to Ask.

If your paralegal skills are strong, you will be fine doing this on your own. If you lack anything, there is where your team building begins.

Liabilities include:

Time. It can take years, decades.

(James Cameron's sequel to Avatar took so long for precisely this reason.)

Bond requirements.

If you're not extremely famous, funding prerequisites might require a security deposit in the form of an insurance policy known as a bond. There are thousands of types. Keywords include equity bonds and completion bonds.

More Liabilities:

You might change your mind about anything in regards to a given project. Creative differences, life circumstances, technology, marketplace shifts, unexpected partners and competition.

Unreliable Teammates.

Governor ordered spending freeze.

A Studio Deal is no longer the golden parachute it once was.

Your goal should not be to move into a rich person's mansion and make your movies in a small office. That fantasy is portrayed in Barton Fink.

Your goal is to demonstrate, to audition to your next client, that you're capable of telling a story, yours or theirs, to an audience, yours or theirs.

George Lucas' THX was admittedly a misunderstood film. But the experience of directing was on the job training for Lucas that General Electric noticed when they offered him to direct their debut film that would relaunch them into the movie industry. 1950s TV audiences knew General Electric Theater hosted by Ron Reagan. GE hadn't been in the marketplace for decades. Lucas turned them down and borrowed money from his parents. He was a newly wed and his wife was steadily working as an editor for Martin Scorsese. After The Godfather was a hit, Lucas got Frank to agree to put his name on what became "American Graffiti".

Gary Kurtz was the man who taught George Lucas how to produce.

Haskel Wexler, who went on to write the film school textbook on cinematography, shot "AG". Walter Murch, who was the runner up to the Warner Brother internship scholarship Lucas won, went on to edit Godfather Part II and Apocalypse Now. Mr. Murch wrote the text book now used for editing courses in film schools.

As you hunt each State's economic development website and learn their terms of engagement, you will quickly learn whether you can do this yourself or whether you will need another.

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My credentials
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