

# **TFE THE FILM ENTREPRENEUR:**

**A Newsletter for Independent Filmmakers and Investors**

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**LOUISE LEVISON, EDITOR AND PUBLISHER**



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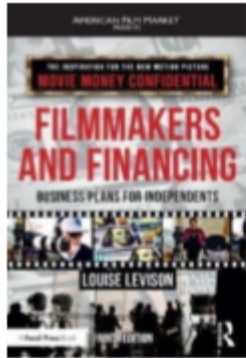
## **APOCALYPSE THEN: "PRODUCTION NOW"**

"The pandemic-driven losses of 2020 will be 2022– reversed, with the cinema industry segment hitting new heights in 2023. Box office revenue is set to reach US\$49.4bn in 2026.." — PWC Global Entertainment & Media Outlook 2026

"Content is still king for consumers and discovery is critical for capturing the next set of viewers."—Elizabeth Parks, President and CMO of Parks Associates

"If we've learned anything, it's that the movie theater experience as a sought after and cherished pastime, despite facing continued headwinds in the new year, will remain an essential part of the entertainment diet for movie fans around the globe in 2022 and beyond." – Paul Dergarabedian, Comscore

"I'm still being a little cautious in my forward-looking predictions, and I'm now assuming that the market will recover to 90% of its pre-pandemic level over time but is already at 87%." — Bruce Nash, the numbers.com



## **TIME TO RAISE MONEY & PRODUCE YOUR FILM**

- ✓ **NEW Business Plan incorporating Streaming revenue for Indie films with budgets from \$300,000 to \$3 Million**
- ✓ **Business Plans for Theatrical Releasing Updated with Film Market changes**
- ✓ **Book a FREE CONSULTATION with Louise Levison**

## **ALERT: THE NEW FESTIVAL/MARKET SEASON HAS BEGUN**

Telluride and Toronto come in September and mark the start of the festival and market season for North American filmmakers. Telluride ended and Toronto began November 8<sup>th</sup>. Congratulations to readers who have made their films and been accepted for the 2022-2023 festival season. For indie filmmakers who want to submit a film in the future (and attorneys and film consultants) or plan on pitching at a market, it is important to look at which ones are relevant in terms of buyers.

There are many festivals and markets all over North America and the rest of the world. Having a good review at a festival is nice, but what you really need to know is: which ones do buyers attend? They are your goal. Also consider, in terms of both festivals and markets, are there specific genres that do better than others? Was there a good market for low-budget domestic films, or were buyers looking for larger, mainstream films? Talk to other filmmakers about their experiences, before you decide how to best market your film. Pay special attention to rules about submitting films to festivals or working a large market like the American Film Market (AFM) or Cannes. The *TFE* staff alerts to the ones we believe are significant when submissions are upcoming or active. In this issue, AFM is the focus. As the filmmaker or a different category of attendee, however, you need to do your own research.

## **REGISTRATION FOR AFM IS OPEN**

If you are an independent filmmaker — or aspire to be one — The American Film Market is the place to be. Filmmakers, producers, writers, film commissioners, festival programmers, financiers and all those who provide products and services to the film industry will be there. In the past, the festival easily drew 7,000 attendees from 80 countries to see the screenings and has the industry's largest Conference series, as well as the exhibiting distributors.

The 43<sup>rd</sup> edition of the market runs from November 1 -6, 2022 in Santa Monica (CA). Produced by the International Film and Television Alliance, it is a great place to pitch your project or film. Read the articles on the market site. (<http://americanfilmmarket.com/>) If you have the 9<sup>th</sup> edition of "Filmmakers and

Financing: Business Plans for Independents,” read the “Festivals and Markets” section and AFM’s advice on how to work the market. **Be Prepared.** Write and practice your pitch. Scan the list of distributors, conferences and other programs. Plan your day before leaving for the market!

## Badges and Prices

Below is the current chart for the various passes and their prices. *TFE’s* suggestion for best overall value for indie filmmakers is the Industry Pass plus 4-day conference. **Onsite Only** Nov. 4<sup>th</sup> to 7<sup>th</sup>  
[..http://americanfilmmarket.com/badges-prices/](http://americanfilmmarket.com/badges-prices/). To register go to: <https://americanfilmmarket.com/> and click on Register.

### ATTENDEE BADGE OPTIONS – CHOOSE HOW TO PARTICIPATE

|                                                            | ONE DAY | THREE DAY           | THREE DAY PLUS      | FOUR DAY           | FOUR DAY PLUS      | EXECUTIVE                         | EXECUTIVE PLUS                    | PLATINUM                          |  |
|------------------------------------------------------------|---------|---------------------|---------------------|--------------------|--------------------|-----------------------------------|-----------------------------------|-----------------------------------|--|
| Access to Offices, Booths and Most Screenings              | —       | Thur-Sat<br>Nov 3-5 | Thur-Sat<br>Nov 3-5 | Wed-Sat<br>Nov 2-5 | Wed-Sat<br>Nov 2-5 | <b>5 Days</b><br>Tues-Sat Nov 1-5 | <b>5 Days</b><br>Tues-Sat Nov 1-5 | <b>5 Days</b><br>Tues-Sat Nov 1-5 |  |
| Access to THE AFM SESSIONS                                 | —       | —                   | Thur-Sat<br>Nov 3-5 | —                  | Wed-Sat<br>Nov 2-5 | —                                 | Wed-Sat<br>Nov 2-5                | Wed-Sat<br>Nov 2-5                |  |
| Online access to all THE AFM SESSIONS after 4 PM           | —       | —                   | √                   | —                  | √                  | —                                 | √                                 | √                                 |  |
| Option to SCREEN in AFM THEATERS – some restrictions apply | —       | —                   | —                   | —                  | —                  | √                                 | √                                 | √                                 |  |
| Option to SCREEN ON AFM SCREENINGS ON DEMAND               | —       | √                   | √                   | √                  | √                  | √                                 | √                                 | √                                 |  |
| AFM ORIENTATION & OVERVIEW                                 | —       | —                   | —                   | √                  | √                  | √                                 | √                                 | √                                 |  |
| MyAFM – the AFM’s Online Community                         | —       | √                   | √                   | √                  | √                  | √                                 | √                                 | √                                 |  |

|                                           |       |       |       |       |       |       |         |         |
|-------------------------------------------|-------|-------|-------|-------|-------|-------|---------|---------|
| Cinando – one-year subscription           | —     | √     | √     | √     | √     | √     | √       | √       |
| Wi-Fi for two devices in the Loews Hotel  | —     | √     | √     | √     | √     | √     | √       | √       |
| Stage 32- One Next Level Webinar          | —     | √     | √     | √     | √     | √     | √       | √       |
| Hotel Discounts – Guaranteed Lowest Rates | —     | √     | √     | √     | √     | √     | √       | √       |
| AFM Poster                                | —     | √     | √     | √     | √     | √     | √       | √       |
| Platinum Experience -A Suite of Benefits  | —     | —     | —     | —     | —     | —     | —       | √       |
| Through October 7                         | \$250 | \$395 | \$595 | \$595 | \$795 | \$795 | \$995   | \$1,395 |
| Oct. 8-17                                 | \$275 | \$495 | \$645 | \$645 | \$845 | \$895 | \$1,095 | \$1,495 |
| Onsite: October 31-Nov 5                  | \$295 | \$495 | \$695 | \$695 | \$895 | \$945 | \$1,145 | \$1,545 |

ONLINE REGISTRATION WILL FLOSE OCT 27 @4:00 PM PDT, OCT 28 @ 12:00 CET 

## **MOVIE MONEY CONFIDENTIAL INSPIRED BY FILMMAKERS AND FINANCING BOOK**

Award-winning independent filmmaker Rick Pamplin has created, written and directed a new feature-length documentary inspired by Louise Levison's best-selling book *Filmmakers and Financing: Business Plans for Independents*. Pamplin says, "We made a bold, truthful movie, which reveals many secrets about the often-mysterious world of film financing - and the previously untold behind-the-scenes story of *The Blair Witch Project*," he added. Pamplin, a Levison client, sees the film "as empowering a new generation of filmmakers" with insight, information and real-life advice from filmmakers, fundraisers, investors, lawyers, producers, movie stars and, of course, Louise Levison.

Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer **Salma Hayek** (*The Prophet*) and filmed the last interview with the late screen legend **Burt Reynolds** at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style panels with students at Saint Andrew's School in Boca Raton and an open-to-the- public event with artists and writers at the legendary Harold's Coffee Lounge in the Northwood Arts Village.

Pamplin's storied career spans 18 years in Hollywood and 14 years at Universal Studios in Florida before he relocated to Palm Beach. He has written and directed several award-winning films including *Hoover*, starring Academy Award winning actor **Ernest Borgnine**.

Worldwide distribution rights for **Movie Money CONFIDENTIAL** have been acquired by Kaczmarek Digital Media Group (KDMG). It is presented by Nemours Marketing, Inc., in association with Pamplin Film Company, a Think Visual Group Production produced by Scott duPont and



Maggie Pamplin, co-producer and editor Jon Zietz, associate producer and director of photography Eddie G. Cabrera. For more information and up-to-date streaming platform links visit: ***MovieMoney.com***

**Rick Pamplin on the set of *Movie Money* *CONFIDENTIAL***

## **MOVIE MONEY CONFIDENTIAL WINS DOVE AWARD, RECEIVES APPROVAL AND "FANTASTIC" REVIEW**

**Movie Money CONFIDENTIAL**, the feature length documentary film inspired by **Louise Levison's** best-selling book **Filmmakers and Financing**, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and promote wholesome family entertainment" and are used by schools, libraries, streaming services and churches for purchasing and licensing guidelines.

Producer **Scott duPont** was notified of the award in Hollywood and sent an advance copy of the review, now published online at **Dove.org**. "It is a great honor and achievement for our creative team and crew, and this award helps us reach an even wider audience," he said.

The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many one - on - one interviews and panels with questions asked by real actors and aspiring producers."

Producer-Production Designer **Maggie Pamplin** also noted the recognition for director **Rick Pamplin** and his collaborative partners at **Think Visual Group** in the review: "*Movie Money Confidential* is a fantastic documentary with great visuals and audio. The information is thorough about how a filmmaker should deal with investors - telling them facts instead of

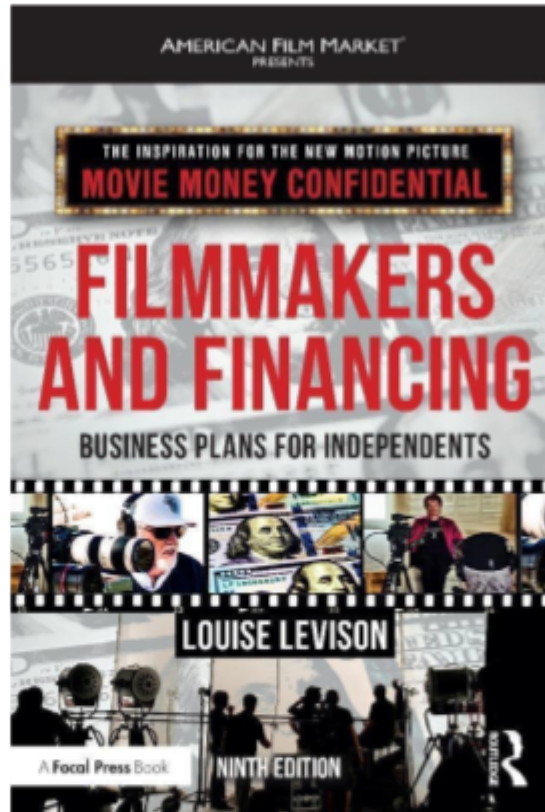
what they want to hear, asking for their advice and how to avoid promising what you might not be able to deliver."

In summary, the review says "*Movie Money Confidential* contains information that can be valuable in every aspect of life for any person - not just aspiring filmmakers and producers. Its



well-thought-out scenes and interviews provide priceless information and answers to questions that people may not have thought to ask. It is great for anyone to watch and learn from.”

**The latest edition of *Filmmakers & Financing:  
Business Plans for Independents***



In this new and updated ultimate filmmaker's guide, Louise Levison gives you easy-to-use steps for writing an investor-winning business plan for a feature film, including:

- o Comprehensive explanations for each of the eight sections of a plan
- o Full financial section with text and tables
- o A sample business plan
- o A companion website with additional information for various chapters and detailed financial instructions - advanced math not needed
- o An explanation on how feature documentary, animated and large-format films differ
- o A guide to pitching to investors: who they are, what they want and what to tell them
- o Words of advice: Filmmakers share their experiences raising money from equity investors

**NINTH EDITION AVAILABLE FOR PURCHASE**

[https://routledge.pub/Levison\\_Financing9e](https://routledge.pub/Levison_Financing9e)

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## **NEED MONEY FOR A MOVIE? DON'T GO IN EMPTY-HANDED. HAVE A BUSINESS PLAN.**

The benefit of using a reliable business plan to raise financing for a film is that it allows the investors and the filmmaker to gauge the potential success of a film. Louise Levison, the President of Business Strategies, is a highly respected financial consultant in the entertainment industry, specializing in creation of film business plans. She is the author of *Filmmakers & Financing: Business Plans for Independents*, currently in its revised and expanded ninth edition (A Routledge/Taylor & Francis book, 2022). She also has a starring role in the feature documentary *Movie Money CONFIDENTIAL* which was inspired by the book. More information at [moviemoney.com](http://moviemoney.com). Levison also is editor of the newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor (TFE)*.

A polished business plan with projections based on the worldwide results of other films and with clear explanations of the industry is far more effective than an incomplete document that leaves prospective investors wanting more information. In our “new normal,” *TFE* has developed (and continues to adjust) a new format for forecasting Indie films to include the current hybrid system of releasing films for a shorter span in theaters (currently mostly drive-ins but also the rest of the country’s cinema sites as the industry opens) and, often, into streaming rather than the standard online release pattern of DVD/Blu-ray and downloading.

Levison’s clients have raised money for low-budget films including *The Blair Witch Project*, the most profitable independent film in history, as well as for companies raising as much as \$300 million.

Among other clients’ projects are *The Prophet* (Kahlil Gibran’s), *Unlimited* (Nathan Frankowski), *Burning Bodhi*, *Greater*, *The Redemption of Henry Miller*, *Emoticon*.), *Moving Midway*, *Redemption Road*, *Haunted* (2012), *The First of May*, *The Open Road*, *Aluna*, *Yak: The Giant King*, *Visual Acoustics: The Modernism of Julius Shulman*, *My Father and the Man in Black* and *Michael Winslow Live*. Her corporate clients include Danny Glover’s Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment, Gundersen Entertainment and Tokuma International Ltd. Levison was an Instructor in the Extension Program at UCLA for 22 years before moving to Florida. She also has been a Visiting Professor at the Taipei (Taiwan) National University of the Arts, Chapman University (Orange County, CA) and the University of Montana (Missoula). She also has presented seminars and/or been on panels at festivals and markets around the world.

Contact Levison at [louisel@earthlink.net](mailto:louisel@earthlink.net) to find out how you can put her 30 years of experience as Film Business Consultant to work creating a business plan for your film.