

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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EXCLUSIVE: INDIE BOX OFFICE UP

- ✓ **Box Office Forecast is \$11.3B in 2025 (3 percent higher than 2019)**
- ✓ **87 Percent of moviegoers have seen a movie in the theater this year**
- ✓ **Time to Raise money, produce your film and be in 2024 festivals**
- ✓ **Let us start your new Business Plan now**
- ✓ **Contact us for a FREE CONSULTATION**

We can look forward to an \$11.3 billion box office domestically -- and global box office of \$43.3 billion based on PwC's *Global Entertainment and Media Outlook, 2021-2025*.

"Productions are back in business and have been for some time. Theater employees are back at work in theaters from London to Lima, from Lagos to right here in Las Vegas. And you can hear customers in the lobby again, talking about the movie they just saw. Once again, you can smell the popcorn," said Charles Rivkin, CEO of the Motion Picture Association of America.

Nearly ninety percent of movie fans also indicated their intent to continue leisure activities such as dining out and shopping at malls. Eighty-seven percent of moviegoers have seen a movie in the theater this year and the same percentage plan on going to the movie theater between now and the end of this year, according to a joint research project by National CineMedia and Screenvision Media. Monthly box office figures in August also supported the survey's results, with returns steadily increasing month-over-month. "As the survey confirms, movie lovers are enthusiastically following the world's greatest content back to their favorite theaters," said Scott Felenstein, NCM's president.

"I believe that with the strong lineup of the fourth quarter, we will be close to 2019 business, subject of course to no new dramatic surprises...2022 will be already a year where we operate even better," said Cineworld CEO Mooky Greidinger. ■

GLOBAL ENTERTAINMENT & MEDIA OUTLOOK 2021-2025

- The cinema sector has good reason for a positive outlook post-COVID-19 - cinemas are reopening around the world, demand for filmed entertainment remains high, and the product line for 2021 and 2022 includes new installments of some of the most lucrative franchises in cinema history.
- Many cinemas that closed during the pandemic are not expected to reopen, and exhibition giants that posted huge losses – such as AMC, which posted 2020 results -89% down on 2019 results – or abandoned expansion plans in 2020 will refocus on consolidation.
- Independent distributors found opportunity amid the crisis, as major studio releases were held back and multiplexes looked elsewhere for low-budget movies to show. However, Hollywood studio pictures are expected to quickly reestablish themselves at the top of the box office charts.
- With a quarter of US cinemas closed for most of 2020, it's not surprising that China surpassed the US as the world's biggest global box office market. Although the Chinese market will continue to grow, reaching US \$11.0bn by 2025, the US market is expected to rebound and reach US \$11.3bn by the end of the forecast period.

Global box office (US million)

2016—36,536
2017—38,096
2018—39,424
2019—40,213
2020—1,818
2021—23,007
2022—36,453
2023—39,804
2024—41, 618
2025—43,305

<https://www.pwc.com/gx/en/industries/tmt/media/outlook/segment-findings.html> 

CINEMACon 2021

“We feared mass eradication” National Association of Theater Owners president and CEO John Fithian admitted in opening remarks CinemaCon explaining that working with partners including the Motion Picture Association (MPA), the industry secured grants that “saved smaller cinemas” and relief funds for businesses and workers. “We thought we were going to lose half of [our screens] and we didn’t. ... We may lose 1,000. That is a miracle [and far] fewer than we thought.”

In his opening statement, he said, “As I write this, 49 of 50 states in the US have allowed movie theaters to open at 100 percent capacity, 80 percent of our patrons feel comfortable returning to the cinema now, half of the federal grants for our midsize and smaller domestic exhibitors have been awarded, many different state grant and tax relief programs have been offered to exhibitors of all sizes, movies are finally sticking to their release dates, and more and more of those movies have exclusive theatrical windows.” He ended the welcome with this statement. “Coming out of the pandemic, these models must change again. Windows won’t go back to their pre-pandemic state. But they won’t continue in their pandemic model either. A new course that balances a robust period of exclusivity with the new in-home streaming ecosystem must be set for the survival of the moviegoing experience—and the art form preferred by most filmmakers.” He also touted NATO’s CinemaSafe protocols for a safe return for theatergoers, which were carefully developed with epidemiologists and industry leaders.

In his opening statement, MPAA Chairman-CEO Charles Rivkin said “As we face a changing digital future, and a second century, the challenges are as daunting as they are uncertain. Longstanding norms and business models (once considered sacrosanct) are being disrupted. That’s not only within our industry, but everywhere. From financial services to electric and autonomous vehicles to space tourism. But while we cannot predict what lies ahead, we can remind ourselves that the magic of the theatrical experience has never dimmed. . . And we will continue to reinvent ourselves and what we bring to audiences ...As we continue to write our own comeback story. We’ve been through a hundred years of this together. The next hundred years is going to be even more exciting. We’ve got this... And the reason we’ve got this...Is because we’ve got each other.”

CinemaCon Managing Director Mitch Neuhauser said while introducing the first day’s panel, “It’s taken two-and-half-years to say this, but: Welcome to CinemaCon. Our future is bright. It as is bright as the brightest star in the universe...I truly believe that however long it takes, we as an industry will come back stronger than before because people truly value going to the movies.” An interesting statistic shared at the top the meeting was: Comscore counted \$10.15 billion already grossed year-to-date at the global box office, close to 81% coming from overseas and driven by some markets as China and Japan. The worldwide box office logged an annual take of \$12.4 billion last year.

At the panel “Globally Speaking: A Look at the International Market” moderated by International Box Editor and Senior Contributor for Deadline Nancy Tartaglione it was clear that, while day-and-date release increases the loss of cash in the collapse of the theatrical and PVD window, a bigger problem is piracy. CEO Cinépolis Alejandro Ramírez Magaña said “More people will come back, particularly more infrequent moviegoers, and we as theaters can help that along by continuing to make that first trip back to theaters be as comfortable as possible.” In terms of piracy, however, he added that of 25,000-plus respondents of in a local film journalists poll close to a third watched *Black Widow* on a pirated site, to 13% on Disney+ and 28% in movie theaters. poll. In the debate of how much money is being shaved off from the box office with a theatrical day-and-date release, Cineworld Group CEO Mooky Greidinger noted that piracy “is the loss for studios and us.” “The big losers here are both of us,” he emphasized.

Paramount Pictures International Theatrical Distribution President Mark Viane added regarding the constant shifting of release dates during the pandemic, “You have to be nimble in everything you do. Every single week it’s changing and you have to make decisions far enough before you hit that ‘go or no go date’.” And Universal Pictures International President Veronika Kwan Vandenberg cited great “partnerships with agencies” as marketing campaigns shift dates, as well as “working hand-in-hand with domestic; that we have the same global strategy that makes sense.”

“I refuse to believe in a dystopian future,” Alamo Drafthouse founder Tim League asserted during an International Cinema Technology Association panel, adding though of a new sense of normal, “is that a month from now? Six months from now? I’m not answering that question, I’m being flexible.” He added that exhibitors need to focus on creating the “best possible cinema experience” including clean facilities, quality projection and a cordial staff. “If we focus on that, the future is bright.” 🍷

AMERICAN FILM MARKET ONLINE FOR 2021

The American Film Market® (AFM®) will move its 2021 edition entirely online, the Independent Film & Television Alliance® (IFTA®). It will be held Monday, November 1 to Friday, November 5, shifting one day earlier than its original dates. Registration for the five-day online event is now open.

“We wish we could welcome the global industry back to Santa Monica but travel regulations, increased concerns about coronavirus variants around the world, and government restrictions on the ground prevent us from moving forward,” said Michael Ryan, Chairperson, IFTA and Partner, GFM Films in the press release. “However, IFTA is thrilled to host the market the industry expects – where no one will be excluded and all of our stakeholders can immerse themselves for five days dedicated to deal making, discovery, education, and reconnecting.”

Attendees will have access to:

MyAFM – The place to create your profile, discover other participants, send messages, and have Zoom meetings from inside the platform.

Networking Pavilion – AFM’s most interactive experience for attendees to meet. Dozens of live video discussions every hour offer endless opportunities to join small groups that share your vision, passion, and goals.

Marina & Pacific Stages – Over 150 speakers will participate in 50 Live Sessions – Conferences, Panels, Workshops and Presentations – all with on-demand replays.

Industry offices – Connect with over 500 production and sales companies from around the world.

LocationEXPO – Meet Film Commissions with billions of dollars in production incentives that can quickly get films moving, and connect with facilities, service companies and institutions.

On Demand Theatre – Discover hundreds of films from around the world – all on-demand for convenient viewing.

Credentials include:

- A one-year subscription to Cinando, the industry’s database
- One Stage 32 Next Level Webinar
- Online access to all Conferences, Workshops & Panels for three months after AFM

Attendee credentials are US \$295 through October 15. Beginning October 16 credentials are US \$345. For more information, go to: <https://americanfilmmarket.com/attendee>

TRIBECA FESTIVAL 2022

The 2022 edition of the Tribeca Film Festival will be held June 8th to 19th. Submissions are open. “We loved kicking off summer 2021 and were so proud to lead the re-opening of New York by bringing film and entertainment to communities in all five boroughs,” said Jane Rosenthal, Tribeca Enterprises and the Tribeca Festival Co-Founder & CEO. “Reflecting on where we are in this particular moment, we believe a combination of an indoor/outdoor festival will be the most exciting way to unite international audiences and our local community in this wonderful city next June.”

“We’re excited to welcome back creators from all mediums, entertainers and our audiences for another memorable experience,” said Paula Weinstein, Chief Content Officer of Tribeca Enterprises in the organizations statement. “In 2022 we look forward to creating new ways to enjoy their work across New York’s unbeatable options of theatres, parks, rooftops and other innovative venues across the city.”

The festival is curated by Festival Director and VP of Programming Cara Cusumano; Artistic Director Frédéric Boyer; VP of Filmmaker Relations & Shorts Programming Sharon Badal; VP of Immersive Programming Loren Hammonds (immersive, features); VP of Games Casey Baltes (games); Senior Programmers Liza Domnitz (features, TV, Tribeca NOW); Programmers: Ben Thompson (shorts); Jose Rodriguez (features); Lucy Mukerjee (features); Karen McMullen (features); and program advisor Paula Weinstein, along with a team of associate programmers.

“2021 was a challenging year but also an inspiring one as we saw record high submissions and incredible work despite unprecedented obstacles. As we open for submissions for Tribeca 2022, I can’t wait to be inspired again by what our indefatigable storytelling community creates as we embark on a new year of industry-wide rebuilding and reinvention,” said Festival Director and VP of Programming Cara Cusumano.

Submissions deadlines for the Festival are:

November 3, 2021 – Early Deadline
December 8, 2021 – Official Deadline
January 19, 2022 – Late Deadline

Submissions will be accepted through <https://www.tribecafilm.com/festival/submissions>
or via FilmFreeway: www.filmfreeway.com/TribecaFestival

Submission rules, regulations, and information on eligibility for the 2022 Tribeca Festival are available at <https://tribecafilm.com/festival/submissions>.

For any questions, please contact entries@tribecafilm.com 

HOME ENTERTAINMENT SPENDING UP 5% TO \$15.7 BILLION

Consumers spent \$15.7 billion on movies and television shows consumed at home and on the go in the first six months of 2021, according to the report of The Digital Entertainment Group. For the full first half, spending rose 5 percent from the \$14.9 billion consumers spent in the first six months of 2020, which was a record-breaking period for home viewing as consumers limited out-of-home activity in response to the spread of the novel coronavirus.

Factors limiting 2021 growth include a dearth of theatrical new releases, which are historically a key driver of home entertainment spending. Due to theater closures during the COVID-19 pandemic, few new releases made their way to market in the first half of the year, and those that did were often released initially for rental or sale in a premium window, the spending on which was not reported by any major studio in the first six months of 2021.

Among the highlights for the Second Quarter and First Half 2021:

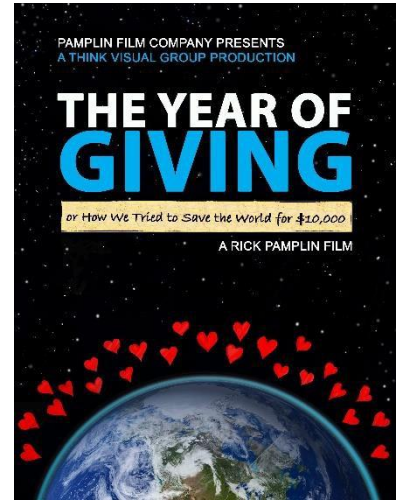
- Consumer spending on subscription streaming rose by 21 percent to \$12.2 billion in the first six months of 2021, fueled by consumer interest in multiple major services launched in the past 18 months.
- Due to the lack of theatrical new releases, spending on library titles is notably strong.
- Premium window rental and sales results currently are not included in industry reporting; however, early insights suggest that interest is high, and results are strong.
- The 5 percent increase in US digital entertainment spending in the first half came amid a nearly 88 percent drop in box-office performance for the films released in the period, due to prolonged movie theater closures as a result of COVID-19 pandemic restrictions. 📌

THE YEAR OF GIVING **or How We Tried to Save the World for \$10,000**

Award-winning independent filmmakers **Rick and Maggie Pamplin** have begun production on their next feature film ***The Year of Giving or How We Tried to Save the World for \$10,000***. The documentary follows their efforts for one year as they give away \$25 a day in donations and micro-loans to make a better world.

“A few years ago, we began giving micro-loans to artists and small businesses throughout the world, helping people in desperate situations survive, become self-supporting and successful,” said producer Maggie Pamplin. “We then started developing a movie about how a single \$25 investment could literally change the world,” said writer-director Rick Pamplin. “In one year, we want to do as much good as possible, document it on film and inspire others to step forward and do the same,” he added.

Partnering with Pamplin Film Company is 10-time Telly Award-winning **Think Visual Group**. Production is currently underway, slated for 14 months, ending in February 2022. See more at twitter.com/PamplinFilmCo



MOVIE MONEY CONFIDENTIAL INSPIRED BY **FILMMAKERS & 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 & 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.” 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 one of the last interviews 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**. ***Movie Money CONFIDENTIAL*** (1:40 minutes) is a Think Visual Group Production in Association with the Pamplin Film Company. Go to MovieMoney.com for upcoming screenings and release information.



Rick Pamplin on the set of *Movie Money CONFIDENTIAL*

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

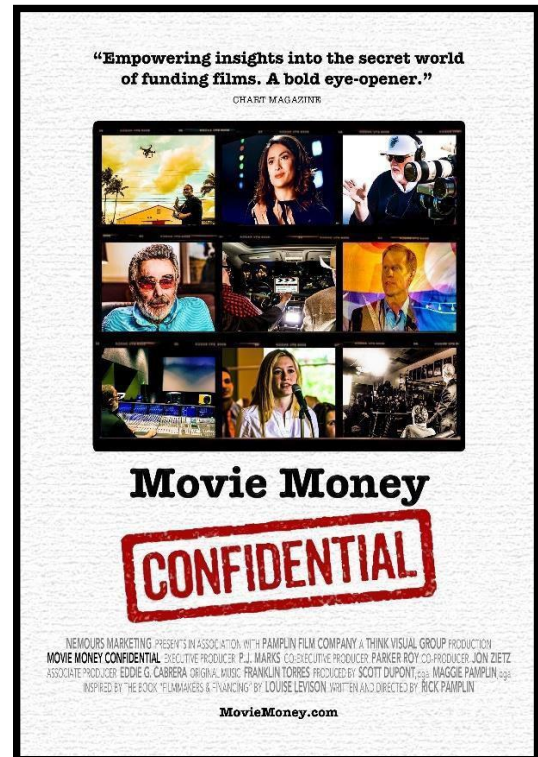
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book *Filmmakers & Financing*, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and 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.

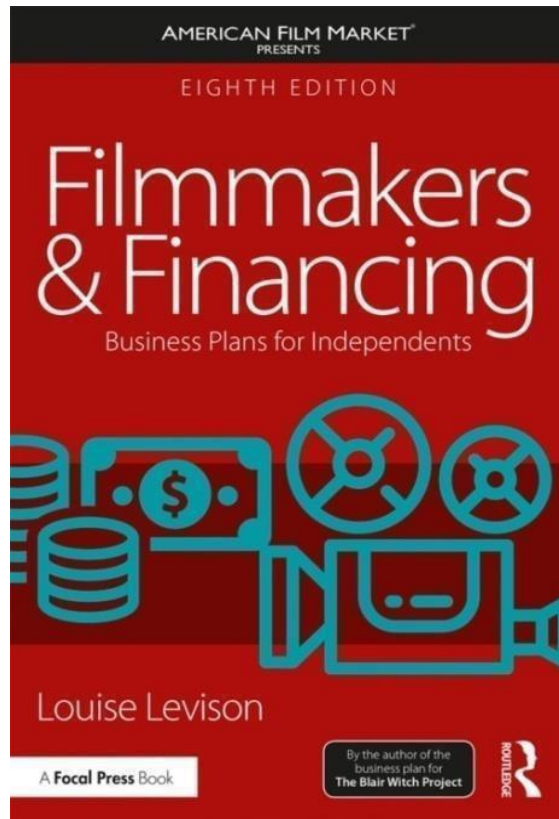
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many 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:

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

Eighth Edition available for purchase:

<https://www.amazon.com/Filmmakers-Financing-Business-Independents-American/dp/113894744X>

**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 eighth edition (A Routledge/Taylor & Francis book, 2017). She also has a starring role in the feature documentary *Movie Money CONFIDENTIAL* which was inspired by the book. More information at 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 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.

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