



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



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ALERT: TIMING IS EVERYTHING -- OBSTACLES CREATE OPPORTUNITIES

FACT: The economy is booming. When there is available discretionary income looking for someplace to go -- it is the absolute best time to raise the production money for your film. Period. Don't miss this window of opportunity.

FACT: Tough times and fear drive people to the cinema. History has shown when bad times hit, people go to the movies. Films are an escape and a way to work out one's angst. Some moviegoers enjoy screaming and having their hearts race for the same reason they like horror and thriller films. It is a safe way to deal with their fear. Other moviegoers want to laugh and forget. Still some want a wonderful art film whose unconventional aesthetic styles they can explore. Whether or not the current virus crisis affects the type of movies made is doubtful. Paul Dergarabedian, senior media analyst with Comscore, noted, "There is no better escape from the problems and stressors of the real world than a great horror movie, and *The Invisible Man* is making audiences appear in bigger than expected numbers at the multiplex ..."

BACKGROUND: The current virus crisis should not affect the type of movies made. During the Great Depression and World War II many of the popular films were about current events. Wars, nefarious political characters and corporate espionage always have been fodder for filmmakers. In the first decade of the 2000s there was a credit crunch. As it widened, many investors felt the film industry in general, and the independent market in particular, was a better place for individuals to keep their money than real estate, stock brokerages and even banks. This doesn't mean film is any less of a risk than it has always been, however, it isn't viewed as worse than any of the other choices.

CONCLUSION: The combination of a strong economy and social anxiety is a rare and somewhat intimidating environment for investing in films. Or is it? The bottom line is the history of the ever resilient and recession-proof movie business and expanding (exploding? re *Parasite*) market for independent films say the opposite. My advice is to be bold, proceed quickly with the development of your film, while others ponder uncertainty and inaction. And start with a solid, well-crafted business plan, a key cornerstone for a successful independent film project. 🍀

BERLIN FILM FESTIVAL

The 70thth Berlin International Film Festival, a combination of the Berlinale Film Fest and the European Film Market (EFM), took place February 20th to March 1st, 2020. Berlin has grown to be the home of independent films from around the world — some new, some from Sundance and earlier festivals. For U.S. films, however, there is more focus to sell to foreign buyers than finding U.S. distributors.

This year's main competition of 18 films was a heavily arthouse lineup with a mix of European auteur films, titles from Asia and Latin America and two U.S. titles which were Eliza Hittman's *Never Rarely Sometimes Always* (winner of the Silver Bear Grand Jury Award) and Kelly Reichardt's *First Cow*. Both films were European premieres which had previously screened at Sundance and Tribeca respectively. Netflix, which had a film in the main competition last year, had none in any of the sections this year except a French film in the Generation Sidebar which was acquired before the festival.

Buyers were all over the trade press complaining about the lack of stars which would seem to apply more to the market with larger and more mainstream films than the festival; nevertheless, they did approve of the later start. The wider gap between Berlin and Sundance opened up more time to assemble and acquire projects, particularly after the slow annual return after the holiday season. Artistic director Carlo Chatrion said that the festival was aware of their opinions but said that the festival has to revert to its traditional earlier slot, February 11th to 21st next year. "We wanted to explore further the opportunity to be placed at the end of the month," he told screendaily.com. "Unfortunately, the decision of the Academy to move the Oscars back to the end of February in 2021 leaves us little room for that."

Chatrion and Executive Director Mariette Rissenbaeck were new this year replacing 20-year veteran director Dieter Kosslick. Their goal is to keep the history and tradition of the Berlinale but "make room to what is happening in cinema now." This year they introduced the Encounters section to highlight innovative and groundbreaking cinema and as a potential spot for discovering new talent. "Our criteria is an artistic one," he told the opening press conference. Encounters "created the opportunity to keep scouting, giving room to filmmakers that are known but doing films in a different way," he told indiewire.com.

At EFM, Producers presented 36 selected feature projects to co-producers and financiers. Chatrion commented, "It's good to see traditional distributors like Searchlight, SPC and Neon buying again, back in the game and not being priced out by streamers." The 2020 EFM got off to a big start when A24 signed the first major deal. The company took North American rights for French auteur Claire Denis' *The Stars At Noon* before the doors of market headquarters even opened. More than 1,500 organized meetings took place during the co-pro market this year between February 22 and 26. This year distributors' lower paying prices "puts much more pressure on soft monies and equity," Mister Smith Entertainment's David Garrett told variety.com. Berlin, therefore, is becoming ever more of a co-production meet, as they have at other markets. Film commissions have also become more important at markets as they tout production incentives, another key piece to financing films. The announcement of international production alliances —

giving independent companies more bargaining muscle with platforms and pooling their talent contacts — looked like another industry trend this year. “Most producers mix movies and TV. Writers, directors, below the line. They’re all busy, all over Europe, probably the world,” said Constantin Film Chairman Martin Moszkowicz. There seemed to be no complaints about a lack of presales. Distributors are looking for films “with strong theatrical potential that are either commercial like ‘Reminiscence’ (starring Rebecca Ferguson and Hugh Jackman) or subversive and bold like ‘Promising Young Woman,’” said FilmNation’s Alice Laffille, who noted that FilmNation sold out both worldwide, including to the U.S., at 2019’s EFM.

AND THE WINNERS ARE . . .

AWARD	FILM	FILMMAKER
GOLDEN BEAR	<i>There Is No Evil</i>	Mohammad Rasoulof
SILVER BEAR		
Grand Jury	<i>Never Rarely Sometimes Always</i>	Eliza Hittman
Special Prize of the Berlinale	<i>Delete History</i>	Benoît Delépine, Gustave Kervern
Best Director	<i>The Woman Who Ran</i>	Hong Sang-soo
Best Actress	<i>Undine</i>	Paula Beer
Best Actor	<i>Hidden Away</i>	Elio Germano
Best Screenplay	<i>Bad Tales</i>	Damiano & Fabio Innocenzo
Outstanding Artistic Contribution	<i>DAU. Natasha</i>	Jurgen Jurgens (for cinematography)
ENCOUNTERS		
Best Film	<i>The Works and Days (Of Tayoko Shiojiri In the Shiotani Basin),</i>	CW Winter, Anders Edström
Special Prize	<i>The Trouble with Being Born</i>	Sandra Wollner
Best Director	<i>Malmkrog</i>	Cristi Puiu
Special Mention	<i>Isabella</i>	Matías Piñeiro
Original Documentary	<i>Irradiated</i>	Rithy Panh
Special Mention	<i>Notes from the Underworld</i>	Tizza Covi, Rainer Frimmel
GWFF: Best First Feature	<i>Los Conductos</i>	Camilo Restrepo
Special Mention	<i>Naked Animals</i>	Melanie Waelde
SHORT FILMS		

Golden Bear	<i>T</i>	Keisha Rae Witherspoon
Silver Bear	<i>Filipiñana</i>	Rafael Manuel
AUDI SHORT FILM	<i>Genius Loci</i>	Adrien Mériçeau
PANORAMA AUDIENCE AWARD		
Best Fiction Film	<i>Otac</i>	Srdan Golubović
Best Documentary	<i>Welcome to Chechnya</i>	David France
Compass-Perspective-Award	<i>Walchensee Forever</i>	Janna Ji Won
GENERATION KPLUS (Crystal Bears by youth jury; other prizes by adult voters)		
Grand Prix for Best Film	<i>Los Lobos</i>	Samuel Kishi Leopo
Special Mention	<i>Cuties</i>	Maïmouna Doucouré
Crystal Bear Best Short Film	<i>The Name of the Son</i>	Martina Matzkin
Special Mention	<i>The Kites</i>	Seyed Payam Hosseini
YOUTH JURY GENERATION 14PLUS		
Crystal Bear for Best Film	<i>Our Lady of the Nile</i>	Atiq Rahimi
Special Mention	<i>White Riot</i>	Rubika Shah
Special Prize: Best Short Film	<i>Mutts</i>	Halima Ouardiri
Special Mention	<i>Goodbye Golovin</i>	Mathieu Grimard



QUOTABLE

“We are about to enter into the next golden age of cinema,” says the CEO of the world's leading independent theater chain, arguing that streaming “is having zero impact on theater attendance.” —Tim Richards, the CEO of VUE International, which operates 228 theaters and nearly 2,000 screens across 10 countries at the Berlin Film Market. 

HOME ENTERTAINMENT SPENDING \$25.2B YTD 2019

With a record total of \$25.2 billion for the year, 2019, home entertainment spending was up 8.4 percent over 2018, reports The Digital Entertainment Group (DEG). Subscription streaming led the growth with a 24 percent increase, and total digital spending formats grew 18 percent with a total of \$20.4 billion. Electronic sell-through (EST) and Internet VOD also benefited from consumer's embrace of digital transactions.

Among other highlights:

- Overall electronic sell-through (EST) spending rose 5 percent for the year. Theatrical EST sales were up more than 7 percent for the year, offsetting a full year flattening in sales of TV product.
- VOD revenue through internet services grew 10 percent in the fourth quarter and 9 percent for the year.
- Digital movie rentals, through Internet services such as FandangoNow, Redbox On Demand, Vudu and Google Play, were up 9 percent.
- In addition, on the rental side Netflix's legacy disc-by-mail rental business brought in an estimated \$301.2 million, while the country's waning number of video rental stores — once the home entertainment sector's dominant revenue producer — collected just \$250 million, a 21.1% decline from 2018, reports mediaplaynews.com

At the same time that the DEG released its annual year-end numbers, Universal Pictures Home Entertainment shared some of its "Attitudes and Usage" study findings. The key point: Home entertainment has evolved into a true multi-platform business. Universal found that consumers are using approximately three platforms on average, the most common bundle being disc purchase, disc rental and subscription streaming.

For more information go to: https://www.degonline.org/portfolio_page/deg-ye-2019-home-entertainment-report-2/
<https://www.mediaplaynews.com/digital-lifted-consumer-home-entertainment-spending-to-record-heights-2019/> 

COMINGS AND GOINGS

Producers Mynette Louie, Mollye Asher and Derek Nguyen have teamed for a new production banner named **The Population**. The newly formed venture premiered their first title, Heidi Ewing's *I Carry You With Me* at Sundance this year. It was acquired by Sony Pictures Classics. The executive team plans to focus on film and television projects and creatives from underrepresented communities. Producer Mary Jane Skalski will serve as senior advisor. "As members of underrepresented groups, and coming from working-class families as well, we've noticed how fortune favors the privileged in our industry. So we decided to gather the collective experience and connections we've built to keep enabling stories by or about people from marginalized groups," Louie told [deadline.com](#).

Godfather Of Harlem Producer Nina Yang Bongiovi Teams With Twitch's Kevin Lin and Gold House's Bing Chen For **AUM Group**, a multicultural film fund. AUM Group was created to develop and acquire creative IP, finance multicultural motion pictures and invest in the next generation of storytellers. Rebecca Hall's directorial debut, *Passing*, is the company's first film. "Partnering with an all-star team of business leaders in AUM Group is the next natural evolution in continuing to shift culture, amplify important dialogue and elevate commercial opportunities," Bongiovi said in a statement.

Indie film distribution company The Film Arcade is furthering its outreach to indie projects with its newly launched distribution arm **The Film Arcade Carousel** which will be a one-stop shop for distributing small budget indie films via digital platforms. The new company will be headed by producer Lindsay Lanzillotta (*The Vicious Kind*, *The Invitation*, *Obsession*) and will serve as a boutique aggregator for indie films budgeted under the \$2 million range. It also will handle distribution, marketing and advertising for these films. "It is our hope that filmmakers will feel comfortable that we can provide experienced guidance of their distribution service options and have a financially conscious outcome for their film while maintaining a level of control," said Lanzillotta

Film financier and fund manager Samuel Ha has formed **Bound Entertainment**, a new studio focused on global stories and Asia co-productions in film and TV, while also publishing web comics for the U.S. and Korea. Heading up film and TV in the Los Angeles office is 10-year-international feature development vet Jamie Lai, who is a former lead media producer for Wanda's movie parks. At Bound, she will focus on bringing content and talent from Korea and Asia and ramping up a genre-driven IP library. Ha is the former executive fund manager at Union Investment Partners, Korea's largest private investor in film and entertainment. He was the executive producer on Bong Joon Ho's *Okja* and associate producer on the Korean director's *Snowpiercer*.

MoviePass Parent **Helios and Matheson Analytics**, which owned the defunct MoviePass cinema-subscription service, has filed for Chapter 7 bankruptcy protection which essentially dissolves the entity. The company's assets will be sold off to repay creditors (unlike Chapter 11 bankruptcy, in which a company seeks to renegotiate with creditors). MoviePass notified its subscribers January 28, 2019 that it would be shutting down indefinitely, and the assets sold to repay creditors. ■

NUMBERS! NUMBERS! NUMBERS!
(North American Box Office)
LOW-BUDGET INDEPENDENT FILMS (\$10.0M and under)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>47 Meters Down: Uncaged</i>	Entertainment Studios	22,260	5,000
<i>Biggest Little Farm, The</i>	Neon	4,367	<1,000
<i>Brahms Boy 2, The*</i>	STX Entertainment	9,122	10,000
<i>Brightburn</i>	Screen Gems	17,300	6,000
<i>Countdown</i>	STX Entertainment	25,622	6,500
<i>Dragon Ball Super: Broly</i>	Funimation	30,382	8,500
<i>Farewell, The</i>	A24	17,696	3,000
<i>Gretel and Hansel*</i>	United Artist Releasing	15,233	5,000
<i>Grudge, The</i>	Sony Pictures Releasing	21,222	10,000
<i>Hidden Life, A</i>	Fox Searchlight	1,712	7,000
<i>Intruder, The</i>	Screen Gems	35,419	8,000
<i>Jexi</i>	Lionsgate	6,546	4,300
<i>Late Night</i>	Amazon	15,499	4,000
<i>Lighthouse, The</i>	A24	10,867	4,000
<i>Ma</i>	Universal	45,373	5,000
<i>Midsommar</i>	A24	27,426	8,000
<i>Overcomer</i>	Affirm	34,713	5,000
<i>Peanut Butter Falcon, The</i>	Roadside Attractions	20,457	6,200
<i>Prodigy, The</i>	Orion Pictures	14,856	6,000
<i>Run the Race</i>	Roadside Attractions	6,424	1,500
<i>Sorry to Bother You</i>	Annapurna	17,493	3,200
<i>Unplanned</i>	Pure Flix	19,005	6,000

*Still in North American distribution as of February 29, 2020. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, and published interviews with filmmakers or personal conversations with filmmakers. 🍷

MORE NUMBERS! NUMBERS! NUMBERS!
(North American Box Office)
HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>21 Bridges</i>	STX Entertainment	28,540	33,000
<i>1917*</i>	Universal	155,175	100,000
<i>Ad Astra</i>	20 th Century Fox	50,188	100,000
<i>Adams Family, The</i>	United Artist Releasing	97,186	40,000
<i>Angel Has Fallen</i>	Lionsgate	69,030	40,000
<i>Black and Blue</i>	Screen Gems	22,055	12,000
<i>Bombshell*</i>	Lionsgate	31,712	32,000
<i>Favourite, The</i>	Fox Searchlight	34,244	15,000
<i>Fighting with My Family</i>	MGM	22,959	11,000
<i>Gentlemen, The*</i>	STX Entertainment	34,871	22,000
<i>Glass</i>	Universal	111,035	20,000
<i>Hustlers</i>	STX Entertainment	104,964	20,700
<i>John Wick: Chapter 3-Parabellum</i>	Lionsgate / Summit	171,016	55,000
<i>Knives Out*</i>	Lionsgate	164,501	40,000
<i>Midway</i>	Lionsgate	56,847	100,000
<i>Parasite*</i>	Neon	51,145	11,000
<i>Queen and Slim</i>	Universal	43,808	20,000
<i>Rambo: Last Blood</i>	Lionsgate	44,819	50,000
<i>Scary Stories to Tell in the Dark</i>	Lionsgate	68,947	25,000
<i>Second Act</i>	STX Entertainment	39,282	16,000
<i>Tyler Perry's A Madea Family Funeral</i>	Lionsgate	73,257	20,000
<i>Uncut Gems*</i>	A24	49,984	<20,000
<i>Upside, The</i>	STX Entertainment	108,252	37,500
<i>Where'd You Go Bernadette?</i>	United Artists Releasing	9,198	20,000
<i>Yesterday</i>	Universal	73,190	26,000

*Same references as low-budget table.

LARGE FORMAT FILMS

FILM	DISTRIBUTION	REVENUE	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n.a.
<i>Beautiful Planet, A*</i>	IMAX	15,5646	n.a.
<i>Born To Be Wild 3D*</i>	Warner Bros. / IMAX	25,971	n.a.
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,405	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,627	7,000
<i>Ghosts of the Abyss</i>	Buena Vista	17,041	13,000
<i>Haunted Castle</i>	NWave	13,652	n.a.
<i>Hubble 3D*</i>	Warner Bros.	52,520	n.a.
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,272	n.a.
<i>James Cameron's Deepsea Challenge</i>	DisruptiveLA	236	n.a.
<i>Jerusalem 3D</i>	National Geographic	7,880	n.a.
<i>Journey to the South Pacific*</i>	IMAX / MacGillivray	7,654	n.a.
<i>Magnificent Desolation</i>	IMAX	34,109	3,000
<i>NASCAR 3D</i>	Warner Bros. / IMAX	21,337	10,000
<i>Ocean Wonderland 3D</i>	3D Entertainment	11,035	3,000
<i>Sea Monsters: A Prehistoric Adventure</i>	National Geographic	23,746	n.a.
<i>Sea Rex 3D: Journey to a Prehistoric</i>	3D Entertainment	6,097	n.a.
<i>Space Station 3D*</i>	IMAX	93,384	1,000
<i>To the Arctic 3D*</i>	Warner Bros.	14,560	n.a.
<i>T-Rex: Back to the Cretaceous</i>	IMAX	53,347	14,500
<i>U2 3D</i>	National Geographic	10,362	13,000
<i>Under the Sea 3D*</i>	Warner Bros.	36,261	n.a.
<i>Wildest Dream: Conquest of Everest</i>	National Geographic	898	n.a.
<i>Wild Parrots of Telegraph Hill</i>	Shadow	3,058	n.a.
<i>Wild Safari 3D</i>	NWave	16,621	4,500

*Same reference as low-budget table.

PRODUCED BY

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BEST ON-SET PHOTO OF ALL TIME

LAST SHOT OF THE LAST MOVIE STAR



It was July 2018, just two months before we would lose one of the most prolific and popular actors of his generation—Burt Reynolds—and he was working right up until the end. Reynolds was being interviewed for a documentary called *Movie Money CONFIDENTIAL*. It explored the intersection of filmmaking and financing, particularly how to raise money for low-budget and independent movies. The production schedule was very tight, and the filmmakers weren't sure they would be able to include Reynolds. He had been extremely busy promoting *The Last Movie Star* and prepping for *Once Upon a Time ... in Hollywood*. Scott Dupont, PGA member and one of the producers, explains: "The last week of filming we got a call that Mr. Reynolds agreed, on two conditions—that the interview take place at the Burt Reynolds Institute for Film & Theatre and that his Master Class students be in attendance."

So it was a moment when DuPont was slating for the cameras that another producer, Maggie Pamplin, captured this classic shot of Reynolds doing his interview. Sitting across from him was the director and a room full of the actor's students. DuPont says, "His passion for teaching the next generation of filmmakers was palpable. Even with the large audience of students and crew during the interview, you could hear a pin drop."

Growing up near Reynolds on Jupiter Island, Florida, DuPont always dreamed of working with the star. When the movie debuted, he summed up his feelings for the project, saying "I hope this new documentary will inspire and empower the next generation of filmmakers and hope that Buddy—as his friends called him—would be proud."

This touching photo captures the actor doing what he loved best, performing and teaching. It's a picture-perfect ending to a life well lived. ■

We know what you're thinking. "Best of all time? No way. I've got an on-set photo way better than that." If that's the case, we dare you to prove it. Submit it to BOSPOAT@producersguild.org. Before you submit, please review the contest rules at producersguild.org/bospoat. Because no matter how great your photo is, we have no desire to get sued over it.

RICK PAMPLIN'S 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 Louise Levison.

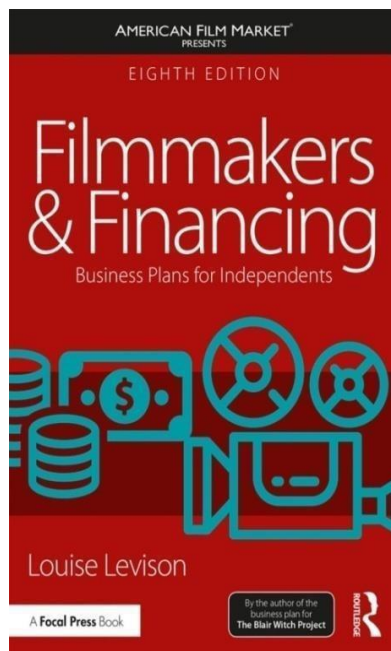
Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer Salma Hayek (*The Prophet*) and filmed one of the last interviews with the late screen legend Burt Reynolds at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style panels with students at Saint Andrew's School in Boca Raton and an open-to-the-public event with artists and writers at 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* is a Think Visual Group Production in Association with Pamplin Film Company. Go to MovieMoney.com for upcoming screenings and release information.



Rick Pamplin on the set of Movie Money CONFIDENTIAL

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



<https://www.routledge.com/Filmmakers-and-Financing-Business-Plans-for-Independents/Levison/p/book/9781138947443>

**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 her book. More information at moviemoney.com.

A polished business plan with projections based on the worldwide results of other films and with clear explanations about the industry, markets and production personnel attached to the film is far more effective than an incomplete document that leaves prospective investors wanting more information. 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.

Levison also is editor of the newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. 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 a Film Business Consultant to work creating a business plan for your film.

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