



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



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DON'T DELAY! GET YOUR BUSINESS PLAN TODAY!

With many companies skipping theatrical distribution in the last month, you want to start film production as soon as “Stay at Home” rules end. Take this time to:

- **FINISH YOUR SCRIPT**
- **GET A BUDGET**
- **HIRE ME TO WRITE YOUR BUSINESS PLAN***
- **AQUIRE A PPM FROM AN ATTORNEY**

This also is a good time to approach potential investors. The market has been fluctuating with many low points. Past history shows that many investors are likely to take a chance on indie films at this time. “Suddenly, Hollywood Seems a Conservative Investment” was a headline in the *New York Times* on January 24th, 2009 during the last big market crash. [Ed. Note: In this context, “Hollywood” is a reference to film everywhere, not just in Los Angeles.]

“This time is an opportunity as much as it’s a liability,” as one indie insider observed to *The Hollywood Reporter*. As of March 20th, most of the domestic movie theaters were closed. Their current intention is to reopen in June or July, although no one can guarantee it. Both independent distributors and studios, however, are holding onto films to release theatrically, as well as picking up new ones. Neon, for example, was very active in March acquiring domestic rights to *She Dies Tomorrow*, *Pig* and *Possessor*. STX Entertainment prebought *A Head Full of Ghosts*, and Gkids picked up domestic rights to *Lupin the 3rd: The First*. On the studio side, Sony said in a statement that it has suspended “all of its film and television production, resulting in future changes in theatrical release dates for some titles.”

Be ready to fill the void when all the films which are being held back have gone through the theatrical pipeline. The audience will return to movie theaters. “It’s not rocket science. People want to forget their troubles, and they want to be with other people,” Martin Kaplan, Director of the Norman Lear Center at USC, told *The New York Times*.

*My home office is working on plans every day. The good news is that everyone involved can work online. 📺

QUOTABLE

“I think people will want to go the movies once this over, but it will be a process for people to build their confidence. I think it will behoove every public-facing business to roll out slowly. The last thing anybody wants is quick ramp-up and then have another set of closures.” —Paul Dergarabedian of Comscore.

MPAA ANNUAL MARKET REPORT

The global entertainment market, including theatrical and home/mobile entertainment (but not including the pay television subscription market) reached \$101 billion in 2019 – an eight percent increase over 2018 – according to the *2019 Theme Report* from the Motion Picture Association of America (MPAA) released in March. The 2019 global box office for all films released in each country grew to \$42.2 billion, a one percent increase since 2018. The U.S./Canada box office was \$11.4 billion, down four percent from the record high 2018 and matching the previous high in 2016. Slightly more than three-quarters (76 percent) of the U.S./Canada population, or 283 million people, went to the cinema at least once in 2019 up slightly from 2018. The gender composition of the cinema audience was evenly split between men and women. “The film, television and streaming industry continues to transform at a breakneck pace.” MPAA Chairman and CEO Charles H. Rivkin wrote in the report’s annual letter. “Streaming, which once was only a small part of our business, is without a doubt an increasingly large part of our industry’s bright future...Meanwhile, the cinematic experience is still a major draw.” While the entire report can be downloaded and read, here is a short recap of additional data from it that will be useful for your business plans in explaining the market:

- ▲ The total number of theatrical screens worldwide is 200,000 increasing by seven percent due to continued double digit growth in the Asia/Pacific region.
- ▲ The typical moviegoer in the U.S./Canada bought 4.6 tickets in 2019, down from 5.0 in 2018.
- ▲ Per capita attendance was highest among the 12-17 and 18-24-year-old age groups (4.9 and 4.7, respectively), followed by the 25-39 and 40-49 age groups (4.2).
- ▲ The Hispanic/Latino category reported the highest annual attendance per capita, going to the cinema 4.7 times in the year. The Caucasian/White and African-American/Black groups both attended 3.2 times a year, Asians 4.1 and Other 3.4.
- ▲ The global home/mobile entertainment market was \$58.8 billion, a 14 percent increase of 2018. The growth was driven by the digital market, which increased 18 percent in the U.S. and 29 percent internationally.
- ▲ The number of subscriptions to online video services reached 863.9 million in 2019, a 28 percent increase from 2018. Cable television remains the highest revenue pay television market globally at \$116 billion.

▲ Americans spent 3 hours and 43 minutes (excluding voice activity), surpassing the time spent watch television for the first time.

For the complete version of the report: <https://www.motionpictures.org/wp-content/uploads/2020/03/MPA-THEME-2019.pdf> 

SOUTH BY SOUTHWEST FILM FESTIVAL

The 27th edition of the South by Southwest Festival (SXSW), originally scheduled for March 13th to 21st, was canceled due to the coronavirus epidemic. Celebrating raw innovation and emerging talent from both behind and in front of the camera, the festival features provocative dramas, documentaries, comedies, genre standouts and more. The festival has become known for the high caliber and diversity of films presented, and for its smart, enthusiastic audiences. As a substitute venue, SXSW arranged for its many filmmakers to opt-in to a secure online screening library on the Shift72 platform. All filmmakers were given the option to make their films available for press, buyers, industry, or combinations of these audiences.” When we curated and announced our slate for the 2020 SXSW Film Festival, filled with an array of wonderful films we were excited to share with our unique audience, we had no idea of the unprecedented impact that coronavirus would have on all our lives,” said Festival Director of Film Janet Pierson. “Our hearts were broken for all the filmmakers who invested so much time and talent in their work, hoping for a transformative experience at our event.”

This year’s program lineup would have had 135 feature films, including 99 world premieres and 75 films from first time filmmakers. It also had scheduled 119 short films, 12 episodic premieres, seven special events, 14 episodic pilots, 30 title design entries and 27 virtual cinema projects. All films remained eligible for Independent Spirit Awards, and the short films from the lineup continue to qualify for the Academy Awards.

The jurors still watched the films in competition and deliberated by Zoom. “It was a different experience because they couldn’t hang with each other over five days or experience the audiences,” Pierson told indiewire.com. “Usually there’s this wonderful bonding that happens year over year. But they took the deliberations really seriously. We were thrilled we could go forward with it.” As the first major festival impacted by the coronavirus, SXSW provides a case study for other festivals to consider, the reporter asked Janet Pierson her advice for other festivals. “This is the kind of field you’re only in when you really care about good work. You’re not in it because it’s easy or lucrative or because the hours are short. You’re in it because you really care about supporting vision and talent you think is worthwhile to help them be in the world. . . My advice is this: The only way I got through this was to take it day by day, not give into the panic, try to be present. I like that Mister Rogers quote going around: ‘Look for the helpers.’”

AND THE WINNERS ARE:

AWARD	FILM	FILMMAKER
Narrative		
Grand Jury	<i>Shithouse</i>	Cooper Raiff
Special Jury Directing	<i>Topside</i>	Celine Held, Logan George
Special Jury Acting	<i>Really Love</i>	Kofi Siriboe, Yootha Wong- Loi-Sing
Documentary		
Grand Jury	<i>An Elephant in the Room</i>	Katrine Philp
Special Jury Storytelling	<i>The Donut King</i>	Alice Gu
Special Jury Breakthrough Voice	<i>Finding Yingying</i>	Jiayan “Jenny” Shi
Short Films		
Narrative Winner	<i>White Eye</i>	Tomer Shushan
Narrative Special Jury	<i>Dirty</i>	Morgan Sullivan, Manny Dunn
Special Jury Recognition	<i>Darling Single</i>	Saim Sadiq Ashley Eakin
Documentary Winner	<i>No Crying at the Dinner Table</i>	Carol Nguyen
Documentary Special Jury	<i>Mizuko</i> <i>Día de la Madre</i>	Katelyn Rebelo, Kira Dane Ashley Brandon, Dennis Höhne
Midnight Winner	<i>Regret</i>	Santiago Menghini
Special Jury Recognition	<i>Laura Hasn’t Slept</i>	Parker Finn
Special Jury Creature Design	<i>Stucco</i>	Janina Gavankar, Russo Schelling
Animated Winner	<i>Symbiosis</i>	Nadja Andrasev
Special Jury Recognition	<i>No, I Don’t Want to Dance! The Shawl</i>	Andrea Vinciguerra Sara Kiener
Music Video Winner	<i>070 Shake – Nice to Have</i>	Noah Lee
Special Jury Animation	<i>Mitski – A Pearl</i>	Saad Moosajee, Art Camp
Special Jury Direction	<i>Gloria</i>	Kevin Phillips
Texas Shorts Winner	<i>Just Hold On</i>	Sam Davis, Rayka Zehtabchi

Special Jury Recognition	<i>Coup d'état Math</i>	Sai Selvarajan
High School Winner	<i>Wish Upon a Snowman</i>	Miu Nakata
Special Jury Recognition: Narrative	<i>Ultimatum</i>	Kai Hashimoto
Special Jury Recognition: Documentary	<i>Unveiled</i>	Sofia Bajwa
Special Jury Recognition: Animation	<i>The Orchard</i>	Zeke French
Episodic Pilot Winner	<i>Embrace</i>	Jessica Sanders
Special Jury Drama	<i>Chemo Brain</i>	Kristian Håskjold
Special Jury Comedy	<i>Lusty Crest</i>	Kati Skelton
Film Design		
Poster Winner	<i>Laura Hasn't Slept</i>	Olivier Courbet
Special Recognition	<i>The Donut King</i>	Andrew Hem, Charlie Le
Title Winner	<i>See</i>	Karin Fong
Title Special Jury	<i>Why We Hate</i>	Allison Brownmoore, Anthony Brownmoore
SPECIAL AWARDS		
Adam Yauch Hörnblowér	<i>In and of Itself</i>	Frank Oz
Adobe Editing	<i>You Cannot Kill David Arquette</i>	Paul Rogers with additional by David Darg
Final Draft Screenwriters	<i>Best Summer Ever</i>	Michael Parks Randa, Will Halby, Terra Mackintosh, Andrew Pilkington, Lauren Smitelli
Louis Black "Lone Star"	<i>Miss Juneteenth</i>	Channing Godfrey Peoples
Special Jury Acting	<i>Rob Morgan from Bull</i>	Annie Silverstein
Special Jury Documentary	<i>Boys State</i>	Amanda McBaine, Jesse Moss
Vimeo Staff Picks	<i>Vert</i>	Kate Cox
Zeiss Cinematography	<i>Echoes of the Invisible</i>	Steve Elkins



CHANGES IN ELIGIBILITY FOR AWARDS SEASON

The Hollywood Foreign Press Association said in March that it will be altering long-standing rules for Golden Globe eligibility and screenings. 1) distributors must contact the HFPA to arrange a screening date on the official HFPA calendar that meets the timing requirements of the Globes' eligibility rules (i.e. not later than one week after the release of English-language motion pictures in Los Angeles); and 2) by that date, distributors must provide all HFPA members with a screening link or a DVD copy of the motion picture so that members may view it at home. This alternate screening procedure is in effect from March 15 until April 30, 2020, with this period subject to later review and extension.

In addition to the screening changes, exhibition requirements the organization has in place are also temporarily suspended (other than the rule that films must be released for a minimum of seven days prior to midnight, December 31 of the qualifying year) and have been broadened from pay-per-view services and theaters to also include alternate television formats where a film can also be first released — including subscription streaming services, subscription cable channels, broadcast television, etc.

The Academy of Motion Picture Arts and Sciences is expected to follow with similar changes to Oscar eligibility rules, at least temporarily, after announcing last week it was gearing up for changes. Most film festivals have shuttered for the time being, and they've previously been the qualifying platforms for short films and international titles. SXSW said that films submitted to it this year still will qualify. For more information, go to: <https://deadline.com/2020/03/golden-globes-eligibility-rules-changes-coronavirus-1202892803> 📌

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	12,611	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	15,248	5,000
<i>Grudge, The</i>	Sony Pictures Releasing	21,222	10,000
<i>Hidden Life, A</i>	Fox Searchlight	1,731	7,000
<i>Impractical Jokers: The Movie</i>	DreamWorks Dist.	10,691	3,000
<i>Invisible Man, The*</i>	Universal	64,914	7,000
<i>I Still Believe*</i>	Lionsgate	9,868	10,000
<i>Intruder, The</i>	Screen Gems	35,419	8,000
<i>Midsommar</i>	A24	27,426	8,000
<i>My Hero Academia: Heroes Rising</i>	Funimation	13,304	5,800
<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 March 19, 2020 which also was the last update of the data by Box Office Mojo as we go to press. 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	159,227	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	31,763	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	36,297	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	165,363	40,000
<i>Midway</i>	Lionsgate	56,847	100,000
<i>Parasite</i>	Neon	53,370	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	50,024	<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	15,561	n.a.
<i>Born To Be Wild 3D*</i>	Warner Bros. / IMAX	25,979	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.	52,522	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.	36,262	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

THE OFFICIAL MAGAZINE OF THE PRODUCERS GUILD OF AMERICA // OCTOBER | NOVEMBER 2019

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.

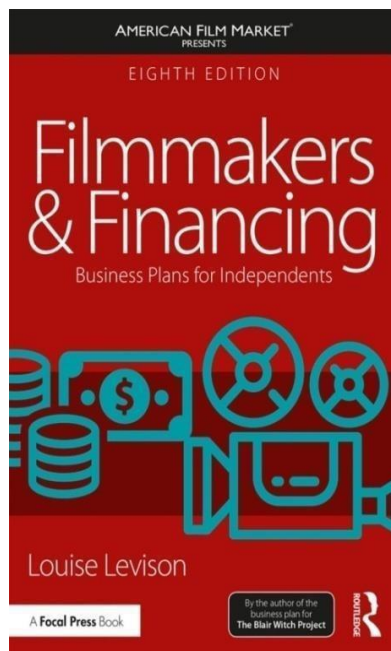
Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer Salma Hayek (*The Prophet*) and filmed one of the last interviews with the late screen legend Burt Reynolds at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style 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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