

TFE THE FILM ENTREPRENEUR:

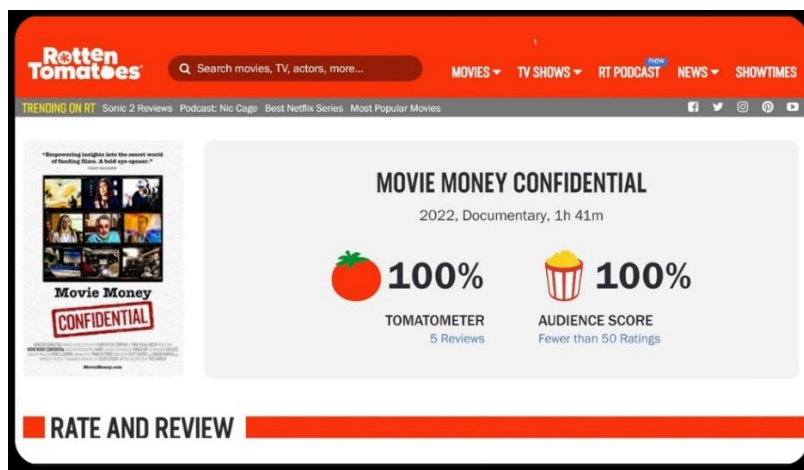
A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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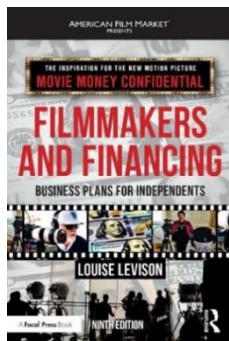


Critics & Audiences Love *Movie Money CONFIDENTIAL*

“The film starts with ... **Louise Levison** ... how she approached ... the business plan for *The Blair Witch Project* ... Most of the film’s success was the result of a fantastic marketing campaign ... put together by a very talented woman.”

“Personally, I ... danced around ever taking **Levison’s class** because I never thought that as a writer I would need to know about film financing. And then, when I realized that you do need to know this stuff, her classes became impossible to get into at all!”

“The film starts with film financing guru **Louise Levison**, saying how she approached elaborating the business plan for *The Blair Witch Project*, one of the most profitable independent films of all time, if not the most widely recognized. In just under 10 minutes she takes down the myths, the lies, and she presents the truth behind a very important document.”



Watch the Movie - Complete VOD List @ MovieMoney.com

✓ **Buy The Book: New updated 9th edition is now available**

✓ **Call Now for a Free Consultation: Let me help you make “Your Movie” with a Proven Post-Pandemic Business Plan**

MPAA THEME REPORT FOR YEAR 2021

The U.S./Canada box office market was \$4.5 billion in 2021, up 105 percent from 2020, although still down substantially compared to 2019. At the same time, the resounding success of *Spider-Man: No Way Home* and *The Batman*, unmistakably show the value of big theatrical openings even during a pandemic.

The global box office market was \$21.3 billion in 2021, up 81 percent compared to 2020, due to theater re-openings following the COVID-19 pandemic lockdowns. It also remained well below pre-pandemic levels.

The U.S. combined theatrical and home/mobile entertainment market in 2021 was \$36.8 billion, a 14 percent increase compared to 2020, but notably overtaking the 2019 figure of \$36.1 billion. Streaming globally also continued to boom, with subscriptions in 2020 surpassing the one billion mark, and growing 14 percent in 2021 to reach 1.3 billion.

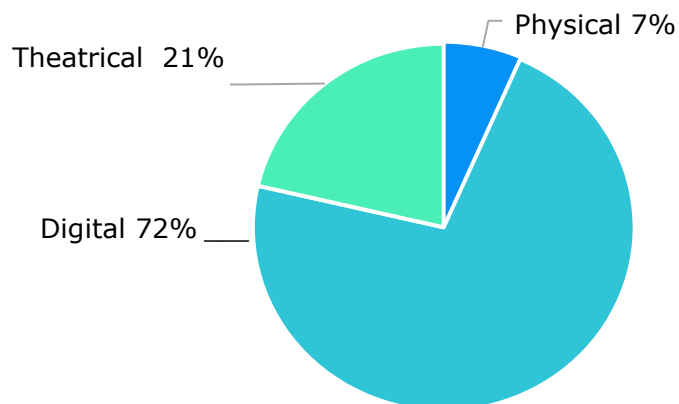
“This report clearly demonstrates that our industry is powerful and resilient, and I am proud to see that production and releases of new shows and movies continue to skyrocket,” wrote Charles Rivkin, Chairman and CEO of the Motion Picture Association of America (MPAA). “This year alone, more than 940 films entered production (more than double the 2020 figure), almost 560 original scripted series were released to U.S. audiences (up 13% from 2020) ... This kind of pace of creativity is testament to how successful our industry’s health and safety protocols have been during the COVID-19 era.”

- Approximately 80 percent of U.S. adults watched movies and shows/series via traditional television services and online subscription services, the highest proportion of the home/mobile viewing methods. More than 85 percent of children and more than 55 percent of adults watched movies and/or shows/series on mobile devices. Daily viewers of shows/series and movies via mobile devices skewed more heavily towards the 18-24 and 25-39 year age groups, and towards the Hispanic/Latino and African-American/Black ethnicity categories.

- In 2021, the digital market accounted for 72 percent of the combined theatrical and home/mobile entertainment market, down from 75 percent in 2020. The theatrical market (21%) and the physical market (7%) made up the rest.

2021 Global Theatrical & Home/Mobile Entertainment Market (% Share)

Source: Omdia (International), Comscore - Box Office Essentials (Theatrical), Digital Entertainment Group (U.S.)



<https://www.motionpictures.org/research-docs/2021-theme-report/>



INDEPENDENT FILM CODA WINS BEST PICTURE

The Best Picture winner, *CODA*, was made independently and then acquired by Apple TV+ for streaming. It also is historic for the Oscars in several other ways: first to not be nominated in either the Best Director or Best Film Editing, first Sundance movie to take the top prize, the second in which the film's director was not even nominated by the Directors Guild of America and the first winner since 1932 to have less than four total nominations. In addition, Troy Kotsur was the second deaf person ever to win an Oscar. His *CODA* co-star Marlee Matlin won the award 35 years ago in 1987 for *Children of a Lesser God*.

This year 276 films qualified for the awards compared to 374 in 2021. The Oscars were back at the Dolby Theater in Hollywood starting at 5 PM PT after having been moved to L.A.'s Union Station in 2021. Nevertheless, the runup to the show indicated it would be different—not just because of the number of streamers with films nominated but also due to the conflict over the eight awards—documentary short, film editing, makeup/hairstyling, original score, production design, animated short, live-action short and sound—being moved to 4 PM PT and not televised. Oscars were handed out in the usual 23 categories during the ceremony. A new category, “Best Popular Film” was awarded off screen, however. Twitter fans votes gave that award to Zack Snyder's zombie outbreak in Las Vegas, *Army of the Dead*.

Academy rules previously stated that a film must have been released within the period of eligibility at a cinema in Los Angeles County. However, with the pandemic causing the closure of theatres in 2020, this requirement was changed ahead of last year's awards. With cinemas still in the process of reopening in 2021, it was confirmed last May that this rule relaxation would be maintained in 2022.

Films now qualify through two routes. Movies that open on streaming or video-on-demand services are allowed, as long as they are intended for theatrical release. In this case, the film must also be made available on the Academy Screening Room member site within 60 days of coming out. Films also are eligible if they have been released in theatres in one of six metropolitan areas of the U.S. - LA County, New York City, the Bay Area, Chicago, Miami or Atlanta. The movie must run for at least seven straight days at the same venue, with at least one screening between 6pm and 10pm.

There was less online analysis than I expected of what a win by a streamer means going forward, possibly due to the ongoing interest in Will Smith's “slap seen round the world” during the ceremony. Overall, though, the feeling seems to be that there definitely is a new normal for the Oscars and film distribution; however, it is too soon know what that is.

Fourteen 2021 feature films with box office releases, in addition to *CODA*, were nominated in various Oscar categories. They are *Belfast*, *Cyrano*, *Drive My Car*, *Flee*, *House of Gucci*, *Licorice Pizza*, *Nightmare Alley*, *No Time to Die*, *Parallel Mothers*, *Spencer*, *Summer of the Soul*, *The Tragedy of Macbeth*, *The Worst Person in the World* and *Writing with Fire*. Some will be re-released but all are now part of the larger market that has occurred. “If theatrical grosses didn't boost any top-category Oscar winner this year, that doesn't mean box office won't matter next year and beyond,” said Indiewire's Tom Brueggemann. “But already, the lesson is learned: A film can win without it.” In *The Hollywood Reporter*, Scott Feinberg said, “What does it mean that ‘Hollywood,’ which has always existed as a factory of movies *for movie theaters*, has now given its highest honor to a movie which barely played in any movie theaters at all?

It's too soon to say for sure but make no mistake about it: a Rubicon has been crossed.”

AND THE OSCAR WINNERS ARE...

AWARD	FILM	WINNER
Best Picture	<i>CODA</i>	Philippe Rousselet, Fabrice Gianfermi, Patrick Wachsberger
Actress in a Leading Role	<i>The Eyes of Tammy Faye</i>	Jessica Chastain
Actor in a Leading Role	<i>King Richard</i>	Will Smith
Directing	<i>The Power of the Dog</i>	Jane Campion
Original Song	<i>No Time To Die</i>	Billie Eilish, Finneas O'Connell
Original Score	<i>Dune</i>	Hans Zimmer
Adapted Screenplay	<i>CODA</i>	Siân Heder
Original Screenplay	<i>Belfast</i>	Kenneth Branagh
Actor, Supporting Role	<i>CODA</i>	Troy Kotsur
Actress, Supporting Role	<i>West Side Story</i>	Ariana DeBose
Animated Feature Film	<i>Encanto</i>	Jared Bush, Byron Howard, Yvett Merino, Clark Spencer
Documentary Feature	<i>Summer of Soul (...Or, When the Revolution Could Not Be Televised)</i>	Ahmir "Questlove" Thompson
International Feature	<i>Drive My Car</i>	A C&I Entertainment/Culture Entertainment/Bitters End Production
Cinematography	<i>Dune</i>	Greig Fraser
Film Editing	<i>Dune</i>	Joe Walker
Visual Effects	<i>Dune</i>	Paul Lambert, Tristan Myles, Brian Connor, Gerd Nefzer
Production Design; Set Decoration	<i>Dune</i>	Patrice Vermette Zsuzsanna Sipos
Sound	<i>Dune</i>	Mac Ruth, Mark Mangini, Theo Green, Doug Hemphill, Ron Bartlett
Costume Design	<i>Cruella</i>	Jenny Beavan
Makeup and Hairstyling	<i>The Eyes of Tammy Faye</i>	Linda Dowds, Stephanie Ingram, Justin Raleigh
Live Action Short Film	<i>The Long Goodbye</i>	Aneil Karia, Riz Ahmed
Documentary Short Subject	<i>The Queen of Basketball</i>	Ben Proudfoot
Animated Short Film	<i>The Windshield Wiper</i>	Alberto Mielgo, Leo Sanchez



SOUTHWEST FILM FESTIVAL

The 29th edition of the Southwest Film Festival (SXSW) ran virtually March 11th to 20th, 2022. “It was extraordinary to gather together in person again after so long and we are so grateful to the filmmakers and audience who joined us at SXSW 2022 in Austin, Texas for our first in-person event since 2019,” said Janet Pierson, Vice President/Director of Film. “The program was celebrated across the board and tonight we get to give a special shout-out to the award winners.” Previously she had noted, “We are in Texas where things have been open and functional...We are bullish on our in-person event.” Hugh Forrest, Chief Programming Officer added, “It’s been three years since we’ve held an in-person SXSW, and we couldn’t be more excited and honored to bring together a lineup that spans the depth, breadth, and quality of creativity and leadership that makes SXSW the global destination for creative professionals.”

As for COVID-19 precautions, in order to pick up badges, in-person attendees were required to show vaccination or a recent negative COVID-19 test. According to the fest’s guidelines, boosters also were encouraged by the festival but not required. There were certain films only available online only to badge holders for a 48-hour viewing window after their premieres. “The focus will be on the ‘in real life’ premieres,” said Claudette Godfrey, Director of Programming for the festival. “On the online platform, it is just screening. There is no Q&A. There is no intro.”

The 2022 SXSW film festival program included 99 features, 111 short films including 24 music videos, and 11 episodic premieres. “We always look for strong stories and character-driven ways into issues,” said Pierson. “We really want to recognize compelling storytellers.”

AND THE WINNERS ARE...

JURIED AND SPECIAL AWARDS

AWARD	FILM	WINNER
Narrative Grand Jury		
Special Jury Breakthrough Performance	<i>Nika</i>	Elizaveta Yankovskaya
Special Jury Extraordinary Cinematic Vision	<i>It Is in Us All</i>	Cast and Crew
Documentary		
Grand Jury	<i>Master of Light</i>	Rosa Ruth Boesten
Special Jury Exceptional Intimacy in Storytelling	<i>Bad Axe</i>	David Siev

AUDIENCE AWARDS

AWARD	FILM	FILMMAKER
Feature Film Grand Jury		
Headliners	<i>Atlanta</i>	Hiro Murai
Narrative Feature	<i>I Love My Dad</i>	James Morosini

Documentary Feature	<i>Bad Axe</i>	David Siev
Narrative Spotlight	<i>Pretty Problems</i>	Kestrin Pantera
Documentary Spotlight	<i>We Are Not Ghouls</i>	Chris James Thompson
Visions	<i>Shadow</i>	Bruce Gladwin
Midnighters	<i>Bitch Ass</i>	Bill Posley
Global	<i>Without Prescription</i>	Juliana Maite
24 Beats Per Second	<i>The Return of Tanya Tucker – Featuring Brandi Carlile</i>	Kathlyn Horan
Festival Favorites	<i>The Art of Making It</i>	Kelcey Edwards
Shorts		
Narrative	<i>Aspirational Slut</i>	Caroline Lindy
Documentary	<i>The Sentence of Michael Thompson</i>	Kyle Thrash, Haley Elizabeth Anderson
Animated	<i>Five Cents</i>	Aaron Hughes
Midnight	<i>Tank Fairy</i>	Erich Rettstadt
Texas	<i>Act of God</i>	Spencer Cook, Parker Smith
Texas High School	<i>Football</i>	William Herff
Music Video	Desirée Dawson – ‘Meet You At The Light’	Alexander Farah
Episodic Program		
Premieres	<i>61st Street</i>	Marta Cunningham
Pilot	<i>Brownsville Bred</i>	Elaine Del Valle
XR Experience		
Winner	<i>Gumball Dreams</i>	Deirdre V. Lyons
Spotlight	<i>The Choice</i>	Joanne Popinska
SXSW Film Design Awards (three-way Tie)		
Title Sequence	‘Blade Runner: Black Lotus’	John Likens
Title Sequence	‘See’ Season 2	John Likens
Title Sequence	‘WandaVision’	John LePore



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.

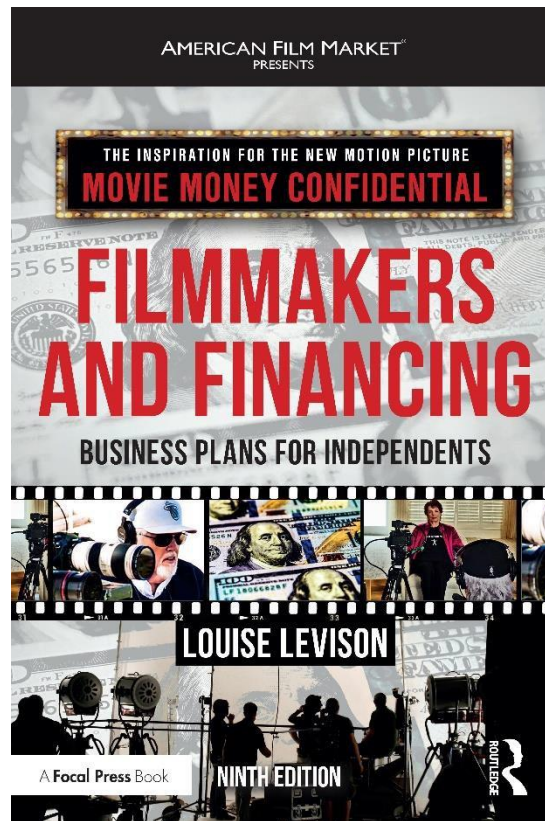
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many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

- 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

NINTH EDITION AVAILABLE FOR PRE-RELEASE PURCHASE

https://routledge.pub/Levison_Financing9e

books ship after March 24, 2022

20% discount until May 31, 2022, if ordered directly from Routledge (code MMC22)

**.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.

THE FILM ENTREPRENEUR

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