



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



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INDIES UPDATE: YOU MUST BE READY FOR 2022!

- **39,000 screens may be open by 2022**
- **“Small” films (budgets under \$20M) will do well**
- **Mature audiences want to go to theaters**
- **Well-crafted, story-driven films - the indie filmmakers’ specialty - will bring them back**

Cinema is starting to bounce back. We have seen the theater business thrive despite difficult times - depressions, wars, enemy attacks and previous pandemic attacks, as well as, television, VHS, DVDs, Blu-rays, downloading and streaming. “The movie business will be forever changed no doubt, but movie theaters will be ready for their closeup...they will star in an uplifting sequel of their own,” said Comscore’s Paul Dergarabedian.

Indie filmmakers need to start production in this year in order to be competitive in 2022. Submissions to film festivals in 2020 fell only 4 percent from 2019, according to submissions platform FilmFreeway. Other finished films are ready to go into the market this year. “Premieres will face greater pressure to debut in some fashion or risk being buried by a sea of newer titles,” reports deadline.com.

The audience wants to come back. “People like leaving their homes and having fun, emotional, communal experiences together,” said Adam Fogelson, Chairman of STX Film. “I don’t think that will change.” Experts believe everybody needs to get out, and cinemagoing remains a unique and affordable entertainment option. In addition, despite what many analysts said in 2020, people 50 years of age not only are an important market demographic, but they also want to come back to theaters. “Old people are in!” says Stephen Galloway, Dean of Chapman University’s Dodge College of Film and Media Arts.

“Artists will still want to make films that have a cultural impact; movies that are in a movie theater and have a global wide release are what make such impact. Audiences will still want to go,” said Sony Pictures Entertainment Motion Picture Group chairman Tom Rothman. “...we’re still in the tunnel, but there is a light at the end of the tunnel.” 🍷

IFP REBRANDS AS THE GOTHAM

The Independent Film Project (IFP), which produces The Gotham Film Awards has changed the name to **The Gotham Film And Media Institute** (aka The Gotham) after 42 years. Based in New York, the nonprofit organization, one of the original organizations for independent film, was formed to support filmmakers in various stages - funding, development, pre-production, production and development. (L.A.'s Film Independent began in 1981). About 17 years ago the group decided it had outgrown its original purpose, according to Executive director and independent producer Jeffrey Sharp. "Our organization has evolved beyond film to support episodic, podcasts, VR and many other areas," he said. "If you don't know what IFP means, how do you know if you can join?" He also added that there is room for improvement in terms of recognizing diversity and including a wide range of voices on the tribute side.

GOTHAM FILM AWARDS

The 30th Gotham Awards were held virtually on September 11th. The first major awards show of the season, it has been an Oscar bellwether. *Moonlight*, *Spotlight* and *The Hurt Locker* are among the handful of films named best feature by both IFP and the Academy Awards. This year's Best Feature and Audience Feature is *Nomadland*. (The film also recently was named Best Feature by The National Society of Film Critics, USA.) In addition, for the first time the five features nominated by the Gothams jury this year all were directed by women.

AND THE WINNERS ARE . . .

	FILM	WINNER
Best Feature	<i>Nomadland</i>	Chloé Zhao
Best Documentary (Tie)	<i>A Thousand Cuts</i> <i>Time</i>	Ramona S. Diaz Garrett Bradley
Best International Feature	<i>Identifying Features</i>	Fernanda Valadez
Bingham Ray Breakthrough Director	<i>The Vast of Night</i>	Andrew Patterson
Best Screenplay (Tie)	<i>The Forty-Year-Old Version</i> <i>Fourteen</i>	Radha Blank Dan Sallitt
Best Actor	<i>Sound of Metal</i>	Riz Ahmed
Best Actress	<i>Miss Juneteenth</i>	Nicole Beharie
Breakthrough Actor	<i>One Night in Miami...</i>	Kingsley Ben-Adir
Breakthrough Series-Long Format (40min)	<i>Watchmen</i>	Damon Lindelof (creator)
Breakthrough Series-Long Format (20min)	<i>I May Destroy You</i>	Michaela Coel (creator)
Audience Award	<i>Nomadland</i>	Chloé Zhao

For additional info on tributes and acceptances, go to <https://deadline.com/2021/01/gotham-awards-full-winners-list-live-gotham-film-and-media-institute-1234671454/> 

2021: THE YEAR OF GIVING (OR HOW WE TRIED TO SAVE THE WORLD FOR \$10,000)

Award-winning independent filmmakers **Rick and Maggie Pamplin** began production on their next feature film **2021: The Year of Giving (Or How We Tried to Save the World for \$10,000)** on January 1. The documentary explores 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.”

Partnering with Pamplin Film Company is 10-time Telly Award-winning **Think Visual Group**.

Production is 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 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*

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

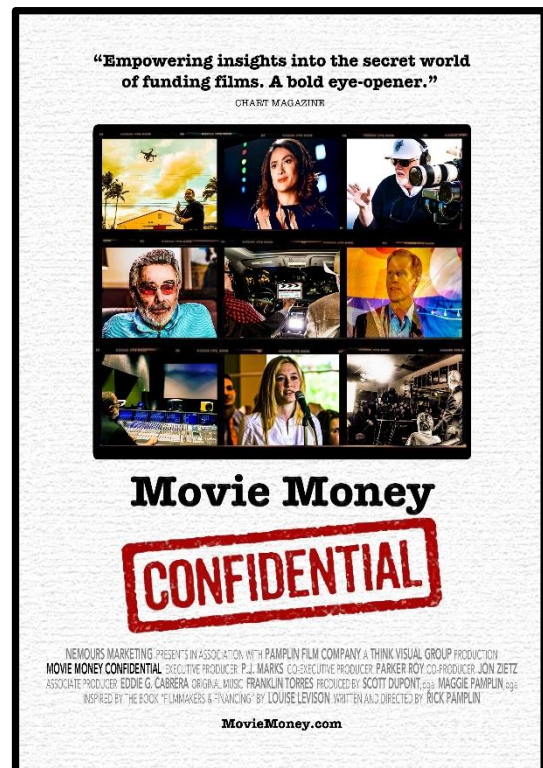
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book *Filmmakers & Financing*, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and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

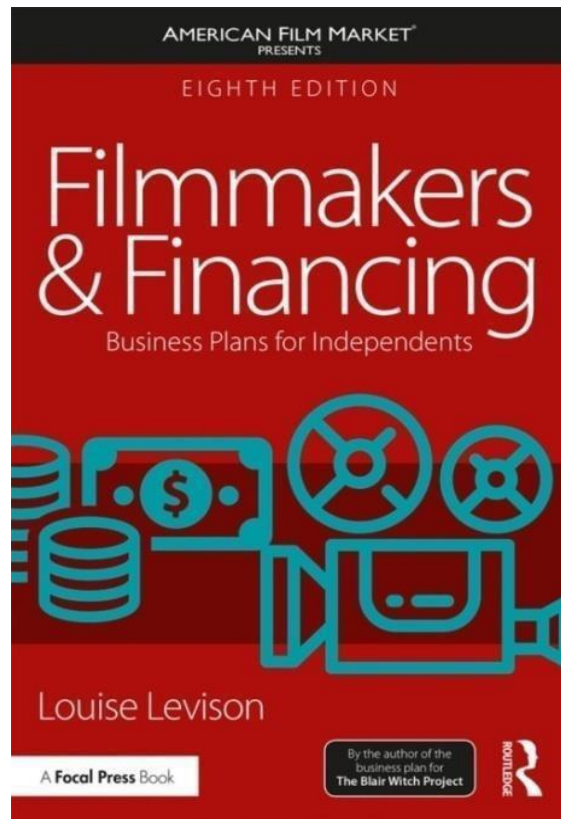
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes one-on-one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

Producer-Production Designer **Maggie Pamplin** noted the recognition for director **Rick Pamplin** and his collaborative partners at **Think Visual Group**: "*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

<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 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*.

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 a Film Business Consultant to work creating a business plan for your film.

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