



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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ALERT! INVESTORS FUNDING INDIES!

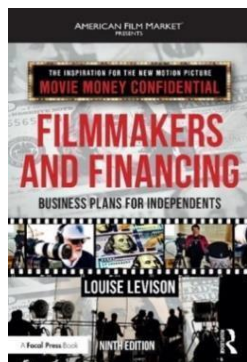
“Wall Street appears to have gone Hollywood. Private equity, or PE, firms are pumping money into the entertainment content, financing independent production and snatching up companies at a level never seen before in the indie industry.” — Scott Roxborough, Europe Bureau Chief, The Hollywood Reporter

“From animated films to live action, we are seeing audiences return to theaters for high-quality family content.” — James Huntsman, Founder, Blue Box Entertainment

“It’s heartening to see how younger generations now see the multiplex as a hub of influence building and as a source of inspiration for their own mini movies via TikTok and other social media platforms.”

— Comscore’s Paul Dergarabedian

“I think it’s a golden age of independent film right now... I think Netflix, Hulu, Fox Searchlight, these people, Peacock — they all need movies.” — Director Ted Melfi



TIME TO RAISE MONEY & PRODUCE YOUR FILM

- ✓ **NEW Business Plan incorporating Streaming revenue for Indie films with budgets from \$300,000 to \$3 Million**
- ✓ **Business Plans for Theatrical Releasing Updated with Film Market changes**
- ✓ **Book a FREE CONSULTATION with Louise Levison**

TRIBECA FESTIVAL

The 2022 Tribeca Festival, renamed without “film” in the title for its 21st edition, was held indoors for the first time in two years. The 2020 edition was canceled, and everyone stayed outside in 2021. We’re back to normal,” said Jane Rosenthal, who founded the festival with Robert De Niro in 2002, in an interview with *variety.com*. “We are watching things together as a community. We’re going to have some laughs, listen to great music and see new voices come together.” Rosenthal added, “Bringing artists with diverse voices to Tribeca has always been in our DNA. It’s how we started. It’s not a new buzzword for us. We have deep relationships with people in all communities.” The festival also stayed in Manhattan, a change from the 2021 edition which spanned all five boroughs of New York City.

Taking place from June 8 through June 19, Tribeca was bookended by documentaries about Jennifer Lopez (*Halftime*) and Al Sharpton (*Loudmouth*). Since dropping “film” from its title to embrace storytelling across mediums, Tribeca looked to podcasts, gaming and virtual reality to bring in the crowds, as well as stars like Pharrell Williams, Seth Meyers, Cynthia Erivo, Tyler Perry and Adam McKay. In addition, Al Pacino and director Kasi Lemmons were in town for anniversary screenings of their films, *Heat*, *The Godfather* and *Eve’s Bayou*. Rosenthal added that she was continuing the outdoor screenings from last year. “We will have outdoor screenings at Pier 57 and Brookfield Place running throughout the entire festival.” In terms of the in-person festival, De Niro added, “The festival is social. Virtual is OK in some ways, but [in-person] is what it is about. It’s like a cultural convention, people have to get together. They can’t be doing it on screens and Zooms.”

The features program involved 10 categories and showcased 110 feature films and 16 online premieres from 151 filmmakers across 40 countries. The lineup included 88 world premieres, two international premieres, seven North American premieres, two U.S. premieres, and 11 New York premieres. There were 32 directors returning to Tribeca with their latest projects, and 50 first-time directors. More than 64 percent (81) of the feature films were directed by female, BIPOC, and LGBTQ+ filmmakers: 46 percent (58) female directors, 34percent (43) BIPOC directors, and 8 percent (10) LGBTQ+ directors. This year’s shorts program, in partnership with Meta (Facebook’s new name), included 43 shorts in competition, 10 music videos, 9 Tribeca Online Premieres, and 18 special screening shorts from 25 countries worldwide. Additionally, the Tribeca at Home platform allowed U.S. audiences to enjoy an array of narrative, documentary, and short films, online June 9–26.

At the awards ceremony, Festival Director and Vice President of Programming, Cara Cusumano, said, “Today’s honorees are a testament to the vitality of cinematic storytelling, representing the most exciting achievements across countries, genres, and platforms. We are proud to recognize such a diverse and innovative group of works and creators with today’s well-deserved award winners.” Awards were given in the following competition categories: Feature Film, Short Film, Audio Storytelling, Immersive, Games, Human/Nature, and Tribeca X. The Audience Awards for narrative and documentary films, which were announced in a separate ceremony, also are included.

AND THE PRIZE GOES TO . . .

AWARD	FILM	FILMMAKER
U.S. Narrative Features		
Founders Best Feature	<i>Good Girl Jane</i>	Sarah Elizabeth
Best Screenplay	<i>Allswell</i>	Ben Snyder
Best Cinematography	<i>Next Exit</i>	Mali Elfman
Best Performance	<i>Good Girl Jane</i>	Rain Spencer
Jury special mention	<i>God's Time</i>	Liz Carbel Sierra
International Narrative		
Best Feature	<i>January</i>	Viesturs Kairiss
Best Screenplay	<i>The Visitor</i>	Martín Boulocq
Best Cinematography	<i>We Might as Well Be Dead</i>	Natalia Sinelnikova
Best Performance	<i>Woman on the Roof</i>	Dorota Pomykala
Documentary		
Best Feature	<i>The Cave of Adullam</i>	Laura Checkoway
Best Cinematography	<i>The Wild One</i>	Tessa Louise-Salomé
Best Editing	<i>The Cave of Adullam</i>	Laura Checkoway
Albert Maysles Award Best New Documentary Director	<i>Katrina Babies</i>	Edward Buckles Jr.
Best New Narrative Director	<i>Huesera</i>	Michelle Garza Cervera
Runner Up Narrative	<i>Pink Moon</i>	Floor van der Moulin
The Nora Ephron Prize	<i>Huesera</i>	Michelle Garza Cervera
Audience awards		
Best Narrative	<i>Our Father, the Devil</i>	Ellie Foubmi
Second Place	<i>Wes Schlagenhauf Is Dying</i>	Parker Seaman
Best Documentary	<i>The Cave of Adullam</i>	Laura Checkoway
Second Place	<i>Lift</i>	David Peterson
Best Online Premiere	<i>Cherry</i>	Sophie Galibert
Second Place	<i>In Her Name</i>	Sarah Carter
Short Film		
Best Narrative	<i>Night Ride</i>	Eirik Tveiten
Best Documentary	<i>Heart Valley</i>	Christian Cargill
Special Mention	<i>Stranger at the Gate</i>	Joshua Seftel
Best Animated	<i>More Than I Remember</i>	Amy Bench

Student Visionary	<i>Daydreamers</i>	Ante Pask
Audio Storytelling		
<i>Best in Nonfiction</i>	<i>Mother Country Radicals</i>	—
Special Jury Nonfiction	<i>I Was Never There</i>	—
Best in Fiction	<i>The Hollowed Out</i>	—
IMMERSIVE		
Storyscapes	<i>Kubo Walks the City</i>	Hayoun Kwon
Special Jury Storyscapes	<i>EVOLVER</i>	—
<i>New Voices</i>	LGBTQ + VR Museum,	—
GAMES		
Tribeca Games	<i>Thirsty Suitors</i>	—
Special Jury Tribeca Games	<i>Oxenfree II: Lost Signals</i>	—
Human/nature prize	<i>Katrina Babies</i>	—
TRIBECA X		
Best Feature	<i>The Beauty of Blackness</i>	Brand: Sephora
Best Short	<i>The Comeback</i>	Brand: Apple
Best Episodic	<i>Stories About Helpful People</i>	Brand: Zendesk
Best Immersive	<i>Emerging Radiance: Honoring the Nikkei Farmers of Bellevue</i>	Brand: Meta



COMINGS AND GOINGS

Tabitha Jackson has left her role as Director of the Sundance Film Festival. CEO Joana Vicente is leading a search for a new festival director, while director of programming Kim Yutani has joined the senior leadership team of the Sundance Institute. The news comes just over two years after Jackson replaced longtime festival director, John Cooper, who worked in that capacity for over a decade. Jackson was the first woman, the first person of color, and the first person from outside the United States to hold the position at the festival. She is a Sundance veteran who headed up the festival's Documentary Film Program and advocated for adventurous forms of non-fiction storytelling. The announcement said that she would depart the festival following the Sundance Film Festival: London 2022, which took place June 9-12. No specific reason was provided for Jackson's abrupt departure. Her tenure as director took place over the two all-virtual editions of the festival in 2021 and 2022 as a result of the pandemic. During that time, Sundance reported strong numbers in online ticket sales, but the absence of in-person screenings and activities in Park City created a dramatic impasse for the festival's standing as the most prominent event for the U.S. film industry at the start of every year.

STX Entertainment continues to transition to a new independent model following its split from Eros and acquisition by the Najafi Companies earlier this year with Birch Grove LP and 777 Partners providing financing for their slate. Longtime film chief, Adam Fogelson, moved from STX to Vice Chair of the Lionsgate Motion Picture Group Lionsgate. Earlier this summer STX International head, John Friedberg, has partnered with Teddy Schwarzman to form Black Bear International. During the pandemic, STX, like many other studios, pivoted, sending some titles to stream, and with a cash gain to show for it. STX remains in full operation following Fogelson's departure, with Robert Simonds as STX chairman, and Noah Fogelson as CEO. STX is planning a slate of 15 titles a year comprised of theatrical and streaming movies.

Producer and entrepreneur, Alex Lieberman, has launched **Bright West Entertainment**, a new film finance and production company with a special focus on backing documentary content. Three of its feature documentaries — *On the Line: The Richard Williams Story*, *Subject* and *Rudy! A Documusical* — which premiered at Tribeca 2022. "I'm focused on financing interesting stories and trying to serve as a catalyst to help projects get made," Lieberman told *Variety*. "I don't have a brand filter or a set type of story that I'm interested in making. It's not original to say this, but I love human stories. "It's all about giving the filmmakers the support they need. Sometimes that's finishing funds of \$50,000 and sometimes it's fully financing a film for well over \$1 million. The goal is to help artists to stop worrying about cobbling together fundraising." Prior to launching Bright West, Lieberman oversaw west coast development for Optomen Productions. Before that, he worked in unscripted development at MGM and Stick Figure Productions.

New Regency Pictures and Black Bear Pictures have formed **Double Agent**, a joint venture to produce and finance premium non-fiction content. The planned slate will span all genres and formats and will leverage the companies' combined strategic experience and resources to tap into the documentary market. Dana O'Keefe has been appointed president of the company, stepping down from Cinetic Media where he served as a partner. "We are living in an era that can be rightly described as the renaissance of documentary, O'Keefe told *Variety*. It is a dynamic and vibrant landscape defined by innovation and a rapidly expanding audience. Double Agent says it will offer filmmakers "robust financing capability" and high-end creative services for the development and production of non-fiction feature films, series and emerging formats. 🍷

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

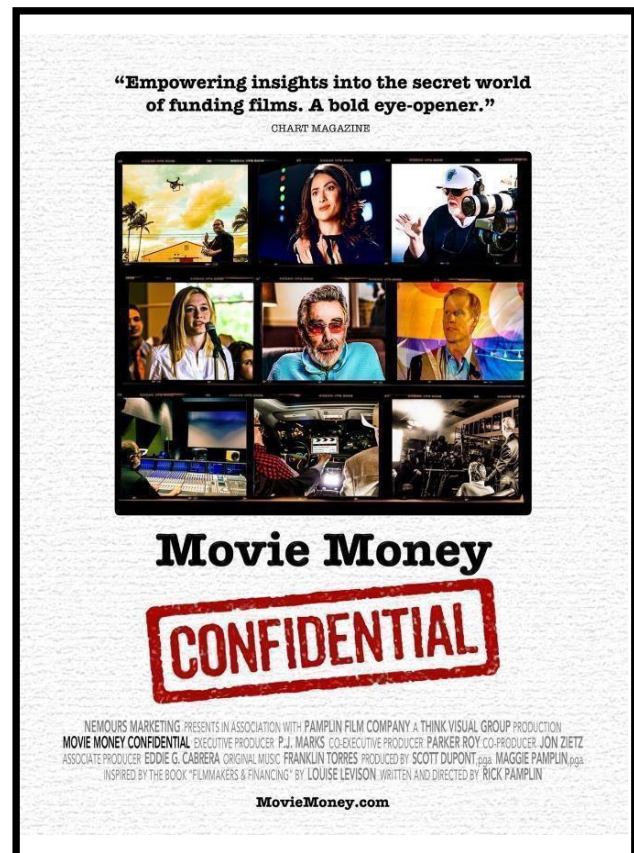
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book **Filmmakers and Financing**, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage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

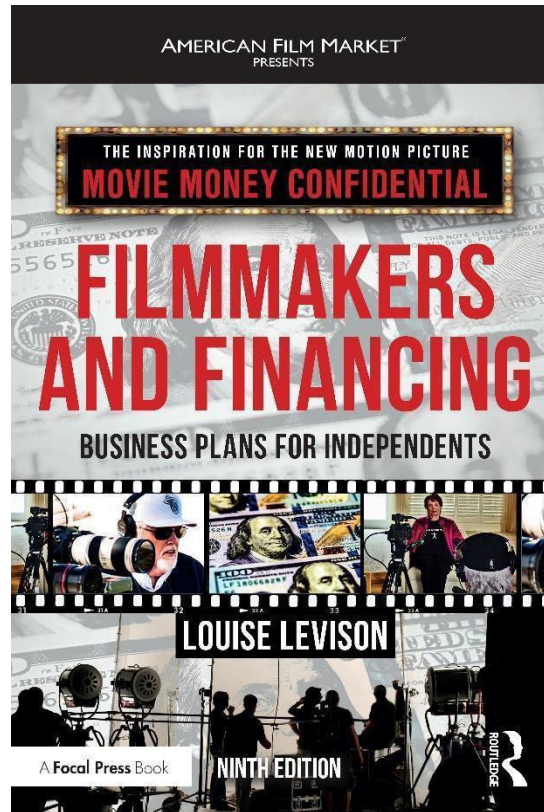
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many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

https://routledge.pub/Levison_Financing9e

25% Off When You Buy 2 or More, if ordered directly from Routledge

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 ninth edition (A Routledge/Taylor & Francis book, 2022). 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.