



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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EXCLUSIVE: WHY YOU NEED A BUSINESS PLAN NOW!

The trouble with movies as a business is that it's an art - the trouble with movies as art is that it's a business.
Garson Kanin, Director

A Business Plan is a blueprint for funding and making a motion picture. It is the foundation that allows investors to see the opportunity (potential profit), understand the project and then intelligently invest. Without a proper foundation, or professional Business Plan, filmmakers and investors are at risk. The first step to funding a film is to prepare a thorough, honest and passionate Business Plan.

Cornerstones and benefits of a "bullet-proof" Business Plan:

- #1: Bring your dream and reality together in a written plan.
- #2: Show potential investors how your film can make a profit.
- #3: Make your fundraising pitch in a professional and familiar format.
- #4: Take advantage of the current seller's market for motion pictures.
- #5: Start now and commit to beginning production in 2022.

You can't kill the indies.

Van Toffler, CEO, Gunpowder & Sky

I've noticed people are talking more about the films, about the directors and the movies. If Cannes this year helps put the focus back on the quality of the movie (rather) than the size of the deal, then Thierry Frémaux will really have done something here.

David Linde, CEO, Participant

While streaming to the home is convenient, it misses the pizzazz of a theatrical release. I think theaters will continue to play an important role in entertainment.

Stephanie Prange, Editor, mediaplaynews.com

The fact movie theaters generated \$76 million in overall North American revenue is quite encouraging given the latest challenges presented by COVID-19 and a nearly equal amount on streaming shows the cinema-going experience can go toe-to-toe with streaming even in this still pandemically-challenged marketplace.

Paul Dergarabedian, Senior Media Analyst, Comscore

Finally, the "Indie Segment" of the domestic box office as of July 2021 is 207% ahead of last year from the reopening of theaters in April through December 2020 (from Business Strategies).



CANNES MARCHÉ 2021

“After the 2020 edition [of the Cannes Film Festival] was canceled, what would the return of the film festival be like? Chock-full of songs and thought-provoking movies, as it turned out,” writes Jessica Kiang in *The New York Times*. On the eve of the festival, there were some 28,000 accredited guests against around 40,000 in 2019 with the number of media professionals down by around 35 percent on usual numbers, according to figures revealed by Frémaux. “We’re touched by the efforts everyone has made to get to Cannes,” he said, adding that shooting commitments rather than the pandemic had kept some filmmakers and talent away.

“All the major U.S. buyers are here for all the competition entries, and they’re active,” said Stuart Ford, CEO of AGC Studios. “There have been deals. Obviously, for the international buyers, we had the virtual market, but I get the impression there’s plenty of follow-through going on here.” The general feeling was that you can see a film online and negotiate; however, being able to communicate face-to-face was preferable. “As a buyer, you’re more special if you’re here on the ground,” said Rocket Science boss Thorsten Schumacher. “You have an edge over your competitors. When it gets really serious, you have to be there.”

This was an in-person festival compared to the earlier online Pre-Cannes Screenings held in June. “There may be fewer attendees, but all the good European and U.S. buyers are here,” commented Jain Vilsmaier, Director of Sales, Protagonist Pictures. Executive Director Jérôme Paillard reported that there were 10,000 market registrations, divided 50:50 between on-site and online attendance, compared to 10,000 online for 2020’s virtual market and the record-breaking 12,527 physical attendees in 2019. By territory, France had the biggest physical attendance with around 1,200 registrations followed by the U.S. with 550 on-site attendees (compared to 2,264 in 2019). “Usually, the U.S. is the biggest territory, accounting for 20 to 25 percent.” He added that there is already a strong demand for bookings in 2022, both from people who were there and those who couldn’t make it. He said that they are still assessing what aspect of this hybrid edition will be maintained in the future,

Attendees talked whether or not streaming is helping or killing the indie film business. Niche streaming services such as Mubi, Shudder, have been very active in all the recent festivals. One point of view is that they are filling a gap in the indie film business, helping arthouse and genre titles get made. On the other hand, Polish director and European Film Academy President Agnieszka Holland called the streaming platforms “a non-curated, big black hole where our more fragile and personal products can disappear and vanish. We tailor the approach for each film, so if we feel it’s very important for a film to be in theaters, we’ll go that route when theaters come back,” says Craig Engler, General Manager of Shudder. He also said that they were, something essential to avoid lesser-known films from disappearing down that “big black hole.”

There were 86 screenings in total, across Competition (24), Un Certain Regard (20), Cinema for the Climate (7), Cannes Premiere (12), Midnight Screenings (3) Out of Competition (7), Special Screenings (10) and Le Cinema de la Plage (2), according to recent reports. Questioned about Netflix not being at Cannes, Frémaux said that it is due to the company’s ongoing refusal to either show its films Out of Competition or allow them to be released theatrically in France.” The table below includes the 11 films acquired for U.S. distribution at the Pre-Cannes Screenings on June 3. [Ed note: See the June issue of *TFE* for more information.]

CANNES SALES

FILMS ACQUIRED FOR NORTH AMERICAN DISTRIBUTION JUNE 3 –AUGUST 31, 2021*

FILM	DISTRIBUTOR	TERRITORY	Est. Price (Million \$)
<i>A Chiara</i>	Neon	North America	n.a.
<i>Aisha</i>	Cornerstone	World	n.a.
<i>Anais in Love, ”</i>	Magnolia Pictures	U.S.	n.a.
<i>Benedetta</i>	IFC	North America	n.a.
<i>Bergman Island</i>	IFC	North America	n.a.
<i>Between Two Worlds</i>	Cohen Media Group	U.S.	n.a.
<i>Caged Birds</i>	Corinth Films	North America	n.a.
<i>Citizen Ashe</i>	CNN & HBO	U.S.	n.a.
<i>Clara Sola</i>	Oscilloscope Labs.	North America	n.a.
<i>Compartment 6</i>	Sony Pictures Classics	North America	n.a.
<i>Cow</i>	IFC	North America	n.a.
<i>CURS>R</i>	Netflix	World	High 7 figures
<i>Drive My Car</i>	Match Factory	International	n.a.
<i>Feathers</i>	Grasshopper Films	U.S.	n.a.
<i>Flag Day</i>	MGM (United Artists)	North America	n.a.
<i>Gateway, The</i>	Grindstone Ent. Group	North America	n.a.
<i>Ghosting Gloria</i>	Pantaya	U.S.	n.a.
<i>Great Freedom</i>	Mubi	North America	n.a.
<i>Greenland 2: Migration</i>	STX Films	North America	75.0
<i>Holdovers, The</i>	Miramax	World	n.a.
<i>Hustle Down</i>	Gravitas Ventures	North America	n.a.
<i>Hyperions, The</i>	Saban	North America	n.a.
<i>In Front of Your Face</i>	Cinema Guild	U.S.	n.a.
<i>Lamb</i>	A24	North America	n.a.
<i>Lingui, The Sacred Bonds</i>	MUBI	North America	n.a.
<i>Martyrs’ Lane</i>	Shudder	North America	n.a.
<i>Pilot, The: A Battle for Survival</i>	Well Go USA	North America	n.a.
<i>Pussy Island</i>	MGM	World	n.a.
<i>Red Snow</i>	4 Digital Media	North America	n.a.

<i>Son, The</i>	Sony Pictures Classics	U.S.	n.a.
<i>Unclenching The Fists</i>	MUBI	North America	n.a.
<i>Velvet Queen, The</i>	Oscilloscope	U.S.	n.a.
<i>Worst Person in The World, The</i>	Neon	U.S.	n.a.

***Note:** List includes titles picked up after lineup announced June 3, 2021 until August 10.

AND THE CANNES FESTIVAL PRIZE GOES TO...

AWARD	FILM	WINNER
Main Competition		
Palme d'Or	<i>Titane</i>	Julia Ducournau
Grand Prix tie	<i>A Hero</i> <i>Compartment No. 6</i>	Asghar Farhadi Juho Kuosmanen
Best Director	<i>Annette</i>	Leos Carax
Best Actress	<i>The Worst Person in The World</i>	Renate Reinsve
Best Actor	<i>Nitram</i>	Caleb Landry Jones
Best Screenplay	<i>Drive My Car</i>	Ryusuke Hamaguchi
Camera d'Or (first feature)	<i>Murina</i>	Antoneta Alamat Kusijanovic
Short Film Palme d'Or	<i>All The Crows in the World</i>	Tang Yi
Special Mention Short	<i>August Sky</i>	Jasmin Tenuc
Ecumenical Jury	<i>Drive My Car</i>	Ryusuke Hamaguchi
Special Mention	<i>Compartment No. 6</i>	Juho Kuosmanen
Golden Eye Documentary	<i>A Night of Knowing Nothing</i>	Payal Kapadia
Queer Palm	<i>The Divide</i>	Catherine Corsini
Un Certain Regard		
Un Certain Regard	<i>Unclenching the Fists</i>	Kira Kovalenko
Ensemble Performance:	<i>Bonne Mere</i>	Hafsia Herzi
Courage	<i>La Civil</i>	Teodora Ana Mihai
Originality	<i>Lamb</i>	Valdimar Johannsson
Special Mention	<i>Prayers for the Stolen</i>	Tatiana Huezo
Jury Prize	<i>Great Freedom</i>	Sebastian Meise

François Chalais Prize	<i>A Hero</i>	Asghar Farhadi
Critics' Week		
Grand Prize	<i>Feathers</i>	Omar El Zohairy
SACD	<i>Olga</i>	Elie Grappe, Raphaëlle Desplechin
Gan Foundation/Distribution	<i>Zero Fucks Given</i>	Condor
Louis Roederer/Rising Star	<i>Amparo</i>	Sandra Melissa
Leitz Cine Discovery Short	<i>Lili Alone</i>	Zou Jing
Canal Plus for Short	<i>Brutalia, Days of Labour</i>	Manolis Mavris
Directors' Fortnight		
SACD (French-language film)	<i>Magnetic Beats</i>	Vincent Maël Cardona
Europa Cinemas Label	<i>A Chiara</i>	Jonas Carpignano
FIPRESCI (International Critics Sidebar)		
Competition Film	<i>Drive My Car</i>	Ryusuke Hamaguchi
Un Certain Regard Film	<i>Playground</i>	Laura Wandel
Directors' Fortnight Title	<i>Feathers</i>	Omar El Zohairy
Palm Dog Collar	<i>The Souvenir Part II</i>	Rosie, Dora, Snowbear
Grand Jury prize tie	<i>Red Rocket</i> <i>Lamb</i>	Sophie Panda
Cinéfondation Student Films		
First Prize	<i>The Salamander Child</i>	Theo Degen
Second Prize	<i>Cicada</i>	Yoon Daewoen
Third Prize - tie	<i>Love Stories on the Move</i> <i>Cantateira</i>	Carina-Gabriela Daşoveanu Rodrigo Ribeyro



COMINGS AND GOINGS

Lionsgate bought a 20 percent stake in **Spyglass Media** and acquired all of the company's library. "This agreement continues to grow our valuable portfolio of IP while partnering us with Gary Barber, one of the leading entrepreneurs and content creators in the business," Lionsgate CEO Jon Feltheimer said in a statement. "It is a win/win deal that creates significant incremental value for both companies while continuing to add to our global content distribution platform at a time when the demand for premium content is greater than ever." "I am grateful for the steadfast support from our strategic investors and am thrilled to align with Jon Feltheimer, Michael Burns and all our partners at Lionsgate as we look forward to expanding our relationship in creating great content and exploring strategic opportunities together in the marketplace," said Gary Barber who will continue to lead Spyglass as its chairman with his senior leadership team remaining in their current roles. "Two years ago, we were excited to team up with Gary and have him do what he does best - build Spyglass Media Group into a global premium content company and, in short order, increase shareholder value . . ." Spyglass' strategic investors all said in a statement. They include Andy Mitchell, Founder of Lantern Capital Partners; Toby Emmerich, Chairman, Warner Bros. Pictures Group; Tarak Ben Ammar, Chairman, Eagle Pictures; and Mooky Greidinger, CEO of Cineworld Group.

Irish producers Paul Thompstone and Sorin Baluta launched a new sales agency **Studio Atlantic** at Cannes. Having specialized in production finance, Thompstone has a large network of funders, including private equity, for high-concept feature films and television. One of the company's first titles is Julian Kerknawi's World War II feature *The Last Front*, which will begin shooting in September. Studio Atlantic is encouraging overseas producers to consider filming in Ireland. "Ireland boasts . . . one of the most sought-after tax incentive schemes for filming globally . . . At Studio Atlantic, we pride ourselves as a filmmaker-orientated sales agency where our sole focus is to work hand in hand with producers and directors to ensure their films receive the best release possible," said Thompstone. (www.screenireland.ie/filming/section-481)

UK producer Gabrielle Tana is partnering with Australia's Troy Lum and Andrew Mason on Brouhaha Entertainment, a new production company based in London and Sydney. Brouhaha is backed by the Calculus Creative Content EIS Fund, which launched in 2019 to use the UK government's Enterprise Investment Scheme to support indie firms. The Brouhaha slate includes Karim Aïnouz's *Firebrand* starring Michelle Williams, Kate Dennis' *All That I Am*, Lee Tamahori's *The Convert*, Richard E. Grant's *Majesty* and Patrick Dickinson's *Cottontail*. The investment will be used to expand the team and fund development in film and especially TV projects, where Brouhaha plans to deepen its involvement. "The producers involved in Brouhaha Entertainment have a track record of creating bold, innovative content with strong connection to A-List talent both above and below the line," said Tana. "We are poised and ready to develop slates to satisfy the market hunger for quality content. The funding from Calculus will enable us to take advantage of this unprecedented content boom."

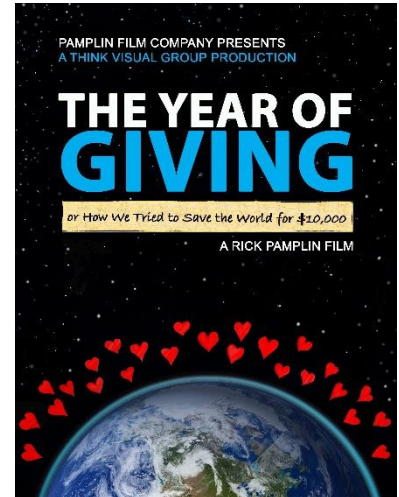
Producer Carolyn Marks Blackwood will work with the trio on the company. Blackwood has collaborated with Tana on several titles including the Oscar-nominated *Philomena*, *The Invisible Woman*, *The White Crow* and most recently Simon Stone's *The Dig*. Lum founded Australian distributor Hopscotch Films which has released titles including *Pan's Labyrinth*, *La La Land* and *Spotlight*. He moved towards producing with the launch of Hopscotch Features in 2009 and has produced the 2014 Russell Crowe war drama *The Water Diviner* and was executive producer in 2013's *Saving Mr Banks* and Cate Shortland's 2017 horror *Berlin Syndrome*. ■

THE YEAR OF GIVING **or How We Tried to Save the World for \$10,000**

Award-winning independent filmmakers **Rick and Maggie Pamplin** have begun production on their next feature film ***The Year of Giving or How We Tried to Save the World for \$10,000***. The documentary follows 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,” he added.

Partnering with Pamplin Film Company is 10-time Telly Award-winning **Think Visual Group**. Production is currently underway, 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, 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 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 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**. ***Movie Money CONFIDENTIAL*** (1:41 minutes) is a Think Visual Group Production in Association with the 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

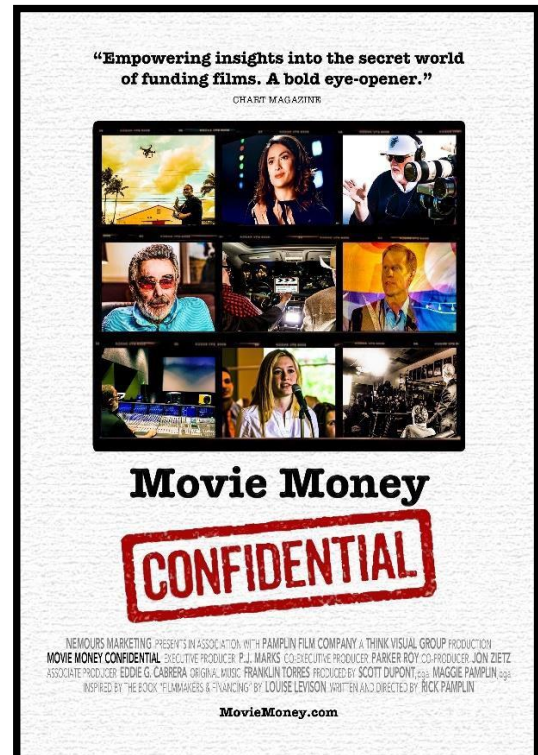
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book *Filmmakers & Financing*, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and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

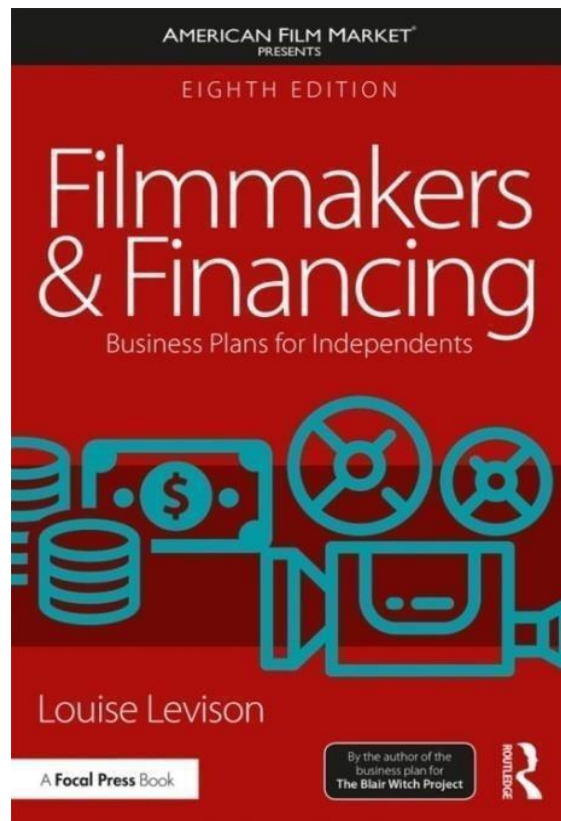
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many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

Eighth Edition available for purchase:

<https://www.amazon.com/Filmmakers-Financing-Business-Independents-American/dp/113894744X>

**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* (2012), *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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