



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 24 NO. 1

JANUARY 2017

INDIE FILMS ALIVE AND WELL!

Judging by the spending of buyers who came to the 34th edition of the festival, the outlook for the independent film market is excellent. While last year there was one epic price of \$17.5 million for a film, this year there were two \$12 million purchases, a \$10.5 and several in the \$3 to \$6 million range, as well as six films bought for the less specific price of “low-mid seven figures.”

With the election just behind us, the inauguration that morning and a women’s march down Main Street scheduled for the next day, the focus of conversation at the opening night press conference was about the political and social commentary in many of the films. Both Sundance Founder Robert Redford and Festival Director John Cooper gave their perspective of the fest’s objectives. “We try to stay away from politics, and we stay focused on what are the stories being told by artists. The idea of us being involved in politics is just not so. We stay away from that,” Redford said. Cooper added, “We do not take a position. We don’t play advocacy. We are going to stand behind our artists.” After attending Sundance for almost 30 years as author, reporter and filmgoer, it is clear to your editor that, while Sundance films always will be thought-provoking and deal with stories that include questions of both personal and international importance, the group of films in any one year can vary in genre and scope. As regards their resemblance to what is currently happening in this country or around the world, it perhaps is a happy accident for the films that they hit a sweet spot for the moviegoing public.

Netflix and Amazon were busy once again with the former acquiring a record ten films, and Amazon five. *Deadline* reports that Amazon Video Direct offered a new deal to qualified pics participating in this year’s SFF under its self-titled “Film Festival Stars Program” — a non-recoupable publishing bonus and an enhanced royalty rate. U.S. Dramatic or Premieres will get a \$100,000 bonus with U.S. Documentaries and Documentary Premieres receiving \$75,000. The deal still includes the filmmakers handing over their rights to worldwide streaming V.O.D. or U.S. plus all other available territories.

Another change at the festival was accepting “Virtual Reality” films for submission, as well as the expansion of virtual reality exhibition, panels and artistic installations. There were 346 VR films submitted with 19 accepted, reports *Forbes*. The spotlight also was on augmented reality. Meta presented *The Journey to the Center of the Natural Machine*, a groundbreaking experience that lets multiple users interact with the same hologram using their recently released mixed reality head-mounted display, the Meta 2. “It’s the first time we’re aware of that immersive AR has been used for storytelling,” said Ryan Pamplin, Meta’s V.P. Sales & Partnerships. “If you look back at film it took over a decade before they even figured out that audiences could deal with a cut! That was a whole new concept. And what is the equivalent of a cut in this new medium? I don’t know yet, but we’re certainly excited to inspire lots of folks on the journey to figure out all the implications that this has.” For more detail on this subject, go to:

<https://www.metavision.com/meet-meta>

<http://vrscout.com/news/meta-interactive-ar-journey-natural-machine-sundance/>

With total film submissions continuing to increase, there were 13,782 films (up 8 percent from 12,793 in 2016). Of those, 4,068 were features of which 2,005 were from the U.S. (1,182 narrative features and 832 documentary features), and 2063 were from other countries. There were 8,985 short films submitted (4,521 from the U.S. and 4,464 from other countries.) The festival screened 119 features and 68 short films. Forty films (two more than in 2016) were picked up, with ten being grabbed after the schedule was announced in December but before the festival started and another 30 acquired by the end of the fest.

SUNDANCE FILM FESTIVAL SALES - 2017

FILMS ACQUIRED DECEMBER 2nd TO JANUARY 19th

| FILM | DISTRIBUTOR | TERRITORY | Estimated Purchase Price (Million \$) |
|----------------------------------|---------------------------------|--|---------------------------------------|
| <i>Berlin Syndrome</i> | Vertical. Ent. Netflix | North Amer. Theat. Streaming | low-mid 7 figures |
| <i>Call Me By Your Name</i> | Sony Pictures Classics | World | 6.0+ |
| <i>Casting JonBenet</i> | Netflix | World | n/a |
| <i>Cries From Syria</i> | HBO | U.S. television | n/a |
| <i>Fun Mom Dinner</i> | eOne’s Momentum Pic. Netflix | North America Multi-territory SVOD | 5.0 |
| <i>Ghost Story, A</i> | A24 (sight unseen) | World | n/a |
| <i>God’s Own Country</i> | Protagonist Pictures | World | n/a |
| <i>Long Strange Trip</i> | Amazon Prime Video (a) | Streaming | 6.0+ |
| <i>My Happy Family</i> | Memento Films Int’l. | World | n/a |
| <i>Woodpeckers (Carpinteros)</i> | Film Factory Ent. | World except Dom. Rep.& Puerto Ric0 | n/a |

FILMS ACQUIRED JANUARY 20th to January 31ST

| FILM | DISTRIBUTOR | TERRITORY | Estimated Purchase Price (Million \$) |
|--|---------------------------------------|--------------------------------------|--|
| <i>78/52</i> | IFC Midnight | U.S. | n/a |
| <i>Beach Rats</i> | Neon | North America | n/a |
| <i>Beatriz at Dinner</i> | Roadside Attractions & FilmNation (b) | North America | n/a |
| <i>Big Stick, The</i> | Amazon Studio | U.S. plus a few other territories | 12.0 |
| <i>Brigsby Bear</i> | Sony Pictures Classics | World | 5.0 |
| <i>Bushwick</i> | RLJ Entertainment | U.S. | 1.0 |
| <i>Chasing Coral</i> | Netflix | World | n/a |
| <i>City of Ghosts</i> | Amazon | World except HBO retains its channel | 2.0+ |
| <i>Crown Heights</i> | Amazon | World | 2.0+ |
| <i>Dina</i> | The Orchard | North America | n/a |
| <i>Hero</i> | The Orchard | North America | 3.0 |
| <i>ICARUS</i> | Netflix | World | 5.0 |
| <i>Incredible Jessica James, The</i> | Netflix | World | 3.0+ |
| <i>Ingrid Goes West</i> | Neon | North America | mid 7 figures |
| <i>Joshua: Teenager vs. Superpower</i> | Netflix | World | low 7 figures |
| <i>Landline</i> | Amazon | World | 3.0 |
| <i>Legion of Brothers</i> | Gravitas Ventures | U.S. excluding TV | n/a |
| <i>Little Hours, The</i> | Gunpowder & Sky | World | low 7 figures |
| <i>Menashe</i> | A24 | U.S. and China | n/a |
| <i>Mudbound</i> | Netflix | World | 12.5 |
| <i>Nobody Speak: Hulk Hogan, Gawker and Free Press</i> | Netflix | World | low 7 figures |
| <i>Nostalgia</i> | Bleeker Street | North America | n/a |
| <i>Novitiate</i> | Sony Pictures Classics | World | low 7 figures |
| <i>Patti Cake\$</i> | Fox Searchlight | World | 10.5 |
| <i>Pop Aye</i> | Kino Lorber | North America | n/a |
| <i>Roxanne Roxanne</i> | Neon | North America | 2.0-3.0 |
| <i>STEP</i> | Fox Searchlight | World | 5.0 |
| <i>Thoroughbred</i> | Focus Features | World | 5.0 |
| <i>To The Bone</i> | Netflix | World | 8.0 |
| <i>Trophy</i> | The Orchard CNN | North America Broadcast rights | 2.0 |


NOTES:

- (a) Amazon Studios made some deals for streaming with a commitment to release theatrically, either itself or partnering with another company. (b) First domestic distribution deal for FilmNation

AND THE SUNDANCE PRIZES GO TO...

| AWARDS/PRIZES | FILM | FILMMAKER |
|---|---|-------------------------------------|
| U. S. DRAMATIC | | |
| Grand Jury Prize | <i>I don't feel at home in this world anymore</i> | Macon Blair |
| Directing | <i>Beach Rats</i> | Eliza Hittman |
| Audience | <i>Crown Heights</i> | Matt Ruskin |
| Waldo Salt Screenwriting Award | <i>Ingrid Goes West</i> | Matt Spicer, David Branson Smith |
| Special Jury / Breakthrough Performance | <i>Roxanne Roxanne</i> | Chanté Adams |
| Special Jury / Breakthrough Director | <i>Novitiate</i> | Maggie Betts |
| Special Jury / Cinematography | <i>The Yellow Birds</i> | Daniel Landin |
| U.S. DOCUMENTARY | | |
| Grand Jury Prize | <i>Dina</i> | Dan Sickles, Antonio Santini |
| Directing | <i>The Force</i> | Peter Nicks |
| The Orwell Award | <i>ICARUS</i> | Bryan Fogel |
| Special Jury / Storytelling | <i>Strong Island</i> | Yance Ford |
| Special Jury / Editing | <i>Unrest</i> | Kim Roberts, Emiliano Battista |
| Special Jury /Inspirational Filmmaking | <i>STEP</i> | Amanda Lipitz |
| AUDIENCE | <i>Chasing Coral</i> | Jeff Orlowski |
| U.S. Dramatic | <i>Crown Heights</i> | Matt Ruskin |
| U.S. Documentary | <i>Chasing Coral</i> | Jeff Orlowski |
| World Cinema Dramatic | <i>Sueño en otro idioma (I Dream In Another Language)</i> | Ernesto Contreras |
| World Cinema Documentary | <i>Joshua: Teenager vs. Superpower</i> | Joe Piscatella |
| WORLD CINEMA DRAMATIC | | |
| Grand Jury | <i>The Nile Hilton Incident</i> | Tarik Saleh |
| Special Jury / Directing | <i>God's Own Country</i> | Francis Lee |
| Special Jury / Screenwriting | <i>Pop Aye</i> | Kirsten Tan |
| Special Jury / Cinematic Vision | <i>Free And Easy</i> | Jun Geng |
| NEXT audience award | <i>Gook</i> | Justin Chon |

| AWARDS/PRIZES | FILM | FILMMAKER |
|---|--|---|
| Special Jury / Cinematography | <i>Axolotl Overkill</i> | Manu Dacosse |
| WORLD CINEMA: DOCUMENTARY | | |
| Grand Jury | <i>Last Men In Aleppo</i> | Feras Fayyad |
| Directing | <i>WINNIE</i> | Pascale Lamche |
| Special Jury / Masterful Storytelling | <i>Rumble: The Indians Who Rocked The World</i> | Catherine Bainbridge, Alfonso Maiorana |
| Special Jury / Cinematography | <i>Machines</i> | Rodrigo Trejo Villanueva |
| Special Jury / Commanding Vision | <i>Motherland</i> | Ramona S. Diaz |
| Alfred P. Sloan Feature Prize (\$20,000) | <i>Marjorie Prime</i> | Michael Almereyda |
| SHORT FILM PRIZES | | |
| Grand Jury | <i>And so we put goldfish in the pool.</i> | Makoto Nagahisa |
| Special Jury / U.S. Fiction | <i>Lucia, Before And After</i> | Anu Valia |
| Special Jury / International Fiction | <i>And The Whole Sky Fit In The Dead Cow's Eye</i> | Francisca Alegría |
| Special Jury / Non-fiction | <i>Alone</i> | Garrett Bradley |
| Special Jury / Animation | <i>Broken – The Women's Prison At Hoheneck</i> | Volker Schlecht, Alexander Lahl, |
| Special Jury / Cinematography | <i>Dadyaa — The Woodpeckers Of Rotha</i> | Pooja Gurung, Bibhusan Basnet |
| Special Jury / Editing | <i>Laps</i> | Blair McClendon |
| GLOBAL FILMMAKING | | |
| | <i>Yalda</i> | Massoud Bakhshi |
| | <i>Mignonnes</i> | Maimouna Doucoure |
| | <i>The Hanged</i> | Fernando Coimbra |
| | <i>Untitled Rock Opera</i> | Agnieszka Smoczynska |
| Sundance Institute/NHK Award | <i>I Came By</i> | Babak Anvari |

Note: For more details on these awards, go to: <http://deadline.com/2017/01/sundance-film-festival-awards-winners-list-1201896226/> 

QUOTABLE

“You can do very well making lower-budget movies. The first question we always ask is: ‘Is this cool? ‘Who’s it for? Who’s this director?’ But when you read something special, you work to figure it out.” — Daniel Katz, Co-Founder of A24.

COMINGS AND GOINGS

Former RADiUS principal Tom Quinn and Alamo Drafthouse's Tim League named their new company **Neon** just in time to buy finished films at Sundance. Neon will tailor release strategies to the needs of each film, ranging from traditional wide theatrical launches to new-media models. At Sundance, the company acquired *Beach Rats*, *Ingrid Goes West* and *Roxanne Roxanne*. SR Media, a backer of Jackie Chan's entertainment holdings and which recently announced a joint venture/production company with Sam Raimi, is aboard as an investor in Neon.

Revolution Studios, the Los Angeles film and TV company founded in 2000 by former Hollywood studio chief Joe Roth, has been sold again. Content Partners, a Los Angeles-based entertainment investment company, acquired Revolution from New York fund manager Fortress Investment Group, Revolution. Financial terms of the deal were not disclosed, but two people familiar with the matter told the L.A. Times that the purchase price was close to \$400 million. Current Revolution Chief Executive Vince Totino and Chief Operating Officer Scott Hemming will continue in those roles, with Hemming also becoming President of the company. The company turned its attention to exploiting its film library by licensing titles to television outlets. It has recently expanded its portfolio by buying libraries such as those of Morgan Creek International and Cold Spring Pictures. Revolution will continue to operate as a standalone company.

Annapurna Pictures is launching a "long planned, full-service distribution and marketing operation" with Kathryn Bigelow's *Untitled Detroit Project* to be released August 4th. The release date will coincide with the 50th anniversary of the Detroit riots. Founded by Megan Ellison, the company has garnered 31 Academy Award nominations for her projects in only five years. Its slate during the past few years has included *Zero Dark Thirty*, *Joy*, *The Master* and *Foxcatcher*, and the company even received two Best Picture nominations in the same year, with *Her* and *American Hustle*. "Kathryn took a chance on me six years ago, and I'm honored that she has put her faith in me and my team once again," Ellison said in the statement. "I could not be more excited to be launching this new part of our company with such a groundbreaking filmmaker, tremendous collaborator, and dear friend."

Swen, already an established distributor in Latin America, is launching its U.S. arm in a big way, snagging rights to *Una*, the drama that stars Rooney Mara, Ben Mendelsohn and Riz Ahmed, reports deadline.com. The film is based on David Harrower's Olivier-winning play *Blackbird*. As part of the deal, Swen has partnered with Eammon Films to handle the theatrical release and Vision Films to distribute ancillary platforms, marking the first in a slate of planned theatrical releases for the new partnership. A summer or early fall theatrical release date is being eyed for the pic, which bowed at Telluride last fall. "We are very excited to be entering the U.S. market and have a great team in place to bring this acclaimed film to audiences across the country," Swen Group founder Murray Lipnik said.

STX Motion Pictures Group and EuropaCorp Films USA have entered into a three-year agreement for STX to market and distribute EuropaCorp's upcoming film releases in the U.S. starting this year with Luc Besson's *Valerian And The City Of A Thousand Planets*. The company looked for distribution help after the poor results of recent releases partially due to

fallout from Relativity Media's bankruptcy. The two companies joint-ventured on RED, but Relativity has not kept up its share of overhead payments. "We can't wait to get started on this partnership with our friends at STX," said EuropaCorp Board Chairman Luc Besson, who noted he worked with Fogelson when he was chief of Universal's film business.

Abramorama has partnered with Sword Rowe Capital to establish a **Filmed Content and P&A Fund**. The fund will allow the indie distributor to target more music-driven films in addition to the other niche genres it specializes in. Abramorama recently released *The Beatles: Eight Days a Week - The Touring Years*. The company plans to board projects at an earlier stage to aid in their creation as well as marketing and distribution. It will partner with content owners, music-focused digital entities, bands, management companies and record labels to mine existing footage while continuing to acquire other projects for distribution. "This is the natural evolution for us as we continue to develop our mandate to release 'tribal' films, films with definable, addressable audiences," Abramorama President and CEO Richard Abramowitz. "Sword Rowe's relationships in the music world will be invaluable in providing early access to quality projects and extending our reach to other strategic distribution platforms." 📌

SEVEN TRENDS SHAPING THE CHINESE FILM INDUSTRY

Deloitte Touche Tohmatsu Limited has a new report that identifies seven trends that are shaping the Chinese film industry landscape. *China Film Insider* has provided a summary. Here are the highlights:

- 1. From Bigger to Biggest:** The report finds that China's box office revenues and number of moviegoers are expected to surpass North America by 2020.
- 2. From "Made in China" to "Made for the World":** co-productions will increase, albeit slowly.
- 3. From "Non-intelligent" to "Intelligent":** Internet giants like Baidu, Alibaba, and Tencent will drive "decision optimization" and profit growth.
- 4. From "Highly Concentrated" to "Diversified":** The arrival of those new players has prompted traditional film companies to go on an acquisition spree.
- 5. From "Long Tail" to "Thick Tail":** Chinese companies like Huayi Brothers and Enlight Media are looking closely at what lessons they can learn from foreign companies like Disney.
- 6. From "single IP" to "IP franchises":** Local film companies, particularly Internet companies, have been hoarding as much IP as possible.
- 7. From a Lack of Standards to "Standardization":** Lack of standards are resulting in "a colossal waste of resources for producers and the film industry as a whole with around 70 percent of the 600 or more films produced annually never being on screens.

For more details and a link to the full report go to <http://chinafilm insider.com/seven-trends-shaping-chinese-film-industry/>

NUMBERS! NUMBERS! NUMBERS!

LOW-BUDGET INDEPENDENT FILMS (\$10.0 M and under)

| FILM | DISTRIBUTOR | REVENUE | COST |
|--|-------------------------|-----------|-----------|
| | | thous. \$ | thous. \$ |
| <i>20th Century Women</i> | A24 | 4,118 | 7,000 |
| <i>Birth Of A Nation, The</i> | Fox Searchlight | 15,862 | 8,500 |
| <i>Bleed for This</i> | Open Road | 5,084 | 6,000 |
| <i>Bye, Bye Man, The*</i> | STX Entertainment | 21,957 | 7,400 |
| <i>Choice, The</i> | Lionsgate | 18,730 | 10,000 |
| <i>Don't Breathe</i> | Screen Gems | 89,218 | 9,900 |
| <i>Edge of Seventeen, The*</i> | STX Entertainment | 14,431 | 9,000 |
| <i>Incarnate</i> | BHTilt | 4,800 | 5,000 |
| <i>Founder, The*</i> | The Weinstein Co. | 7,958 | 7,000 |
| <i>Jackie*</i> | Fox Searchlight | 12,345 | 9,000 |
| <i>Lobster, The</i> | A24 | 9,078 | 4,500 |
| <i>Love and Friendship</i> | Amazon/Roadside Att. | 14,017 | 3,000 |
| <i>Loving*</i> | Focus Features | 7,710 | 9,000 |
| <i>Manchester by the Sea*</i> | Roadside Attractions | 42,034 | 8,500 |
| <i>Middle School: The Worst Years of My Life</i> | Lionsgate | 20,007 | 8,500 |
| <i>Moonlight*</i> | A24 | 18,082 | 5,000 |
| <i>Race</i> | Sony Pictures Releasing | 19,115 | 5,000 |
| <i>Swiss Army Man</i> | A24 | 4,210 | 3,000 |
| <i>War Room</i> | Sony Pictures Releasing | 67,790 | 3,000 |

*Still in North American distribution as of January 31, 2017. Revenues are from boxoffice.com and boxofficemojo.com. 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!
HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)

| FILM | DISTRIBUTOR | REV. | COST |
|---------------------------------|------------------------------|-----------|---------|
| | | thous. \$ | thous. |
| <i>Arrival*</i> | Paramount | 97,597 | 47,000 |
| <i>Assassin's Creed*</i> | 20 th Century Fox | 54,174 | 125,000 |
| <i>Bad Moms</i> | STX Entertainment | 113,257 | 20,000 |
| <i>Bad Santa 2*</i> | Broad Green | 17,782 | 26,000 |
| <i>Boo! A Madea Halloween</i> | Lionsgate | 73,208 | 20,000 |
| <i>Collateral Beauty*</i> | Warner Bros. | 30,889 | 36,000 |
| <i>Dangal*</i> | UTV | 12,326 | 11,200 |
| <i>Dog's Purpose, A*</i> | Universal | 20,488 | 22,000 |
| <i>Fences*</i> | Paramount | 51,145 | 24,000 |
| <i>Florence Foster Jenkins</i> | Paramount | 27,384 | 29,000 |
| <i>Girl on the Train, The</i> | Universal | 75,395 | 40,000 |
| <i>Hacksaw Ridge*</i> | Lionsgate | 66,037 | 53,000 |
| <i>Hell or High Water</i> | Lionsgate | 27,008 | 12,000 |
| <i>Infiltrator, The</i> | Broad Green Pictures | 15,437 | 28,000 |
| <i>Kubo and the Two Strings</i> | Focus Features | 48,023 | 60,000 |
| <i>La La Land*</i> | Lionsgate/Summit | 108,962 | 30,000 |
| <i>Lion*</i> | The Weinstein Co. | 20,215 | 12,000 |
| <i>Patriot's Day*</i> | Lionsgate | 28,748 | 40,000 |
| <i>Sleepless*</i> | Open Road | 18,142 | 30,000 |
| <i>Underworld: Blood Wars*</i> | Screen Gems | 29,756 | 25,000 |

*Same references as Low-Budget Table

LARGE FORMAT FILMS

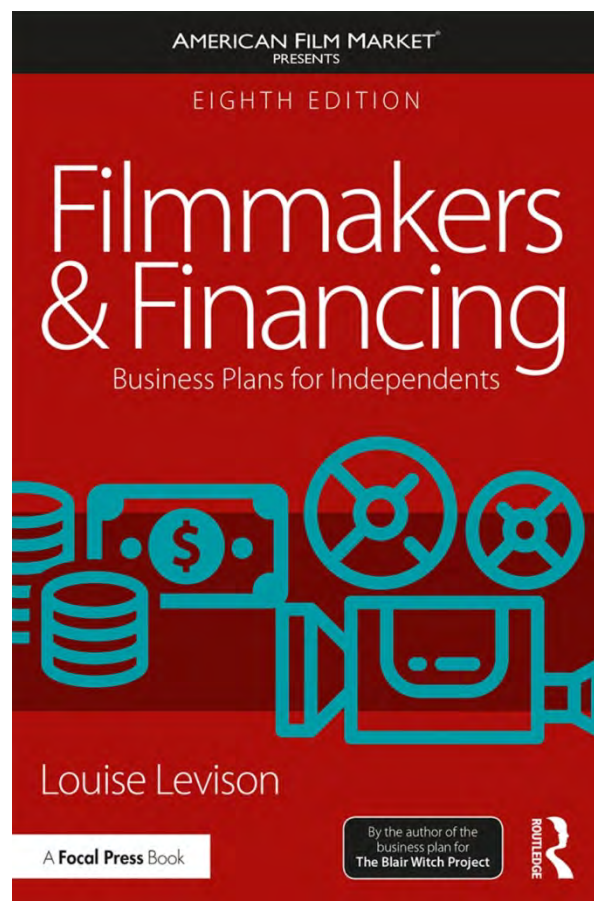
| FILM | DISTRIBUTION | REV. thous. \$ | COST thous. \$ |
|---|---------------------|-------------------|-------------------|
| <i>Apollo 13: The Imax Experience</i> | IMAX | 1,737 | n/a |
| <i>Beautiful Planet, A*</i> | IMAX | 8,738 | n/a |
| <i>Born To Be Wild 3D*</i> | Warner Bros./IMAX | 25,154 | n/a |
| <i>Bugs!</i> | SK Films, Inc. | 18,114 | 9,000 |
| <i>Deep Sea 3D*</i> | Warner Bros. | 46,235 | 1,000 |
| <i>Galapagos: The Enchanted Voyage*</i> | IMAX | 18,572 | 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. | 51,781 | n/a |
| <i>Island of Lemurs: Madagascar*</i> | Warner Bros. | 10,686 | 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 | 7,144 | 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>Roving Mars</i> | Buena Vista | 10,408 | 1,000 |
| <i>Sea Monsters 3D: A Prehistoric</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 | 93,232 | 1,000 |
| <i>Thrill Ride</i> | Sony Classics | 18,795 | 9,000 |
| <i>To the Arctic 3D*</i> | Warner Bros. | 14,452 | 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. | 35,175 | 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 references as Low-Budget table. ■

NEW EDITION!

Filmmakers and Financing: Business Plans for Independents

By Louise Levison



<https://www.routledge.com/Filmmakers-and-Financing-Business-Plans-for-Independents/Levison/p/book/9781138947443>

[Routledge.com/American-Film-Market-Presents/book-series/AFMP](https://www.routledge.com/American-Film-Market-Presents/book-series/AFMP)

NEED MONEY FOR A MOVIE? DON'T GO IN EMPTY-HANDED. HAVE A BUSINESS PLAN.

→ Page 11 ←

Copyright © Business Strategies JANUARY 31, 2017 (<http://www.moviemoney.com>)

No reproduction without permission

(Speaking of 21st Century technology, check out the updated [moviemoney.com](http://www.moviemoney.com) site)

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. 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. Contact Louise Levison at louisel@earthlink.net to find out how you can put her 28 years of experience as a Film Business Consultant to work creating a business plan for your film.

Levison, the President of Business Strategies, is a highly respected financial consultant in the entertainment industry, specializing in creation of film business plans. Her clients have raised money for low-budget films including *The Blair Witch Project*, the most profitable independent film in history, and for companies raising as much as \$300 million. She is the author of *Filmmakers & Financing: Business Plans for Independents*, currently in its revised and expanded eighth edition (A Routledge/Taylor&Francis book, 2016). The sixth edition of the book was published in Mandarin. Levison also is editor of the online 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*. Among her corporate clients are Danny Glover's Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Hurricane Film Partners, LLC and Tokuma International Ltd (*Shall We Dance, Princess Mononoke*). 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). Levison has presented seminars and/or been on panels at festivals and markets around the world.

THE FILM ENTREPRENEUR is published by Business Strategies

Louise Levison, Editor
11231 U.S. Highway 1 #308
North Palm Beach, FL 33408
Phone: (818) 427-7108

E-mail: louisel@earthlink.net; info@moviemoney.com <http://www.moviemoney.com>