



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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SUNDANCE: SALES MODERATE; BUYERS CAUTIOUS

The 35th edition Sundance Film Festival was a much better market than you would think from many of the trade reports. Buyers acquired thirty independent feature films (40 percent of which were documentaries). The festival also expanded its program with more Virtual/Augmented Reality projects and a new division for episodic content. In addition, the threat of Netflix and Amazon taking over the entire Indie space appeared to weaken with neither of those companies acquiring films.

Submissions were down, according to early estimates. Of the 3,901 features, 1,700 were from the U.S. (1,059 narrative features and 740 documentary features), and 2,102 were from other countries.) As usual, there were more than twice as many short films submitted, 8,740 (4,396 from the U.S. and 4,344 from other countries) with half as many screening times available. The festival screened 123 features and 69 short films. Thirty feature films were picked, with 8 being grabbed (6 of which were documentaries) after the schedule was announced in December but before the festival started and another 20 acquired (of which 6 were docs) by the end of the fest. In addition, 448 Virtual Reality experiences were submitted compared to 326 last year; and episodic content was a new section this year with 379 submissions.

Many films spoke to the current social and political climate of the day. Although scripted and developed three or more years ago, they had the good fortune of hitting a sweet spot right after a hard-fought election with a surprise ending for many people and the ongoing zeitgeist of the #MeToo movement. As mentioned in last month's issue of *TFE*, the sexual scandals have impacted the exec ranks and actors throughout the industry. For independents, the loss of people with business vision is likely to have affected the ability to find financing and opportunities for distribution. On the other hand, there are reports that the films were not original or creating buzz. "There weren't that one or two films that galvanize a festival as there have been in previous years, but there were many good films," Roadside Attractions Co-Founder Howard Cohen told *Variety*. At the opening press conference Sundance Founder Robert Redford said, "This period of change is bringing forth more opportunities for women and women in film to have their voices heard and do their own projects." Sundance Institute Executive Director Keri

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Putnam said, “I think there are things we can do to help artists go forward, but I think that artists coming together in communities is important. The best thing we can do is create communities for artists to come together, they can reinforce one another’s desires to tell stories,” said

The inaugural lineup for episodic content featured seven screenings with works ranging from longform documentaries to television pilots and webisodes and represents the latest evolution of a festival that has always strived to be a reflection of its storytellers. “It wasn’t like, ‘Hey, artists should do this,’” said Charlie Sextro, a Sundance programmer who spearheaded the Indie Episodic category told the *Park Record*. “It was like, ‘Artists are doing this and this is what is exciting right now.’”

Netflix and Amazon may be moving away from being the major disruptors that they seemed in the last few years. In 2017, Netflix acquired 10 films and Amazon 5. this year neither of them acquired any. Amazon did have films of theirs at the festival, however. Netflix plans on making 80 original movies a year. How long, then, will they be interested in the theatrical market? We hear claims that no one at Netflix cares how much money features make, as such a large part of their income comes from other streaming. If winning an Oscar is the only reason for theatrical, it may not be worth the time and money for Oscar marketing. In addition. How much interest, if any, will they have in films produced and financed by others in the future? Amazon Studios presumably is changing its business plan to acquire or finance films in the \$50 range and up plus acquiring larger numbers of members to stream and shop. With a new CEO, Jennifer Salke since the ouster of Roy Price, the previous director of the entertainment Area, is unknown. Her experience largely is with television.

The biggest takeaway from comments about Sundance is that the films were not worth spending the money on distribution. “For us the question is: does the film represent a voice or viewpoint that we haven’t seen before?” said Paul Davidson, EVP of film and TV at the Orchard. “The entertainment landscape is so crowded that you need to align with a piece of content that will wake people up and get their attention.” Andrew Karpen, Founder of Bleecker Street, told *The Hollywood Reporter* that the company’s full name is Bleecker Street Media rather than Bleecker Street Films, “because as the marketplace changes, would we ever get into TV or digital or short-term content? That’s to be determined. I think the key for Bleecker is to find compelling stories, interesting stories that we can bring to an audience for them to enjoy. . . I’d like to think when they see a Bleecker movie, it’s at least thought-provoking.”

None of the usual predictions of the future at Sundance this year, but *TFE* will take a shot at it. Despite the growth of other distribution systems, financing with equity investors is still a good way to go for Indie filmmakers. Are there many films that never get distributed? Yes. Will other distribution systems necessarily pick them up? No. I always am asked how many films with which I have been associated got financed. Others make up numbers. I don’t. There is no way to track everyone, especially those who gave up. Seeking investment is not easy. Some years it is harder than others. Just as politics and economic situations change, so does the availability of private investors and their willingness to take the leap. My favorite quote about raising money for films is from Director John Sayles: “Raising money for a movie is like hitchhiking — It could be the first ride, it could be the thousandth. But you have to stay out there with your thumb out and just wait. And you also have to know when not to get into the car.”

SUNDANCE FILM FESTIVAL SALES - 2018
FEATURE FILMS ACQUIRED DECEMBER 2nd TO JANUARY 18th

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>Genesis 2.0</i>	Rise and Shine	World	n/a
<i>King, The</i> (from The Collection)	Oscilloscope	North America	n/a
<i>Matangi / Maya / M.I.A</i>	Dogwoof	International	
<i>Loveling</i>	New Europe Film Sales	World	n/a
<i>Price of Everything</i>	HBO Documentary Films	Theatrical and TV	n/a
<i>Quiet Heroes</i>	Film Sales Company	World	
<i>Revenge</i>	Shudder & Vertigo Releasing	UK & Ireland	
<i>This Is Home</i>	Film Sales Company Epix pre-bought U.S. pay-TV rights	World	

FEATURE FILMS ACQUIRED JANUARY 18th to January 28th

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>American Animals</i>	The Orchard & MoviePass Ventures STX International	North America UK	3.0 + P&A n/a
<i>Assassination Nation</i>	Neon and AGBO	World	10.0+
<i>Blindspotting</i>	Lionsgate	World	
<i>Colette</i>	Bleecker Street & 30West Lionsgate	U.S. UK	Mid-7 figures n/a
<i>Generation Wealth (a)</i>	Dogwoof	International	n/a
<i>Guilty, The</i>	Magnolia Pictures	North American	
<i>Hearts Beat Loud</i>	Gun Powder and Sky Sony Pictures Worldwide	North America International	n/a n/a
<i>Kusama – Infinity</i>	Magnolia Pictures	U.S.	n/a
<i>Leave No Trace</i>	Sony Pictures Worldwide	International	n/a
<i>Lizzie</i>	Saban Films (Roadside Att. will do theatrical)	North America	n/a
<i>Monsters and Men</i>	Neon	North America	n/a
<i>Oslo Diaries</i>	HBO Films	World	n/a
<i>Puzzle</i>	Sony Pictures Classics	World	5.0
<i>RGB</i>	Magnolia & Participant Media	World	n/a
<i>Search</i>	Sony Pictures Worldwide	World	5.0
<i>Sentence, The</i>	HBO Films	World	n/a


<i>Sorry to Bother You</i>	Annapurna	World	Low-mid -7 figures
<i>Tale, The</i>	HBO Films	World	n/a
<i>Three Identical Strangers</i>	Neon	North America	n/a
<i>We the Animals</i>	The Orchard	North America	n/a

Note: Films are included through the Tuesday after Sundance to account for films negotiated over the weekend but not announced until Monday or Tuesday.

AND THE SUNDANCE PRIZES GO TO...

AWARDS/PRIZES	FILM	FILMMAKER
U. S. DRAMATIC		
Grand Jury Prize	<i>Miseducation of Cameron Post, The</i>	Desiree Akhavan
Directing	<i>Kindergarten Teacher, The</i>	Sara Colangelo
Waldo Salt Screenwriting	<i>Nancy</i>	Christina Choe
Special Jury / Outstanding First Feature	<i>Monsters and Men</i>	Reinaldo Marcus Green
Special Jury Excellence in Filmmaking	<i>I Think We're Alone Now</i>	Reed Morano
Special Jury / Acting	<i>Blaze</i>	Benjamin Dickey
U.S. DOCUMENTARY		
Grand Jury Prize	<i>Kailash</i>	Derek Doneen
Directing	<i>On Her Shoulders</i>	Alexandria Bombach
Special Jury / Social Impact Filmmaking	<i>Crime + Punishment</i>	Stephen Maing
Special Jury / Creative Vision	<i>Hale County This Morning This Evening</i>	RaMell Ross
Special Jury / Breakthrough Filmmaking	<i>Minding the Gap</i>	Bing Liu
Special Jury / Storytelling	<i>Three Identical Strangers</i>	Tim Wardle
AUDIENCE		
U.S. Dramatic	<i>Burden</i>	Andrew Heckler
U.S. Documentary	<i>Sentence, The</i>	Rudy Valdez
World Cinema Dramatic	<i>Guilty, The</i>	Gustav Möller
World Cinema Documentary	<i>This is Home</i>	Alexandra Shiva
Festival Favorite Award	<i>Science Fair</i>	Cristina Costantini, Darren Foster
WORLD CINEMA DRAMATIC		
Grand Jury	<i>Butterflies</i>	Tolga Karacelik
Directing	<i>And Breathe Normally</i>	Isold Uggadtti
Special Jury / Acting	<i>Queen of Fear, The</i>	Valeria Bertuccelli

Special Jury / Screenwriting	<i>Time Share</i>	Julio Chavezmontes, Sebastián Hofmann
Special Jury / Ensemble Acting	<i>Dead Pigs</i>	Cathy Yan
WORLD CINEMA: DOCUMENTARY		
Grand Jury	<i>Of Fathers and Sons</i>	Talal Derki
Directing	<i>Shirkers</i>	Sandi Tan
Special Jury	<i>MATANGI / MAYA / M.I.A.</i>	Stephen Lovridge
Special Jury / Cinematography	<i>Genesis 2.0</i>	Peter Indergand, Maxim Arbugaev
Special Jury / Editing	<i>Our New President</i>	Maxim Pozdorovkin, Matvey Kulakov
NEXT		
Innovator (tie)	<i>Night Comes On</i>	Jordana Spiro
	<i>We The Animals</i>	Jeremiah Zagar
Audience	<i>Search</i>	Aneesh Chaganty
AMAZON STUDIOS PRODUCERS		
Documentary Feature	<i>Dark Money</i>	Katy Chevigny, Marilyn Ness
Narrative Feature	<i>Search</i>	Sev Ohanian
NHK	<i>His House</i>	Remi Weekes
Alfred P. Sloan Feature Prize (\$20,000)	<i>Search</i>	Aneesh Chaganty, Sev Ohanian
SHORT FILM PRIZES		
Grand Jury	<i>Matria</i>	Álvaro Gago
Special Jury / U.S. Fiction	<i>Hair Wolf</i>	Mariama Diallo
Special Jury / Intern'l. Fiction	<i>Would You Look at Her</i>	Goran Stolevski
Special Jury / Non-fiction	<i>The Trader</i>	Tamta Gabrichidze
Special Jury / Animation	<i>GLUCOSE</i>	Jeron Braxton
Special Jury	<i>Emergency</i>	Carey Williams
Special Jury	<i>Fauve</i>	Jérémy Comte
Special Jury	<i>For Nonna Anna</i>	Luis De Filippis

Note: For more details on these awards, go to <http://deadline.com/2018/01/sundance-film-festival-awards-live-stream-winners-list-1202268030/> 

MOVIE PASS: WILL NEW PRICES WORK?

Press time update: MoviePass cut its price to \$7.95. The new price also includes free access to Fandor, a streaming service that boasts the biggest collection of independent films.

Original Article

MoviePass, a monthly movie ticket service, announced a new division **MoviePass Ventures** that will co-acquire independent films. At Sundance it teamed with The Orchard to acquire North American rights to *American Animals* for \$3 million and a P&A commitment. MoviePass CEO Mitch Lowe didn't get into specifics as to whether MovieVentures would look to co-finance entire film slates or team with a specific producer in the indie sphere, he mentions that the ideal partner would be "a distributor who understands content and who understands distribution." Essentially, MoviePass Ventures would split the minimum guarantee on pic's acquisition.

MoviePass has said it will revitalize the movie theater industry with its flat-rate subscription, reports *The Wall Street Journal*. Unbelieving investors have amassed \$39 million in bets against its stock. Begun in 2011, the subscription service allows customers to go to the movie theater up to once a day for a flat \$9.95 monthly fee. Currently, the company has 2 million subscribers. The company has said it will pay theaters full price for each film its subscribers see, meaning it typically loses money when users see more than one movie in a month. Ted Farnsworth, CEO of Helios and Matheson Analytics Inc., that bought a majority stake in MoviePass last year, said, investors "just don't understand the business model." Over the long run, he expects the money from the subscription service to become a smaller part of the company's overall revenue base. The MoviePass website (moviepass.com) says that the company's debit card is accepted at over 4,000 theaters and on more than 36,000 screens. As of Jan. 25th, the card no longer works at AMC theaters. MoviePass CEO Mitch Lowe issued a statement in response to reports, writing, "As of today, you'll find a small handful of theaters are no longer available on our platform . . . Many exhibitors have been receptive to this mission, and we're excited to keep working with theater chains that are closely aligned with our customer service values." MoviePass also doesn't cover ArcLight Cinemas, Landmark Theaters or iPic, presumably due to the high-ticket price point of those theaters. Lowe also said that the company is targeting the average consumer who goes to a theater 4.5 times annually. The company also says that their subscribers aren't devoted to particularly one theater but will drive by two locations to get to the theater that has the title they want to see.

Four months after the \$9.95 MoviePass increase, Cinemark Theaters announced members of the Cinemark Movie Club could see one film a month and get a 20 percent discount on concessions for \$8.99 a month. Will MoviePass become strong enough to permanently affect the ticket price model? There are ongoing claims between the company and other data sources about real and "fake" data. The good news is that all the trade articles may help drive ticket buyers into the theaters more often. 🍿

OTHER COMINGS AND GOINGS

Filmmaker and philanthropist Abigail Disney has teamed with Killer Content to launch **Level Forward**, a startup film venture that aims to focus on backing projects driven by women and persons of color, reports *Variety*. Level Forward will assume the assets of Killer Content, which include the respected indie film company Killer Films headed by Christine Vachon and Pamela Koffler and the Killer Impact social action arm. The goal is to offer creative partners a hub for producing a range of content for all platforms. The venture has \$2 million in development funding in place, and it plans to launch a philanthropic fund with the New York Women's Foundation that will support non-profit orgs focused on helping survivors of harassment, abuse and discrimination. The fund will be supported by proceeds from Level Forward productions. "The best stories are birthed from the authentic experiences of the people who tell them," said Disney. "Level Forward is committed to the vision of unlocking and amplifying storytelling from all corners and perspectives."

30WEST has acquired a majority stake in NEON, the distribution company formed by Tom Quinn and Alamo Drafthouse's Tim League buying out initial NEON investor, Sparkle Roll, a Chinese company. At the end of the Sundance Film Festival, 30West also announced that Director of Programming for Sundance, Trevor Groth would join the company in February. He had been with the fest since 1993. Producer Dan Friedkin and former CAA independent film agent Micah Green formed 30West in September 2017. That company, as well as the Friedkin-owned Imperative Entertainment, are part of The Friedkin Group, a consortium of automotive, hospitality, entertainment, golf and adventure companies. This makes NEON a major competitor for product in the indie sphere. The company's stated goal: to provide full-service support to help filmmakers package and produce their films, find financing and distribution and reach the largest possible audience.

Great Point Media, a UK production company, has launched a U.S. distribution arm reports screendaily.com. Company co-founders Robert Halmi and Jim Reeve plan to release eight to 12 titles a year and have committed \$10 million in P&A to a full 2018 slate. The company has partnered with distribution veterans Mark Urman of Paladin, Jeff Lipsky of Glass Half Full and Michael Silberman. Commercial Manager Matt Stevens oversees the releases from the company's London office. The company's first release will be Richard Levine's *Submission* which is an adaptation of Francine Prose's novel *Blue Angel*. "At a time of great change in the market, we're proud to be giving filmgoers the chance to experience exceptional independent films in some of the best theatres around the US," Co-Founder Halmi said.

Pulse Films has partnered with Access Industries' AI Film to launch a new production fund driven by the desire to back distinctive and bold cinematic voices. Announced in a statement by Pulse CEO Thomas Benski, Award-winning producer Lars Knudsen and AI Film's Ben Giladi, the fund will create a full-service one-stop shop to develop, produce and fully finance two to three films annually with budgets up to \$6 million. The new outfit will embrace a filmmaker driven atmosphere dedicated to generating dynamic, provocative and timely storylines across all genres. "We will have an appetite for risk and will support our auteurs and their original voices through our ability to fully finance and bring our in-house resources and experience shielding the project from the pressures of the current complicated marketplace," said Benski. 🍷

NUMBERS! NUMBERS! NUMBERS!

(North American Box Office)
LOW-BUDGET INDEPENDENT FILMS (\$10.0M and under)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>47 Meters Down</i>	Entertainment Studios Motion Pictures	44,307	5,000
<i>All Saints</i>	Pure Flix	5,802	2,000
<i>Belko Experiment, The</i>	BH Tilt	10,167	5,000
<i>Big Sick, The</i>	Lionsgate/Amazon	42,872	5,000
<i>Call Me By Your Name*</i>	Sony Pictures Classics	11,940	3,500
<i>Case for Christ, The</i>	Pure Flix	14,682	3,000
<i>Disaster Artist, The*</i>	A24	20,939	10,000
<i>Florida Project, The*</i>	A24	5,680	2,000
<i>Forever My Girl*</i>	Roadside Attractions	10,005	3,500
<i>Ghost Story, A</i>	A24/Amazon	1,596	100
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>It Comes At Night</i>	A24	13,985	3,800
<i>Jigsaw</i>	Lionsgate Films	38,053	10,000
<i>Lady Bird*</i>	A24	42,190	10,000
<i>Let There Be Light*</i>	Atlas Distribution	7,212	3,000
<i>Loving Vincent*</i>	Good Deed	6,592	6,500
<i>Maudie</i>	Sony Pictures Classics	6,171	5,600
<i>Paris Can Wait</i>	Sony Pictures Classics	5,618	5,000
<i>Same Kind of Different As Me*</i>	Pure Flix	6,424	6,500

*Still in North American distribution as of January 31, 2018. 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!
(North American Box Office)
HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous. \$
<i>12 Strong*</i>	Warner Bros.	31,971	35,000
<i>American Assassin</i>	Lionsgate Films	36,250	33,000
<i>Atomic Blond</i>	Focus Features	51,574	30,000
<i>Baby Driver</i>	TriStar	107,826	34,000
<i>Bad Mom's Christmas, A*</i>	STX Entertainment	72,110	28,000
<i>Commuter, The*</i>	Lionsgate Films	32,341	30,000
<i>Darkest Hour*</i>	Focus Films	46,126	30,000
<i>Den of Thieves*</i>	STX Entertainment	30,981	30,000
<i>Downsizing</i>	Paramount	24,442	68,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>Hostiles*</i>	Entertainment Studios	14,921	40,000
<i>I, Tonya*</i>	Neon	19,793	11,000
<i>Leap!</i>	The Weinstein Co.	21,858	30,000
<i>Logan Lucky</i>	Bleecker Street	27,871	29,000
<i>Lost City of Z, The</i>	Bleecker Street	8,580	30,000
<i>Marshall</i>	Open Road	10,052	12,000
<i>Molly's Game*</i>	STX Entertainment	26,179	30,000
<i>Only the Brave*</i>	Sony	18,340	38,000
<i>Paddington 2*</i>	Warner Bros.	32,988	55,000
<i>Three Billboards Outside of Ebbing, MO*</i>	Fox Searchlight	38,415	15,000
<i>Tyler Perry's Boo2! A Madea Halloween</i>	Lionsgate Films	47,319	25,000
<i>Wind River</i>	The Weinstein Co.	33,801	11,000
<i>Wonder*</i>	Lionsgate Films	130,679	20,000

*Same references as low-budget table.

LARGE FORMAT FILMS

FILM	DISTRIBUTION	REV.	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	13,086	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,628	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,266	1,000
<i>Galapagos: The Enchanted Voyage*</i>	IMAX	18,584	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.	52,000	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,117	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	7,621	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: A Prehistoric Adventure</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	93,309	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,518	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.	35,702	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.

THINK VISUAL JOINS NEW DOC

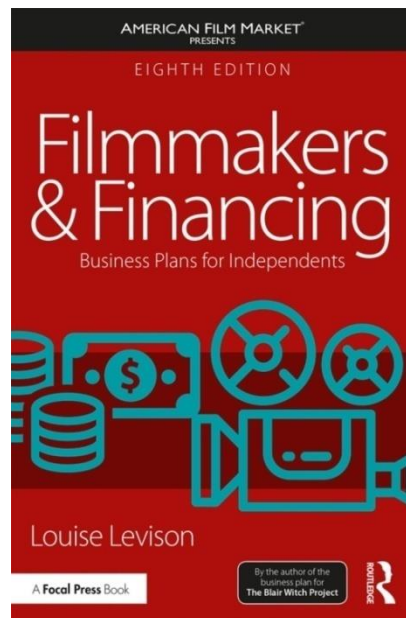
South Florida-based and award-winning production company **Think Visual Group** has joined the veteran filmmaking team behind a new feature-length documentary filming in Palm Beach County. Written and directed by **Rick Pamplin**, the documentary is based on **Louise Levison's** best-selling book *Filmmakers & Financing: Business Plans for Independents*. Levison wrote the business plan for *The Blair Witch Project* the most profitable independent film ever made.

Founded by **Jon Zietz** and **Eddie G. Cabrera**, Think Visual Group produces high-end commercials, concerts, music videos and documentaries, winning 10 South Florida Telly Awards and two WEVA International Creative Awards for Excellence. Zietz and Cabrera are associate producers, with Cabrera also serving as director of photography. Producers are **Scott duPont**, a former Jupiter Island resident who is now a Hollywood-based film producer, Palm Beach artist and production designer **Maggie Phipps Pamplin**, and the executive producer is **P.J. Marks**. Follow their journey with production updates on Twitter at #ConfidentialFilmProject.



Zietz, Marks, duPont & Cabrera

8TH EDITION!



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

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

(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 30 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, as well as 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). She also is participating in the **#Confidentialfilmproject** which is inspired by her book. 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*), Majestic World Entertainment 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.

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