

MOVIE MONEY

Issue 01 - 2013

magazine

ALL ABOUT

FILM FINANCE

WHAT ARE THE
BANKS SAYING?

INTERVIEWS WITH TOP
FILM FINANCE EXPERTS



www.moviemoneymag.com

Subscription

You can subscribe to Move Money Magazine online at our web site www.moviemoneymag.com.

ONLINE EDITION

The online version of the magazine has the benefit of being interactive, and contains video interviews and links to many fund sources.

PRINTED EDITION

You can also subscribe to Movie Money Magazine the old-fashioned way and receive the magazine in a printed format; this is a little more expensive than the online edition.

When you subscribe to Movie Money Magazine, you will also receive a free subscription to our sister publication, The Universal Film Magazine. www.ufmag.biz



<https://www.facebook.com/groups/moviemoney/>



Editor TYRONE D MURPHY

Assistant Editor KEVIN A MURPHY
Commercial Director CRAIG SMITH

Advertising Director EV JOHNSON
Head of Sales & Marketing JOANNE KELLEHER

Proofing Editor TODD VOLT
MICHELLE GOODE

Contributions STEVE ROGERS
ADRIAN WARD
PAUL BRETT
CAREY BORTH
VINCA L. JARRETT, ESQ
BERND STEPHAN
JEANETTE BUERLING

Questions and feedback:
Movie Money Magazine

223 Regents Street, London, W1B 2QD
Phone: (00) +44 (0) 20 71938870
Email: info@moviemoneymag.com
Online: www.moviemoneymag.com

Copyright Notice:

All editorial content and graphics on this site are protected by copyright and international treaties and may not be copied without the express permission of Movie Money Magazine, which reserves all rights. Re-use of any of this content and/or graphics for any purpose is strictly prohibited. All third party trademarks, product names and company names in the magazine are the property of their respective owners and or advertisers.

DISCLAIMER: Readers should consult with a lawyer before solely relying on any information contained herein.

EDITOR: TYRONE D MURPHY



Tyrone D Murphy is an award-winning filmmaker, the CEO and Founder of UFFO, the Universal Film & Festival Organization (195 Film Festivals) and is the editor of the Universal Film Magazine, which is

distributed in over 100 countries worldwide. He is also an active member of the BAFTA Management Committee, the NUJ and the DGGB.

Contributions from Industry Experts



Adrian Ward is the Senior Vice President - Entertainment Industries Division at Pacific Mercantile Bank in California, USA.



Steve Rogers is the CEO of Premier Pictures; a provider of funding to producers via structured finance, pre-sales, tax credits and EIS equity.



Bernd Stephan is the president & CEO at Media Finance Group, LLC. He is a seasoned expert in all aspects of film finance.

Welcome

Welcome to Movie Money Magazine, the only publication in the World that is solely dedicated to film funding and investment.

Each issue contains in-depth interviews and contributions from many of the worlds leading industry experts in film funding, tax incentives, industry trends and sources of funds.

MM also includes a section dedicated to films in development, and feature films seeking film funding and distribution.

MM reviews and profiles current trends by investors and funds, and reports on funds, tax incentives and sources of soft funds from all over the world. Movie Money Magazine serves as a financial conduit directly connecting film-makers with investors and fund sources.



PRESCIENCE



CEO of the Prescience Paul Brett talks to Movie Money

Paul Brett is a director of Prescience and has worked in the media industry since leaving university 28 years ago. He has worked at Video Arts, Catalyst, Paramount Pictures, Universal Studios and Pathé. Paul developed and implemented the UK exhibition and distribution strategy over a three-year period at the British Film Institute/UK Film Council, before leaving to found Prescience with Tim Smith.

At the BFI/UKFC, Paul was responsible for the BFI's relationships with exhibitors throughout the UK and Northern Ireland, including both art house and commercial cinemas. Prior to this, he worked for Miramax International as Vice President of European Marketing, as well as Pathé/Guild, VCI and CIC (a joint venture between Paramount and

Universal). Prescience is an integrated media company that focuses on film production, financing and international sales. Launched in 2005, it has provided over £250m of film finance for independent UK and US productions, including multiple Oscar winner, "The

"There is no particular genre that works well

King's Speech." Prescience also jointly owns the international sales business Ealing Metro, in partnership with Ealing Studios. Prescience provides a variety of different sources of financing for UK and international film productions.

The different types of financing include:

- Debt financing
- Bridging
- Development funding
- Equity

MM - Where do you see the

future of film funding and investment heading?

PB - I don't see any particularly radical changes. This business been in existence for about 100 years, and it carries on the same way that numbers swell and retreat, and players come and go, and at the moment it's a buoyant market. The independent film business is thriving, and there's been a continued professionalism of the market for the past 25 years.

MM - What film genre shows the best return for your company?

PB - I have no idea. Any film can be made, it's just about finding the right price. There is no particular genre that works well, because the moment anyone sees a pattern, what you get is a glut. The ambition is to find a film that looks like a good

value, because I think, subconsciously, the audience is thinking, "For my bucks, am I going to get value for the price of my ticket?" I think that's the most important question. It's certainly the one that drives us as we look to fund films. Will there be an audience for this film, will they see this as being valid?

By definition, independent films are cheaper than studio films that have much higher overheads. You may have a "Paranormal Activity," but the studios are bombarding the audience with films that are literally thousands of times more expensive, and I think the audience takes that into consideration. That being said, if they think that the film is going to be entertaining, that will overcome budget shortfall.

MM - How has the economic environment affected the way your company operates?

PB - Every day we re-examine our business to make sure we are offering our investors the very best return for their investment – this is in the forefront of our minds. What has happened in the past 6 years of economic recession is that the money is still out there, but it doesn't know where to invest. The issue is not that the money supply has dried up, but that it's harder to make that commitment with one's money.

MM - What should filmmakers do to improve their chances when seeking funding?

PB - That's easy: think about the end user. You don't alter

your movie, but you think about how the audience is going to consume it. If you are content for it to be streamed so people can view it on their computers, that's fantastic. But if you want a Leicester Square or Chinese Theater premiere, then plan accordingly. Don't alter your creative intent because the marketing maidens tell you to. I certainly would not ask to change a creative vision.

MM - What difficulties can filmmakers face when finding funding?

PB - In a nutshell, the competition. There's too much demand out there; it's far too easy to make a film. Our mantra is: it's not difficult to finance a film or to make a film, the real trick is getting someone to see it.

Next Issue



MM will be profiling The Aramid Entertainment Fund in the next issue of MM. Arimid is an Open Ended Investment Company (OEIC) incorporated in the Cayman Islands. The Fund provides short and medium term liquidity, on a low to medium risk level, to producers and distributors of film, television and other media and entertainment content by way of loans, secured against a variety of assets.



Premiere
Picture



CEO of Premier Pictures Steve Rogers talks about film funding

Steve Rogers has a wealth of experience in investment, development, venture capital, and film for Premiere Picture and Premiere Capital

The words of Bob Dylan, "The times they are a-changin'," couldn't be more true these days for the business of film, which is going through a period of painful, but exciting, evolution.

These are indeed challenging times. Many film-related businesses are failing. Sales agents, distributors and post production houses have been migrating into administration. Traditional film distribution models are evolving and DVD sales are falling (closely linked to the failure of high street retailers and video rental firms, and the continuing problems with piracy), but ex-

citing opportunities are being embraced, as well. The greater use of 3G and the rollout of new 4G broadband support an ever-increasing range of mobile platforms on which to view content. Briefer, overlapping profit exploitation windows create a more intense marketing period. Fortunately,

The words of Bob Dylan, "The times they are a-changin'," couldn't be more true these days

the public's appetite for film is as strong as ever; it is just the way they like to view it that is changing.

With the possible exception of major studio blockbusters, most movies must now make their money from an increasing range of non-traditional sources rather than box office and DVD sales. This is the result of the proliferation of digital distribution channels and the ability of consumers to view

content using the latest mobile technology. The uncertainty over future income and sales creates a higher risk perception for distributors, investors and lenders. Coupled with today's global financial difficulties, there are fewer lenders of senior debt (secured on pre-sales) and gap lenders (secured on unsold territories), and they're taking a more prudent approach to the amount they are prepared to lend.

Investors need to feel they are getting a return appropriate to the risks, and distributors are generally being more cautious.

Although times are tough, governments recognise the many social and economic benefits that are delivered by film production. Attractive tax credits therefore remain available from many international territories for filmmaking in their local areas, and many re-

gional grants are available. In the UK, the government encourages individuals to invest venture capital into new businesses by providing tax benefits (such as through Enterprise Investment Scheme and Seed EIS), which are ideal to help offset the risks associated with film production.

At Premiere Picture, we have been providing funding to producers via structured finance, Pre-sales, discounting Tax Credits, and EIS equity.

Our experience has been that the most successful producers – the ones who actually get their films financed and made – focus closely on the commercial potential of their films, match the budget, cast to realistic sales projections to give the investors the best chance of a return on their investment, and take full advantage of the government support available to filmmakers.

Premiere Picture is attending the Cannes Film festival and can be contacted on info@premierepicture.com

.....



UFFO



Universal Film and Festival Organization

"Promoting best business practices for film festivals"

The Universal Film & Festival Organization was founded to support and implement best business practices for film festivals throughout the world.

UFFO is a global voluntary organization and is non-for-profit. Its remit is to bring together the highest quality of Film Festivals and the film making community by encouraging film festivals to become sound in best business practice. To date we have been very successful in this endeavor with over 195 international film festival members.

The UFFO "best business practices" is completely voluntary, it is free and easy to implement. In addition it is a blueprint for filmmakers in deciding which film festivals to do business with.

A Message from the UFFO President Maureen O' Hara

"Every once in a while there is something that stands out and compels us to notice it; I think that is what struck me most about UFFO when it was first brought to my attention. I am so tremendously honored and proud to be the President of such an international organization that promotes ethics in an industry I love so much"

Maureen O' Hara

To get involved with the organization as a member, a volunteer or to sponsor UFFO please e mail info@uffo.org

Our web site is www.uffo.org



The Asia Film Financing Forum

The 11th Hong Kong Asia Film Financing Forum (HAF) announced its winners for the culmination of a three-day event connecting filmmakers with financiers, distributors, and producers at the Hong Kong Convention and Exhibition Centre.

Award recipients include winners for the HAF Awards, HAF Script Development Fund Award, the 2nd annual HAF/Fox Chinese Film Development Award, the Technicolor Asia Award, the Paris Project Award, the Wouter Barendrecht Award, the Network of Asian Fantastic Films Award, and two new awards this year: the ARRI Awards and the Catapoolt Awards.

HAF Awards were selected

from 25 project finalists, chosen from more than 250 worldwide submissions. The selection comprised 22 features and three documentaries, with five quality Hong Kong-based projects in the running.

The Awards Ceremony was held at VIEW 62 by Paco Roncero at the iconic

“E-Max Cineplex Presents the 11th Hong Kong - Asia Film Financing Forum”

Hopewell Centre in Hong Kong, and attended by filmmakers. Films were awarded cash prizes of HK\$150,000 each. “My deepest appreciation goes out to all participating filmmakers, funders, partners and sponsors for their support, and to the dedication of HAF staff and volunteers that have

made the 11th HAF a success and continued its legacy as Asia’s most anticipated film-financing platform,” said Roger Garcia, Executive Director of the Hong Kong International Film Festival Society, the organisers of HAF. “We are proud of our work bridging the gap between talented filmmakers and producers and film financiers who want to bring these great projects to life.”

The Hong Kong - Asia Film Financing Forum is widely recognised as the most important film-financing platform in Asia. It brings Asian filmmakers who have upcoming film projects to Hong Kong for co-production ventures with top film financiers and producers.



Jeanette Buerling, CEO of the Media Magnet Group

Jeanette Buerling, CEO of MMG, a film finance and production company, with offices in Beverly Hills, Cologne, and London talks to MM. The Company was launched in 2009 as an equity film fund. It has since expanded to include senior and junior debt financing for films, funded by its German division MMP.

MM. Where do you see the future of film funding and investment?

JB. The film finance industry has undergone drastic changes in the last 24–36 months. Equity funding diminished and debt lending became more prominent. We started off as an equity investor and have done quite well. However, we do see that a combination of debt and equity may be the best solution for us. We are therefore more active in the debt/mezzanine space at present and we see that to

be the best of both worlds. MM. What should film-makers do to improve their chances when seeking funding?

JB. In my view, film-makers need to learn about the complexity of film financing. Today it's not just about the creative side of a film project and more. The financial side is a key element towards getting a film made. The more a film-maker knows about film funding, the easier it will be close films and to get them onto the big screen.

We started a non-profit foundation to educate film-makers. We do so through conferences, round table discussions and film finance events. We also offer one-on-one advise. We are launching an online film finance channel (www.filmfinanceTv.com) to deliver important news to film-makers, enabling them

to learn how to close their film project.

MM. What made you decide you wanted work in this sector?

JB. My love for storytelling. I started working at a network station when I was still in university studying business. Soon I discovered that the combination of creativity and business are best suited for me and I am glad to be able to work with both sides of my brain on a daily basis.

I was trained in television and then in the studio system on how to develop and produce programming. I added the finance component about eight years ago, when I decided to find my own money for projects. It turned out to be a valid investment structure for various financiers, who to date still invest with us, because they made good returns.

MEDIA FINANCE GROUP



Bernd Stephan, President & CEO at Media Finance Group, LLC

Bernd Stephan is the president and CEO at Media Finance Group, LLC. He is a seasoned expert in all aspects of film finance, with a long track record of securing large volumes of independent film finance.

MM. Where do you see the future of film funding and investment?

BS. For independent film it is hard to find any institutional money right now. The reason is that institutional money has been burned a lot by the industry, that's number one, so when you look for independent funding you either find it from an independent production company who are willing to take on your picture, or go to some high net worth individuals.

MM. What genre film has the best return for your company?

BS. In the independent film world, because the

funding heavily relies on pre-sales, for the companies I have worked with; the best genres are romantic comedies, action, thrillers and love stories. We have worked with companies that would not look at urban, sports or animated movies.

MM. Given the current economy, how do private investors view movies as possible investments?

BS. Movies are not a favorite investment choice, and private investors, most of the time, have an ulterior motive: they are not looking at great returns but because they see it as a sexy investment. My advice is for any business, not just movies: do not try to sell an investor on the fact that it's a home run and he is going to make so much money, because the first thing any investor who looks at an investment is thinking, is how can these guys screw up and lose all my money? You must show the investor that you are responsible with

their money, and protect the downside, that's number one, because at least if you get over that hurdle, then you have a chance to continue the conversation.

You must approach it as a business, if you want to get someone to invest heavily in a film, say millions in a film, it's a lot of money, so approach it as a business. It all comes down to revenue minus expenses and profit; then, if you show them that you've done your homework when it comes to the profitability, it will help your cause.

MM. What is the key to success for any film-maker?

BS. The key to any business is revenue generation, and in film the key is in achieving distribution; so getting a top international sales agent lined up and having a strategy in regards to domestic sales, is always the solution. I regularly tell people that it's easier to find the money for a \$25M movie

than it is for a \$2M movie. For instance, say you meet someone for drinks and the producers are sitting there at the next table, doing their calculations as to how much equity they need. They say the movie is \$10M; so therefore \$5M is needed in pre-sales, \$3M in incentives and \$2M in equity. Well, that calculation never holds water, because people tend to forget that even if they can get an incentive of \$3m, if they need to cash flow it, they either need to bank it and a bank is never going to give 100% on a tax incentive, or you have to sell to somebody and they are not going to give you a hundred cents on the dollar either. There is also a discount that people don't take into consideration; consequently the equity requirements go up.

MM. How does it work with pre-sales?

BS. Well, it's the same for pre-sales. If you have \$5M international pre-sales, especially if it's \$5M total international sales or \$5M real hard pre-sales that you have contracts for, it never translates into a \$5M production loan. This is because a bank will never give you a dollar for dollar loan contract from a secondary territory, even

for primary territories such as the UK, Germany, France, Italy, Canada, Australia and so on, being contingent on the basis that the distribution may discount it. So when people do their calculations, they forget to take that into consideration. That's one of the common mistakes that I see: they don't understand that even if they are entitled to incentives, or if they have pre-sales, that somehow the money needs to be cash flowed.

MM. What percentage does a bank lend against a tax incentive?

BS. I would say that you can raise between 70-90% and sometimes 100% on a tax incentive; it all depends on which territory the incentive is from, as each territory's criteria is different. If it is an incentive in Louisiana, the state of Louisiana buys back the tax incentives at 85 cents on the dollar, so the bank is giving you 85 cents on what you are asking for.

MM. What steps does the bank take to protect its investment?

BS. Well, the bank will hire an external consultant who scrutinizes the numbers, and this gives the banks comfort. We had a \$9M

incentive for the movie "Law Abiding Citizen" in Pennsylvania, but we had to sell the incentive because it was transferable but not refundable. You need a tax payer who has a liability of \$9M, so we sold it for 91 cents on the dollar, but the banks still discounted it by 7% because there was a so-called tax credit risk. This basically means that if you don't spend all the money then the banks won't be able to get all the incentives.

MM. What is the hardest part of raising film finance?

BS. The hardest part is always the equity, because financing a movie is one of the hardest things you will ever do. It is the old dilemma of the chicken and the egg. You want to attach named talent to your project, and to do so you need to Pay or Play, and they (the talent) will want to see the money. However, you can't send a Pay or Play offer without securing the talent with a deposit, and so you need the money, and the investor will want to see talent attached before they give you the money. Therefore, until you make it Pay or Play, the talent is not attached. No talent, no money, no movie.

MONACO GRAND PRIX 2013 VIP PACKAGE



On the occasion of the Monaco Grand Prix 2013, LaurenceBEvents has an apartment / suite available with a private terrace with a wonderful view of the Formula 1 track and the port of Monaco. Located in the Panorama building CD Block. The two-day package includes VIP welcome, open-bar, five-star catering and TV screen to follow the Grand Prix the best way when racers are not below your windows.

VIP Package

(2 days without accommodation).

With 2 staff members

Capacity until 60 guests

Groups / Exclusive use

Individual bookings / Shared use

1750 Euros per person based on Saturday and Sunday hospitality viewing, including all VIP services.

LaurenceBEvents

37 Rue d'Antibes

06400 Cannes

+33(0)650342169

+33(0)650214037

drucillia@ceessmit.com

www.laurencebevents.com



There are many factors for film-makers to consider when seeking funding, but first they must take an honest and objective look at the project and themselves. It must be worthy of a few years of their time and they must be truly passionate about the project before they involve "money people". Film-makers must recognize their own skill set. If skills are lacking, consider a co-production with more experienced film-makers and. If they have a high-concept script, they should pitch it to the studios instead. If the film-maker isn't able to break down a script for a comprehensive budget, they should hire a line producer who will help determine an accurate budget and top sheet. Both the script and synopsis must be as well written as possible and in a marketable genre if foreign pre-sales are sought. Foreign pre-sales are difficult but can be

What should film-makers consider when seeking funding?

By Carey Borth

achieved if the genre is psychological thriller or horror. Suspense and fear sells; it is universal. Stay away from comedies, as a rule, since crossover is low to multiple countries.

Also realize that many investors do not read scripts. Instead, their focus is on the logline, beat sheet, poster/graphics, a catchy synopsis, treatment, executive summary, business plan, A-list director/A-list talent, and the film-maker's track record. They need to know the rate of return on their investment and how money will be returned to the investors. What are the comparables? List the box office estimate/cost, the cost for five similar films that made money and five similar films that took a loss.

When you pitch your projects to investors be prepared, honest, knowledgeable, confident and fairly aggressive. Be forthright in your dealings, as this is an incestuous business. "Be nice to people on your way up because you'll meet them on your way down." It is the nature

of the beast. Have your entertainment lawyer write about the risk involved in the project. Be prepared to discuss the organization of your company and who the managers are. Who is the director and who are the key production team members? Add as much credibility as possible along with an industry overview to your business plan and pitch.

When the background information is ready and the top sheet of the budget prepared decide how the corporation or LLC will be structured. Consider crowd funding as a way to raise capital that you do not have to pay back. Your film "package" will only be complete if you have set reasonable expectations for the budget. Recognize that you need to establish your own track record by starting with smaller projects before tackling larger ones. Consider the fact that this is an on going business and that you are establishing relationships. If you are in the US, for example, remember federal security laws change so you must keep up with them. Each state of the US and every

province of Canada have their own tax incentives that change all the time. Producers must check and recheck the laws and never assume anything.

Finally, establish a network of strong advisers. Agents, managers, publicists, social media experts, marketing professionals, well-known producers, lawyers, bankers, financial planners (as contacts), and mentors all add value to the film-making process. This is key so that you may run your ideas by them and thereby make yourself more attractive to potential investors. You may use them as a sounding board to seek advice on whether a potential deal is legitimate or if it is fraudulent just a bad deal. Also, do your due diligence before making any financial commitments to anyone, be it a friend or a stranger.

Carey Borth

Producer/Attorney/Writer
BBA UW-Madison, WI
JD Pepperdine Law School
MFA UCLA Film & TV
careyborth@mac.com



Enterprise Investment Scheme

The Enterprise Investment Scheme (EIS) is designed to help smaller higher-risk trading companies to raise finance by offering a range of tax reliefs to investors who purchase new shares in those companies.

The company has to observe certain rules, not just at the time of the investment, but for at least three years afterwards. If it fails to meet those rules, tax relief will not be given; or, if it has already been given, it will be withdrawn. Similarly, companies should appreciate that investors must meet certain conditions for tax relief to be due.

For individuals who subscribe for shares in an EIS, several kinds of income tax relief are available:

Capital Gains Tax exemption. Investors who have received income tax relief

(which has not subsequently been withdrawn) on the cost of the shares, and the shares that are disposed of after they have been held for a qualifying period. Any gain is free from Capital Gains Tax.

Share loss relief. If the shares are disposed of at a loss, investors can elect that the amount of the loss – less any income tax relief given – can be set against income of the year in which the shares were disposed of, or against any income of the previous year, instead of being set off against any capital gains.

Capital Gains Tax deferral relief. This is available to individuals and trustees of certain trusts. The payment of tax on a capital gain can be deferred where the gain is invested in shares of an EIS qualifying company. The investment. All shares must be paid up in full, in

cash, when they are issued. We would advise companies and investors to ensure that any shares on which EIS relief is intended to be claimed are not issued during the company registration process, but are issued only at a later date when the company is able to receive payment for them.

Shares must be full-risk, ordinary shares, and may not be redeemable or carry preferential rights to the company's assets in the event of a winding up. Shares may carry limited preferential rights to dividends, but there must be no arrangements to protect the investor from the normal risks associated with investing in shares, nor any arrangements at the time of investment for the shares to be sold at the end of the relevant period.

FED UP OF LOOKING THROUGH THE KEYHOLE?



BUSINESS PLANS - FILM PROPOSALS

www.gapfund.co.uk - info@gapfund.co.uk

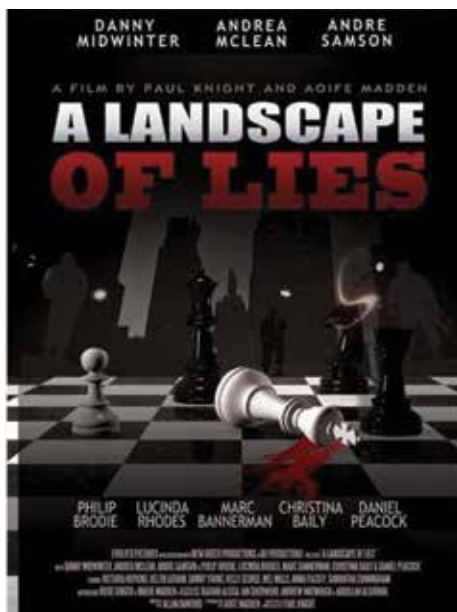
UK Tax Authorities targeting the film industry as five more face charges

The UK HM Revenue and Customs (HMRC) has secured criminal convictions against a gang of tax fraudsters jailed in the UK for creating a fictional feature film in order to claim nearly £1.5 million in VAT relief along with nearly £1.3 million in film tax credit claims. The HMRC has concerns about scams involving this tax relief fund, which is designed to help get more British productions into cinemas and increase employment for UK-based film support businesses.

The leader of the gang, Bashar Al-Issa, from London, was jailed along with Aoife Madden, Tariq

Hassan, Ian Sherwood and Osama Al Baghdady. Evolved Pictures perpetrated the astonishingly bold scam, hyping the

get of £19M, which translates to £2.8 million (\$4,216,587) in VAT relief and tax credit claims.



project as a top-end production with Hollywood A-List talent attached. The producers claimed the film required a bud-

John Pointing, HMRC assistant director of criminal investigation (AKA "The Bulldog"), said, "This gang thought they could exploit the rules for genuine British filmmakers and thieves from the public purse for their own gain. They were wrong, as HMRC will not stand by and let that happen. Falsely claiming VAT that is not due is illegal – so we are pleased that

instead of this film flop going straight to DVD, these small-screen Z-Listers went straight to jail."

Sources have told MM that the UK tax authorities have now set up a special team to scrutinise current and past applications for irregularities. A recent announcement tells of yet another alleged UK tax scam by five British movie industry names who are being charged in a more than £125 million (\$194 million) tax relief scam marketed to UK investors. Charges against Keith Hayley, Robert Bevan, Charles Savill, Cyril Megret and Norman Leighton are being brought by the UK's Crown Prosecution Service after an investigation by HMRC, the UK government's equivalent to the IRS in the USA.

Each of the five will face charges of conspiracy to defraud contrary to section 1(1) of the Criminal Law Act 1977, section 17 of the Theft Act 1968 and Common Law. At the time those laws were enacted, the tax relief system operating in the UK was shut down after it was exploited by tax consultancies. The old system was replaced by the current tax credit system, which seeks to incentivize producers and investors in a more efficient way.

The CPS said all five defendants are due to appear before Birmingham Magistrates' Court on June 18th.



The Universal Film Magazine is a free magazine that delivers passionate and creative coverage to the global film and festival communities.

The Magazine has gained a firm reputation for tackling corrupt or disreputable film festivals who rip off student film-makers, sponsors and even blacklist filmmakers with little more than a casual comment. This is evident in the magazine as it has exposed many festivals and has named and shamed those involved in dubious practices.

UFM is partnered with and holds distribution rights with organizations including AFM, APP-World, Sat-Com, NAPTE, BEV, Production Show UK, NAB Show, Broadcast Show Africa, Latino Mediacon, IBC Amsterdam, Mandy, Directors Guild and Production Base as well as many more industry institutions and international production shows.

The magazine is entirely free and has a huge circulation in over 100 countries.

www.ufmag.biz





Interview with Craig Smith CEO of the Film Finance Awards

The Film Finance Awards (FFA) is working together with UFFO, Universal Film Magazine and Movie Money Magazine for the next Film Finance Awards Gala, to be held in London on October 26, 2013.

MM – What does the Film Finance Awards do?

FFA – Our team hosts a series of high-end film and entertainment investment events during the year, with the final Awards Gala taking place in the finance capital of the world, London, England, on October 26th. The Film Finance Awards jury will vote on all of the nominations to determine which will make the short list for 2013. The jury dinner and vote will take place the night before the awards

ceremony. FFA recognizes structural, inspirational and creative investment across a range of film finance categories. During the year, the FFA team organizes several awards events in Berlin (February), Basel (April), Cannes (May), and Beverly Hills (September).

On the night of the Awards, government organizations, the investment community, and individuals working on behalf of and within the film industry and film finance communities will be recognized for their achievements in more than 20 categories of investment.

Common to all nominees is a shared goal: to promote and finance the production of critically and commercially successful films. The program consists of open-

ing VIP cocktails, seated dinner, awards ceremony, evening entertainment and networking.

MM – Why have you brought Film Finance Awards to London?

FFA – After successful events in the Martinez Hotel in Cannes during the Cannes Film Festival and the Lux Hotel in Beverly Hills, we started receiving requests to run the Film Finance Awards in London. With the ever-increasing importance of international finance for local and international film – and the fact that London is the capital international finance – it seems to be the logical location to hold the Film Finance Awards.

You can send in your nominations for the 2013 Film Finance Awards through our website.

www.filmfinanceawards.com

FILM FINANCE ★ Awards 2012-2013



Cannes Hollywood Beverly Hills Warsaw Berlin Basel

Strategic Partners



Luxury Partner



Fashion Partners



Luncheon Sponsor



Supporting Partners



Venue Partners



Cocktail Partners



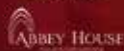
Crowd Fund Partners



Supporting Organisation



Art Partner



Media Partners



FILM FINANCE
Awards 2012-2013

Thank you for your interest in the Film Finance Awards

Producer: Craig Smith / Craig.Smith@FilmFinanceAwards.com / Mobile +48 604 144 769 / If calling from the USA or Canada 011 48 604 144 769

THE EVOLUTION & FUTURE OF FINANCING INDEPENDENT FILMS



By Vinca L. Jarrett, Esq.

Financing independent feature films has come a long way since the 1930s, when first doctors and lawyers put up one hundred percent of the money for a film, about a prize fighter, that the studios weren't interested in at the time. That film; part of a slate of three, went gangbuster, while the other two never recouped, netting the investors an overall profit from just the one movie.

Financiers have always been attracted to the alternative investment space of film not just to turn a profit, but for the residual effects it can reap them such as invitations to exclusive events with stars and talent in locations such as Cannes. Today's investors are increasingly becoming more savvy about the film investment space after the heady 90s through this new century, where first insur-

ance-backed schemes followed by hedge funds (many of them Ponzi schemes) and even banks dumped other people's stupid money into feature films without any understanding of how films provided a return on an investment. What has changed significantly for financing films includes cheaper technology for making independent films; smaller returns due to the decreased DVD market resulting in smarter,

Doctors and lawyers put up one-hundred percent of the money back in the 1930s

less expensive films thanks to technological advances; a worldwide increase in soft money tax incentives; a need to make smaller films more appealing to a wider audience through ensemble casting; more investment coming directly from distributors; an increase in film festivals and social media allowing the smallest player to market a film worldwide;

and a new financing method through non-recoupable crowdfunding sources.

Increased awareness of global tax credit and soft money incentives has allowed investors to hedge ten to thirty percent of their investment just by careful production location and spending in jurisdictions that incentivize the total costs spent locally. While Canada has led the charge, America has challenged the global market to make incentives based on spend rather than politically inspired "cultural tests", allowing productions to shoot worldwide at reduced costs. Jurisdictions in Eastern Europe, South Africa and Ireland have sped ahead to protect their share of production and compete for the coveted American projects that tend to be more star driven and bring in more dollars to a local economy. Another change has been

from global distributors and sales agents; all competing for fewer theatrical films in a crowded international marketplace; all trying to be the next *Slumdog Millionaire*. Today's savvy distributor not only sells a movie after it is completed, but looks for product to pre-finance through its sales efforts by putting up a minimum guarantee (which can be banked by senior and mezzanine lenders) or getting involved in independent projects at script level; influencing casting choices in order to secure the best films early on in the production phase. Talent remains an important factor, but instead of the one-name headliner of yesterday's indie marketplace, today's films lean towards smart ensemble products with multi-national A-list actors (as well as directors and writers) that allow distributors to market the films to global buyers.

This has increased the importance of agencies coming on to package the ensemble, financing and distribution primarily for the U.S. market at the major festivals. The most important trend for those seriously getting involved in film funding today is crowdfunding used to launch not only the development or post-production financing of a film, but

the entire production, and also serves as the project's first marketing efforts, establishing it with its first guaranteed audience before it's even submitted to a festival. No film going forward today that hopes to garner a theatrical release in the United States can honestly seek success without a team that assures social networking on a global level, bankable ensemble casting, and financing that includes tax credits, minimum guarantees and crowdfunding in addition to the traditional equity investment.

Today's independent feature film investors no longer have to put up one hundred percent of the investment in order to reap the initially sought benefit of mingling with the stars. Instead, the smart ones have figured out that twenty five to thirty five percent of a film's budget may be sufficient equity to invest in getting a film made in today's independent feature film business, and still maybe hit the lottery with the success that gets them to profit.

Vinca L. Jarrett, Esq. is an entertainment lawyer and president of FilmPro Finance, a financial consulting service for investors and producers funding one-off films and building film slates.

REAL LIFE STORIES OF STRUGGLE AND COURAGE FROM AROUND THE WORLD

AMNESTY INTERNATIONAL

THIS IS OMAR, A TEENAGE REFUGEE FROM SOMALIA.
A LIFE ON HOLD
 IS A NEW FILM ABOUT OMAR'S LIFE IN A REFUGEE CAMP IN TUNISIA.
 WATCH AT AMNESTY.ORG/REFUGEES

CHILDREN OF THE JAGUAR
 AN INDIGENOUS COMMUNITY IN THE AMAZON JUNGLE TAKE ON THE COMBINED MIGHT OF THE GOVERNMENT AND AN OIL COMPANY IN ORDER TO SAVE THEIR WAY OF LIFE AND THE RAINFOREST THEY LIVE IN.
 WATCH AT WILLY/JAGUAR-TRAILER

Find out more:
avproduction@amnesty.org



The Independent Film & Television Alliance® (IFTA) is the global trade association of the independent motion picture and television industry, and the voice and advocate for the Independents worldwide. Representing more than 150 companies in 23 countries, IFTA's members are the world's foremost independent production and distribution companies, sales agents, and institutions engaged in film finance.

For more than 30 years, IFTA members have produced, distributed and financed many of the world's most prominent films, 20 of which have won the Academy Award® for "Best Picture" since 1980 – most recently, "The Artist" (Wild Bunch and The Weinstein Company), "The King's Speech" and "The Hurt Locker." In fact, our members' films and television programs are regularly recognized with

every major entertainment award from around the globe. Collectively, IFTA's members produce more than 400 independent films and countless hours of television programming each year, and generate more than \$4 billion in sales revenues annually.

Headquartered in Los Angeles, IFTA is dedicated to protecting and strengthening its members' ability to finance, produce, market and distribute independent films and television programs in an ever-changing

\$800 million in deals are sealed each year. Every November, more than 8,000 industry leaders, decision makers and trendsetters from more than 70 countries gather at the AFM in Santa Monica for eight days of deal making, premieres, screenings, conferences, networking and parties. IFTA also brings great value to its members through tools, knowledge and support vital to their business, including online access to a wealth of global information, and ongoing research to allow them to compete most effectively.

IFTA Collections has disbursed more than US\$90 million to participating rights holders since 1994.

and challenging global marketplace.

IFTA is widely recognized for producing the world's largest annual motion picture trade event, the American Film Market® (AFM), where more than

IFTA members benefit significantly from licensing and legal assistance, proprietary publications, research and

analysis, access to industry authorities and innovators, AFM discounts, and IFTA Umbrella Stands at international markets. To join or find out more about membership, contact: 1.310.446.1020 rburt@ifta-online.org

**Next Issue**

MM will be profiling Clarius Capital Film Financing in the next issue of MM. Clarius Capital provides subordinated debt (mezzanine) financing for experienced producers of feature length motion pictures, with production budgets in the \$10 million to \$20 million range. Clarius also provides \$18 million of marketing financing (prints and advertising--P&A).

This approach to film production and marketing financing allows independent producers to secure wide-release domestic distribution agreements on favorable terms. They also structure each transaction so that their respective interests are aligned. According to Clarius, this is a fair and transparent approach, rare with studio financed productions, assures that any profit participation is shared proportionately.

Full profile of CLARIUS in next months issue

Show Me The Money
the global film finance series

www.showmethefkingmoney.tv

Tune into the original
WEB SERIES
about FILM FINANCE
With
VINCA JARRETT
& STEVEN ADAMS
LAUCHING AT CANNES



Adrian Ward, has a wealth of experience in the Entertainment Banking sector. He is currently the Senior Vice President - Entertainment Industries Division at Pacific Mercantile Bank talks to Movie Money

MM - Where do you see the future of film funding and investment?

AW - Crowd funding has gained headlines recently with VERONICA MARS and other projects but is that model viable for a high volume of mainstream, commercial features? – probably not. I still see the existing model that we (banks) deal with – lending against pre-sales, tax credits and providing gap – as being viable, it's just that different rights are now taking on more value (VOD) as older rights (DVD) are in decline.

Investment funds are coming from different sources and now those sources tend

to be more sophisticated and can come on board from earlier in the process. Overall, smart money has tended to replace dumb money that was too plentiful in supply before 2008/09.

MM - How has the economic environment changed the way you do business?

AW - We are more cautious with our loans across the board. We practice more rigorous risk mitigation and there is more due diligence every step of the way. Hav-

Crowd funding has gained headlines recently with VERONICA MARS and other

ing said that, content production is still very strong (quality over quantity I would say) and we are seeing international markets being more robust albeit at significantly lower prices than 4-5 years ago.

MM - What can filmmakers do to improve their chances when seeking funding?

AW - Be aware of the market that their film is intended for. Also, put more work in to reducing the production costs, especially above the line costs, of their film. Many smaller, independent films do not work as a business model because talent is paid too much. The final piece of advice is to be patient and always have a back-up plan.

MM - What difficulties can filmmakers face when raising funds in the film sector?

AW - There are many difficulties film-makers can face that range from Investors who mislead filmmakers about their ability to fund projects. Also, inexperienced lenders who have unrealistic expectations on how a finance structure will work or what their clients should be paid, etc. etc. It pays to get a good lawyer and if you hit a wall find another producer who has previously got around your problem.



Film Production & Co-Productions



- Film Productions/Co-Productions
- Post Production/Special Effects
- Crew/location scouting

CLASSIC MEDIA ENTERTAINMENT

An award winning production company

Skype: CMEFILMS | e-mail info@cmefilms.co.uk | www.cmefilms.co.uk

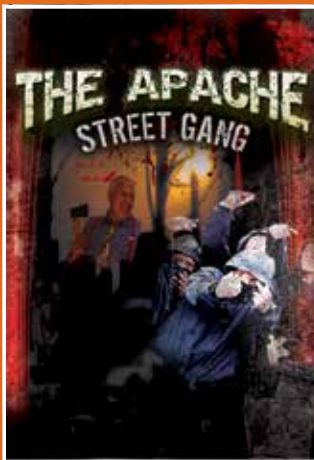
PROJECTS SEEKING FUNDS

APACHE STREET GANG

Genre - Brit crime
Budget - £1 M
Talent Attached- yes
Distribution - UK DVD
Country - UK Wales
info@cmefilms.co.uk

A gang of special needs kids take over the drug business on a run down housing estate.

"One Flew Over The Cuckoo's Nest" meets "Scarface"

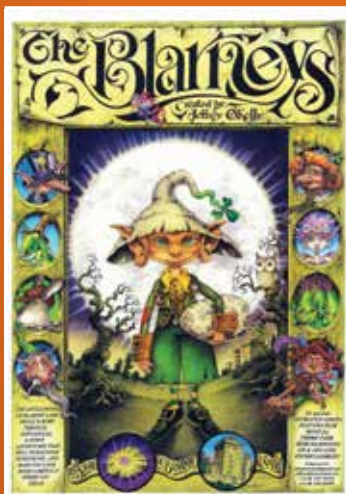


WIPE

Genre: Thriller/Sci-fi
Budget: £5 million
Seeking: £5 million
Distribution: No
Country: United Kingdom
alexsymes@wearetwinstar.co.uk

DEBT OF GRATITUDE

Genre - Brit crime Thriller
Budget - £5.8m (\$9m)
Seeking - £ 4m
Talent Attached- yes LOI
Distribution - TBA
Country - UK & Ireland.
Alex@leomediagroup.com



THE BLARNEYS

Jeffrey O'Kelly, the universal storyteller who brought fun, adventure and classic entertainment to millions of children and grown-ups around the world with his animated TV series Doctor Snuggles, now welcomes you to step into the unequalled, captivating fantasy world of Blarneyland and the Blarneys of Blarney Castle.

A family orientated feature film which will be produced in live action with SFX and animation, entitled Blarneyland and the Great St Patrick's Day Caper.

jeffrey@blarneyland.com

BONOBO

Genre - Drama - horror
Budget £50,000
Seeking £20,000
Talent Attached - yes
Distribution - No
Country UK
mark@bigbrushfilmstd.co.uk

WHEELER

Genre - Action
Budget - \$4M
Seeking - \$2M
Talent - Committed
Distribution - Sony
Country USA
pwed56@gmail.com

THE QUIET HOUR

Genre - SCI-FI
Budget - £100k
Seeking - £50k
Talent - No
Distribution - No
Country - UK
sean@frenzyfilms.com

THE BOY WHO DIED COMFORTABLY

Genre - Drama
 Budget - £3,000,000
 Seeking £3,000,000
 Talent Attached - Director Lucy Brydon
 Distribution - N/A
 Country - China, United Kingdom, America
 lucy.brydon@gmail.com

MAD FRANKIE FRASER

Genre - British Crime
 Budget - £5M
 Seeking - 90%
 Talent - yes
 Distribution DVD UK & IRL
 Country - UK & USA
 Principle Photography: 2013

Feature Film on Britain's most prolific underworld killer. It is said that 'Mad' Frankie Fraser is one of the most feared criminals of the last century. He has been a contract strong-arm, hit man killing 40 people, a member of the infamous torture gang, a firebomber, prison rioter and a thief with 26 convictions and 42 years inside.

A feature length documentary has been made but will not be distributed until the feature film is completed

info@cmefilms.co.uk



FACILITY 31

Genre - Horror
 Budget - £1.5m
 Talent - yes
 Distribution - yes
 Country - UK
 mark@facility31movie.com

DEATH OF A ROSE

Genre - Thriller
 Budget - \$10m
 Seeking - \$1m
 Distribution - yes
 Country - UK
 vipstudios1@aol.com

THE COMPETITION

Genre - FAMILY
 Budget - £500k
 Seeking - 90%
 Talent - yes
 Distribution TBC
 Country - UK
 Principle Photography: 2013

In a cynical age where old people are frequently marginalised, a family unite behind one seemingly unremarkable old man to make his dreams a reality.

rupert@mphfilm.com



send your movie listing to editor@moviemoneymag.com

HUBERT BALS FUND

The Hubert Bals Fund is designed to bring remarkable or urgent feature films by innovative and talented filmmakers from developing countries closer to completion. The HBF provides grants that often turn out to play a crucial role in enabling these filmmakers to realize their projects.

<http://www.filmfestivalrotterdam.com/en/hbf/>



CHANNEL 4 BRITDOC FOUNDATION

gives financing to support independent filmmakers making documentary projects that would not be commissioned by a UK broadcaster. Since their inception in 2005 they have funded over 60 award winning films.metu.



www.britdoc.org

WOMEN IN FILM FOUNDATION'S FILM FINISHING FUND (WIFF FFF) supports films by, for or about women by providing cash grants of up to \$15,000 and in-kind services

<http://www.wif.org/fff/>



NATIONAL FILM & VIDEO FOUNDATION

- The National Film & Video Foundation provides film and video-related funding in four broad categories: Education and Training, Development Funding, Production Funding, and Marketing and Distribution in South Africa.

<http://nfvf.co.za/funding>

GLOBAL FILM INITIATIVE

The Global Film Initiative promotes cross-cultural understanding through the medium of cinema. The Initiative has developed four complementary programs to promote both the production of authentic and accessible stories created in the developing world and their distribution throughout the schools and leading cultural institutions of the United States.

<http://www.globalfilm.org/about.htm>



NIGERIAN FILM FUND

Nollywood is the place to be. The Nigerian Film Fund (NiFiFu) is the only way for people outside the industry to get a share of the action.

<http://www.nififu.com/Who.htm>



THE GLOBAL
FILM
INITIATIVE

*In every Issue of
Movie Money there is a
selection of film fund
sources from all over the
world*



NATIONAL ENDOWMENT FOR THE ARTS -

The National Endowment for the Arts supports organizations that are involved in a broad spectrum of activity in the media arts -- film, radio, and television -- including the production, exhibition, distribution, and preservation of work; the provision of services to the field; and the training of artists.

www.arts.endow.gov/grants/apply/Media.html

(1) AIDC Marketplace (AUSTRALIA) - MeetMarket is designed to match selected documentary makers' ideas with over 50 national and international executive producers, broadcasters and distributors attending AIDC. <http://aidc.com.au/pages/aidc-home/marketplace/>

(2) Baltic Sea Forum for documentaries (LATVIA) - is a pitching session and workshop combined with film screenings. <http://www.edn.dk/activities/edn-activity-texts/baltic-sea-forum-for-documentaries-2010/>

(3) CPH DOX: FORUM (DENMARK) - is an international event dedicated to help facilitate the development and financing of creative and visually strong film projects. <http://www.cphdox.dk>

(4) CNEX Chinese Doc Forum (CHINA) - is designed as a platform for film-makers who adhere to Chinese culture and meet the commissioning editors from broadcasters. http://www.cnex.org.tw/cnex_all.php/42.html

(5) CPro (ISRAEL) - The event is meant to expand and advance Israeli independent documentary makers and facilitate collaboration of Israeli documenters with TV networks and producers from around the world. The two-day pitching

DOCUMENTARY FUNDS AND PITCHING FORUMS

There are many funding sources all over the world for the production of documentary films. Most applications for documentary funding are rigorously assessed in terms of their potential for broadcast or are capable of reaching an international audience through theatrical release and film festival exposure.

takes place every spring. www.copro.co.il/

(6) DocEdge Kolkata (INDIA) - promotes creative and socially engaged documentary through workshop and intensive training. http://docresi.org/docedgeKolkata_about.html

(7) Docs Meeting Argentina Pitching Forum (ARG.) - is DOC Meeting Argentina's area where documentary producers and directors are offered international financing opportunities for their projects. <http://www.docmeeting.com.ar/english>

(8) Docs in Thessaloniki (GREECE) - is an international pitching forum and workshop offering an outstanding opportunity to create alliances for future collaborations: <http://www.edn.dk/activities/edn-activity-texts/docs-in-thessaloniki-2011/>

(9) Docs in Barcelona Pitching Forum (SPAIN) - filmma-

kers and producers can present their documentary projects in development in order to attract finance. <http://www.docsbartcelona.com>

(10) Documentary Edge Forum (NZ) - is an industry event, held during the Documentary Edge Festival. It brings together local and overseas filmmakers. <http://www.documentaryedge.org.nz/forum/pitching-forum.html>

(11) Dragon Forum (POLAND) – takes place during the Krakow International Film Festival. Attendance of 15 commissioners representing Channel 4, HBO, ARTE and TVP. www.dragonforum.pl

(12) Durban Filmart Finance Forum (SOUTH AFRICA) - provides selected African filmmakers with the opportunity to pitch film projects to leading financiers. <http://www.durbanfilmart.com/>

(13) East European Forum (CZECH) - is the region's largest meeting of East European documentary filmmakers with Europe's and North America's leading commissioning editors, distributors, buyers and film fund representatives. <http://www.dokweb.net/en/east-european-forum/>

(14) HotDocs (Canada) –international documentary market in North America, the Forum is a pitching event that stimulates international co- production financing for projects: http://www.hotdocs.ca/conference/hot_docs_forum

(15) DFA (NETHERLANDS) – The Forum is IDFA's international co-financing market for documentaries: http://www.idfa.nl/industry/markets-funding/the_forum.aspx

(16) Leipzig Forum (Germany) – is where Documentary Campus and DOK Leipzig present new developments and trends in

the international documentary film industry. This year we focus on the multimedia strategies of ARTE, YLE and Channel 4. <http://www.dokfestival-leipzig.de/v2/cms/en/dok-industry/overview/dok-ideas/page280.html>

(17) Miradas Doc (CANARY ISLANDS) - is an internationally bridging media content market where documentary producers may sell their films to television companies and distributors. <http://miradas-doc.com/>

(18) Open Doors (Locarno Film Festival) - This initiative, focusing on a different region every year, brings professionals from the chosen region together with potential partners, mostly from Europe, to foster support for projects that would otherwise be difficult to make. <http://www.pardo.ch/jahia/Jahia/home/Open-Doors/Presentation/lang/en>

(19) Sheffield Doc/Fest MeetMarket (UK) - is the pitching initiative at Sheffield Doc/Fest, Projects can be in any genre looking to raise finance and distribute/exhibit their projects through alternative strategies including via crowd funding and third sector. Doc/Fest also offers other pitching opportunities and formats for all levels of experience. <http://sheffdocfest.com/view/meetmarket>

(20) Sofia Meetings – Pitching Forum (BULGARIA) - has two modules: Second Films Pitching - presentation of first, second and third feature film projects, looking for financial support and co-producers. Balkan Screenings - showcase of the latest Bulgarian and regional feature and short films from directors and programmers from different international festivals, world sales companies and journalists. <http://www.siff.bg/sofiameetings>

More funding sources in the next Issue
www.moviemoneymag.com



Revenue: Irish Tax and Customs Section 481 Scheme

The Scheme was introduced to promote the Irish film industry, by encouraging investment in Irish made films which make a significant contribution to the national economy and Exchequer and/or acts as an effective stimulus to the creation of an indigenous film industry in the State. The scheme was broadened in 1993 to include individual investors. The details of the scheme are contained in Section 481 of the Taxes Consolidation Act 1997.

Summary Of The Scheme

The scheme provides tax relief towards the cost of production of certain films. The maximum amounts which can be raised under the scheme are:-

- (1) up to 80% of the cost of production for all budgets up to the cap of €50,000,000.
- (2) in no case may the total amount raised under Section 481 exceed €50,000,000.

Tax relief on 100% of their investment is available to individual investors and to corporate investors.

Individual investors can invest up to €50,000 under the scheme in any year of assessment. An investor who cannot obtain relief on all his/her investment in a year of assessment, either because his/her investment exceeds the maximum of €50,000 or his/her income in that year is insufficient to absorb all of it, can carry forward the unrelieved amount to following years up to and including 2015, subject to the normal limit of €50,000 on the amount of investment that can be relieved in any one year.

A corporate investor and any connected companies can invest up to €10,160,000 in any 12 month period. The total amount which can be invested in any one film cannot exceed €3,810,000.

Investment may be made by an individual company or a corporate group. Where the total investment exceeds €3,810,000, the excess can only be invested in productions with a budget of €5,080,000 or less.

Revenue: Irish Tax and Customs

Dublin Castle, Dublin 2 Dublin , Ireland

Phone: +353 1 6475000 - Email: filmrelief@revenue.ie

Web Site: <http://www.revenue.ie/en/tax/it/leaflets/it57.html>



Irish Film Board

The Irish Film Board (Bord Scannán na hÉireann-IFB) is the national development agency for the Irish film industry investing in talent, creativity and enterprise. The agency supports and promotes the Irish film industry and the use of Ireland as a location for international production. IFB role sees to be directly involved in the creative process of Irish films from script to screen, providing investment for the development, production and release of Irish feature films, television, animation, documentaries and short films. The fund administers Fiction Creative Coproduction

Irish Film Board
14-16, Lord Edward Street
Dublin 2 Dublin Ireland
Phone +353 91 561398

Web: www.irishfilmboard.ie

Ireland's National Screen Agency

As Ireland's National Screen Agency, Bord Scannán na hÉireann / the Irish Film Board (IFB) has a dual role. In addition to funding local and international production, they promote Ireland as a film location internationally. The Irish Film Commission, a unit within the IFB and also ensures that Ireland remains a film-friendly location for both local and visiting filmmakers.

14-16 Lord Edward Steet, Dublin 2
Phone : +353 91 561 398
Email: naoise.barry@irishfilmboard.ie
Web: www.irishfilmboard.ie

www.moviemoneymag.com

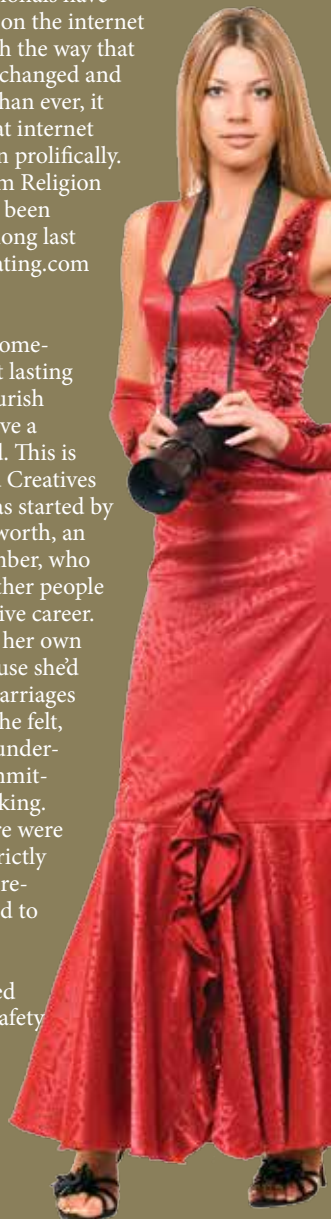
CREATIVE DATING FOR THE INDUSTRY

Creative Professionals have finally been put on the internet dating map. With the way that modern life has changed and lives are busier than ever, it is no wonder that internet dating has grown prolifically. Every sector from Religion to Uniforms has been covered, but at long last www.creativesdating.com has arrived!

Opposites may sometimes attract, but lasting relationships flourish when couples have a common ground. This is the ethos behind Creatives Dating which was started by Atalanta Harmsworth, an Equity/MU Member, who wanted to find other people in a similar creative career. This came out of her own experience, because she'd had two failed marriages partly down to, she felt, her spouses not understanding her commitments when working. Finding that there were no dating sites strictly for professional creatives, she decided to start her own.

"We've maintained the privacy and safety of the site," said Atalanta, "and membership has grown rapidly, with an even wider range of like-minded professional creatives."

www.creativesdating.com





UK - New projects announced for Regional Film and Creative Talent Development funds

Creative Skillset has funded 24 new projects from the Regional Film Fund and Creative Talent Development Fund programmes, investing over £700,000 into the UK film industry.

The aim of the Regional Film Fund programme, in training film industry professionals, is to make sure that relevant training is delivered across England, meeting specific local skills needs. Over £350,000 has been awarded to organisations to run training across England for over 700 industry professionals.

Funded programmes range from The Generator, a development programme by 104 films to raise the film market and business development skills of outstanding emerging disabled film talent in Yorkshire, to Show Me The Money, a four-day residential lab in Birming-

ham by First Light, which will train 15 new entrants in the art of feature film financing.

Many of the regional programmes address gaps in business and entrepreneurial skills - such as finance, marketing and management, areas also identified in Creative Skillset's 2010 survey of the production sector workforce. In a creative industry where many freelancers establish their own small, independent companies, these types of skills are vital.

The Creative Talent Development programme aims to support emerging and established Writers, Directors and Producers on training programmes with a project and team focus, which prepare talent for the realities of the industry and help establish and reinforce industry connections. Areas of particular interest are: Script development and

script editing schemes.

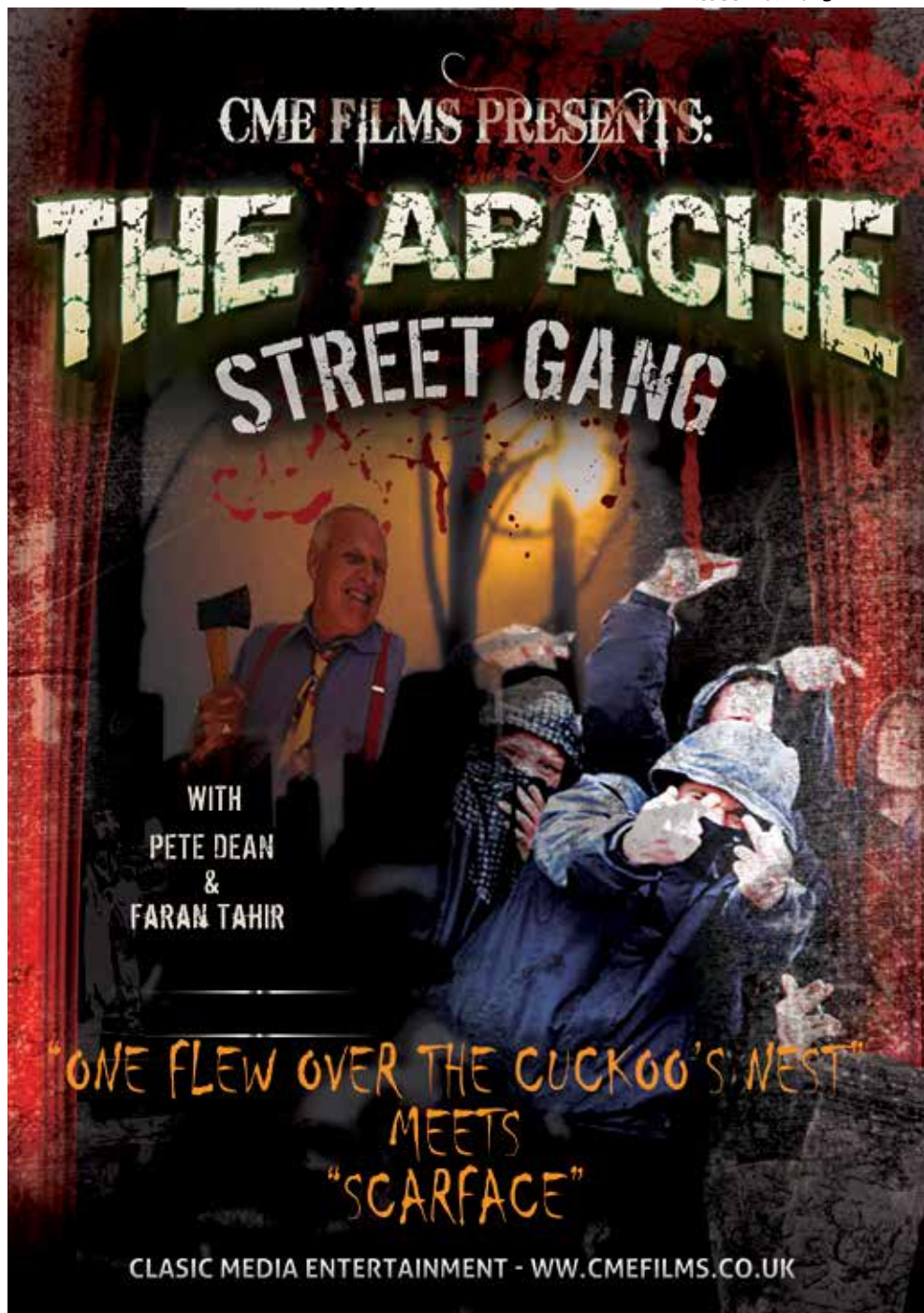
Training linked to short film production.

Training linked to micro-budget feature film production.

Structured festival-based training programmes which help talent better understand the UK and international film industries.

Over £350,000 has been awarded to organisations to run training for over 650 established industry professionals in these areas.

Programmes range from The Bureau Film Company's Save Our Scripts, which will connect emerging writers and producers from across the UK, to LOCO's Kickstart Your Comedy Career, a year-long programme for upcoming comedy filmmakers with live craft sessions, masterclasses and workshops as well as networking and collaboration sessions.



Sources of Film Financing in the UK

Other key organisations responsible for film funding

Cinema and Television Benevolent Fund

Established over 80 years ago the CTBF has been providing valuable practical and financial assistance to people working in the film and TV industries. They raise their funds through donations, charity events and memberships.

Collabor8te

Collabor8te aims to build filmmaking teams by giving opportunities to new talent while encouraging them to learn from more experienced professionals. Collabor8te hope to nurture homegrown talent and help them to establish themselves internationally.

IdeasTap

IdeasTap is a charitable organisation established to help young, creative people at the start of their careers. The organisation offers a variety of free resources for young people including showcasing opportunities, workshops, funding, mentoring and advice. IdeasTap also manages an online arts magazine, IdeasMag, which offers advice through interviews and features.

iFeatures

A feature development and production programme supported by Creative England which supports the development of 16 projects and the production of three films on budgets of £350,000. Based originally in Bristol, the initiative which began life in 2009 is now widening its net to a search for stories that reflect England for iFeatures2.

Microwave

An initiative of Film London and the BBC Microwave challenges filmmakers to shoot a feature film for no more than £100,000 with cash and in-kind support. It is open to film-makers working in documentary, fiction, animation and to artists working with the moving image, and has resulted in some extraordinarily well received films from Shifty to Ill Manors.

Scottish Doc Institute

SDI is an internationally recognised documentary research centre at Edinburgh College of Art specialised in documentary training, production and distribution. Its aim is to stimulate and inspire the documentary scene in Scotland and beyond through focus on creative excellence and clear international outlook, in order to develop a slate of feature documentaries with some of SDI's Bridging the Gap alumni, and enable ambitious co-productions such as "The New Ten Commandments", "Future My Love" (forthcoming) and "Breathing" (in post-production).

Wellcome Trust

The Wellcome Trust is a charitable foundation whose aim is to improve the health of humans and animals. For many years the Trust has been encouraging the collaboration between scientists and artists to help generate understanding and debate around key issues affecting science and society. This is achieved through a variety of awards and initiatives open to all art forms.

natpe.budapest
CONTENT FIRST
SOFITEL CHAIN BRIDGE HOTEL • HUNGARY

Delivering the world's
best content to the
dynamic CEE region

24-27 JUNE 2013 MARKET & SCREENINGS



450+

Content Buyers
more than 65%
of whom never
or seldom attend
other major
markets



1000+

Participants
representing 700
international
companies



250+

Suppliers
of movies, TV series,
dramas, telenovelas,
TV formats and



**4 great
days!**

New schedule
of screening days
and market days to
maximize business
opportunities
and networking

register now
natpebudapest.com



The Blarneys

Created by Jeffrey Okelly

THE LITTLE PEOPLE OF BLARNEY LAND FROLIC & ROMP THROUGH FANTASTICAL & FUNNY ADVENTURES THAT WILL TICKLE YOUR FUNNYBONE... AND MAKE YOU LOOK MORE CAREFULLY WHERE YOU TREAD

52 episode animated series
FEATURE FILM
MUSICAL
THEME PARK
MERCHANDISING
ON & OFF LINE ENTERTAINMENT

Poppower Inc.
sebastianokelly@gmail.com
jeffrey@blarneyland.com
+44 (0) 7583 783962
+44 (0) 1202 981067



Creative England

Creative England works in partnership with the British Film Commission to support film and television productions shooting outside London, and to promote England as a place to film. England offers some of the very best filming locations, crew, facilities and studios in the world. Creative England can help your production to find and access them, and can liaise with local authorities on your behalf to ensure your shoot goes smoothly.

Creative England have been working to develop a new and exciting library of locations, crew, facilities and production companies in the English regions. This is a fully searchable, comprehensive listing of filming locations, crew, facilities and production companies working throughout all grades and departments within the industry outside London.

They have now launched the new service and are dealing with enquiries from production companies on a daily basis.

Contact
production@creativeengland.co.uk
Tel:- +44 (0)208 324 2311



Northern Ireland Screen

Northern Ireland Screen is the government-backed lead agency in Northern Ireland for the film, television and digital content industry.

Its mission, to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland, Northern Ireland Screen provides focused intervention in 8 key areas:

- (1) FILMING IN NORTHERN IRELAND
- (2) INVESTMENT AND FUNDING
- (3) BUSINESS AND SKILLS
- (4) IRISH LANGUAGE BROADCAST FUND
- (5) ULSTER-SCOTS BROADCAST FUND
- (6) EDUCATION
- (7) ARCHIVE AND EXHIBITION
- (8) MARKETING AND INFORMATION

Northern Ireland Screen is funded by Invest Northern Ireland (Invest NI) and part financed by the European Regional Development Fund under the European Sustainable Competitiveness Programme for Northern Ireland; the Department of Culture, Arts and Leisure (DCAL); it is delegated by the Arts Council of NI (ACNI) to administer Lottery funding for film in Northern Ireland.

For further information.
Tel:- +44 (0)208 324 2311

**\$50
1 year**



Subscribe to Movie Money

Subscribe to the online edition of Movie Money Magazine for one year for \$50 or \$65 for the printed edition for one year visit - www.moviemoneymag.com

