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Contract'n  
Entertainm'nt

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Disclaimer:

July 23, 2009

Dear Reader,

Thank you for your interest in this project! Production has been very demanding, and there is not enough time to update this business plan as quickly as this project is escalating. This document still stands as an initial plan for how we will achieve a big-budget look under strict budgetary constraints. It also lists comparable successful films and other important information about the film.

This plan is progressing on schedule, but certain aspects have been modified as the production becomes realized.

One angle of this document is the quest to own a RED One camera. You should note that we have already purchased the camera. Additional fundraising will be put towards production costs aside from equipment. This plan also does not address the extensive crew base and community involvement that is allowing our film to come together. Please browse the website for more information about the film.

I am available by phone (205-862-2559) and by e-mail (Kenton@KentonBartlett.com) anytime. Please contact me to discuss questions you have about the project and where it stands right now.

Sincerest thanks,



Kenton Bartlett

# Business Plan: Working Title: “Missing Pieces”

Purpose: Inform potential financial underwriters

Date: March 16, 2009

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Filmmaker  
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## Introduction/Overview

This document outlines all aspects of a proposed feature film project and is intended to be read by parties interested in donating, loaning, or investing funds in the production.

The objective of the project is to create the highest quality feature film possible under the assumption that the premise will resonate with broad audiences (young adult and above). Upon completion, the filmmaker will seek a distributor to purchase the film. However, this filmmaker is aware that a sale might not take place and has adapted this business plan accordingly.

The film will be shot by a qualified first-time feature film director with minimal funding and minimal crew. The scope of the production will be large due to the exterior locations used in filming (vast, desolate locations throughout the United States).

The film can be summarized as follows: A man confronts his shortcomings as a human through kidnapping two individuals and putting them through an exciting and unusual journey of self discovery.

This document discusses the filmmaker, premise of the film, business model, investment options, budget, timeline, production model, distribution approach, comparable successes, and other issues pertaining to the project.

## Status of Filmmaker/Past Qualifications

The filmmaker will graduate in May 2009 with a degree in both Film & Media Arts and Business Administration: The Business of Film from American University in Washington, D.C.

The filmmaker spent 800 hours and 10 months to create a short film entitled, *Student Short Film*, which can be viewed online. The film is 21 minutes long and contains seven “mini” short films involving 14 actors. The filmmaker also created four promotional trailers, three websites (including an “official site”), a theatrical poster, and a tangible DVD with professional packaging. All materials can be viewed at [www.kentonbartlett.com](http://www.kentonbartlett.com).

The *Student Short Film* was designed for the filmmaker to gain all necessary skills and knowledge pertaining to all aspects of the craft. This project was submitted to several film festivals and is awaiting notification.

The filmmaker’s other film projects, photography, and digital images can be viewed on the website.

Conceptually, the work displayed on the site speaks for itself in terms of determination to create quality work. The factors that limited *Student Short Film* will be eliminated for *Missing Pieces*, but the filmmaker’s creativity and drive for storytelling will be carried forward to this project. To see other activities undertaken by the filmmaker outside of film projects, review his resumé at the end of this document.

## Filmmaker Biography

Kenton Bartlett was born and raised in Birmingham, Alabama. His interest in movies took off in high school when he started watching every movie he could get his hands on. From his 16<sup>th</sup> birthday until he graduated from high school, he worked nearly full time as a supervisor at a local movie theater. He enrolled at American University in Washington, D.C. and pursued his interests as a double major in both film and business. To get the most out of his free time at the university, he adopted several large personal projects to supplement his education in the film and media arts. During his time there, he created several short films including a 21-minute short film with extensive promotional trailers and other materials, a motion graphics advertisement for the Film Society of Lincoln Center, wrote a feature-length film script, won a national animation contest, and honed his interests in photography, digital imagery, and web design. He began work in March 2008 on a feature film to be created following his graduation from American University in May 2009.

## The Proposed Film, One Page Summary

*Working Title: "Missing Pieces"*  
By Kenton Bartlett

What if last night you went to sleep in your own bed and tomorrow you woke up in the middle of nowhere?

Unsuspecting victims, Maggie and Daylen wake up every day in new and desolate locations with a different task to complete. The tasks range from blowing up a car in the desert to climbing a snow-covered mountain. After they finish each assignment they are knocked out and taken to a new location.

The couple must figure out how to get through each task, how to deal with the deserted locations, why they were kidnapped, who took them, how to satisfy or defeat their kidnapper, how the two could be related, and how to get home. All the while they come to terms with their internal issues and become closer as individuals.

As the unusual story takes place, the backstories of Maggie, Daylen, and David the kidnapper unfold as a multi-part narrative that culminates in the abducting of the couple.

Maggie is a struggling young adult who begins to realize the repercussions of her relentless independence. After being fired from one of her two jobs, she deals with her newfound free time, money troubles, social disconnect, and her past.

Daylen is a recent college graduate who's trying to stand on his own two feet. He's working at a "temporary" job he hates as a toll booth attendant while he struggles to maintain a relationship with his father, connect with his younger brother, and succeed as an adult.

David is an instantly likeable yet flawed deliveryman. A head trauma several years before left him with a curious condition that would make you question his misguided actions. What is it about his condition and life situation that pushes him to kidnap the two and put them through this series of bizarre, thrilling, and poignant tasks?

## What Makes This Film Special and Possible?

Many independent films fail due to a combination of the following factors: low-quality “look”, simple sets, bad lighting, slow-paced plots, pretentious subject matter, and lack of marketability. This film understands those shortcomings and has adapted this project to overcome them.

The largest aspect of the budget for this film is the equipment. The visual quality of a movie is the first aspect of the film that people notice, whether or not one is aware of it. To make a “film” look like a “film” instead of a home video, there are two viable options. One can shoot on 35mm film stock, or use a relatively new digital camera called the Red Camera.

Purchasing and using the Red Camera rather than a) renting the Red Camera, b) purchasing a 35mm film camera, or c) renting a 35mm film camera is the most economical decision for the project for a number of reasons that have all been explored.

Although the footage recorded on a Red Camera is high-definition digital imagery, it is not “video,” and the look is indistinguishable from film. Recent big-budget movies that have used this camera are *Jumper* (2008) (starring Samuel L. Jackson), *Wanted* (2008) (starring Angelina Jolie and Morgan Freeman), *Knowing* (2009) (starring Nicholas Cage) and *The International* (2009) (starring Clive Owen and Naomi Watts).

This film will not have any constructed sets, but it will utilize a variety of interior locations to keep the story visually interesting. Additionally, to give the film a high-budget look, beautiful, vast, desolate locations around the U.S. will serve as a character and a marketing tool for the film.

Because there are four plots occurring simultaneously, slow pacing will not be a problem. Many action scenes staggered throughout the film will give both narrative and visual interest to the story.



Because this production cannot afford high-quality lighting, the production will rely on mostly natural light. The use of the low budget lights that so many independent films use will be avoided.

This story, while including poignant and moving scenes, will be balanced with the action-filled kidnapping plot and relatable plots of three individuals in the workplace and their home lives. The kidnapping aspect of the film, action scenes, romantic elements, and expansive locations give the film the marketing elements necessary to find its audience and hopefully sell the picture.

## Why Help This Filmmaker?

This filmmaker hates to “sell” himself but will answer this question numerically.

1. You want to support someone who is following his dreams and isn't letting reality get in the way like it does for so many people.
2. You have seen this filmmaker's *Student Short Film*, realized that he did that without a budget or crew while keeping up with school, and wondered what he could do with money, a crew, and no time constraints.
3. You (like all of us) live for good movies and powerful movie moments.
4. You want to donate or invest your money and see a tangible product as a result.
5. You believe in a filmmaker's talent and want to give both him and the crew a chance.
6. You recognize that this filmmaker is not the “producer type” with an inflated ego and empty promises, and you see that this filmmaker is completely straightforward from the get-go (see: “Funding and Co-Financing the Picture”).
7. You want to support moviemaking and you recognize that movies would not exist without donors and investors like yourself.
8. You are interested in the story and want to see it reach fruition.
9. You want to be the reason that a single film (and hopefully the following films by the filmmaker) exists.
10. You know that this filmmaker takes extreme pride and dedication in his work and will work endlessly until a feature film that satisfies his high standards is created.

## Management and Organization

Due to the relatively small size of the production, all finances will be handled in the private sector without the establishment of a sole proprietorship, partnership, or corporation.

## Screenplay Rights

The feature film screenplay is complete (even though it will be revised constantly until the moment the camera rolls) and available to read (e-mail to obtain a digital copy). Prior to production it will be registered with the Writer's Guild of America to secure intellectual property rights. A qualified and motivated pro-bono legal consultant is currently working on the project to further aid in legal matters.

## Comparable Successes/ Box Office Performance

1. *Blair Witch Project* (1999) was made for \$35,000 by a small group of film students. It made \$250 million world wide.
2. *Open Water* (2004) was made by a husband and wife directing team and two lead actors for approximately \$130,000. It was sold for \$2.5 million, and grossed \$54.7 million worldwide.
3. *El Mariachi* (1993) was made by a first-time director for \$7,000 and grossed \$2 million. The film launched filmmaker Robert Rodriguez's career. He has since made 10 films that have grossed \$600 million.
4. *Once* (2007) was made for \$160,000. It received an Academy Award for Best Original Song, and the soundtrack was nominated for a Grammy. The film grossed \$20 million.
5. *The Evil Dead* (1983) was made for \$150,000. It grossed \$2.4 million. It launched the career of Sam Raimi, who has since made 11 films that have grossed over \$1.2 billion.
6. *She's Gotta Have It* (1986) was made for \$175,000 and grossed \$7.1 million. It launched filmmaker Spike Lee's career. He has since made 17 films grossing \$375 million.
7. *Pi* (1998) was made for approximately \$60,000. It grossed \$3.2 million. The filmmaker was able to repay investors with a 50% return on investments. This critically acclaimed film launched director, Darren Aronofsky's career.
8. *Clerks* (1994) was made for approximately \$53,800. It made \$3.5 million. The film launched filmmaker Kevin Smith's career. He has since made seven films grossing \$127 million.
9. *Primer* (2004) was made for \$7,000. It was purchased at Sundance for an undisclosed amount and grossed \$424,000.
10. *George Washington* (2000) was made for \$40,000. It received critical acclaim and grossed \$245,000. It launched the career of filmmaker David Gordon Green, who has since directed four films that have grossed \$89 million.

\*Note: Box office revenue does not take into account ancillary revenues and DVD sales.

## Distribution Approach

Upon completing the film, the distribution strategy will have two simultaneous approaches.

Promotional materials and theatrical trailers will be prepared by the filmmaker. The filmmaker will arrange for studio heads to view the promotional trailer and materials in hopes that they will purchase the film. In this case, the film's professional post-production, materials, and film festival expenses will be paid.

While arranging and waiting for studio heads to view the promotional trailers and to decide whether to purchase the film, the filmmaker will submit the motion picture to film festivals. Screenings at film festivals generate excitement about movies, and distributors purchase movies based on that excitement and the quality of the film.

## Production/ Timeline

Funds need to be secured as soon as possible to purchase equipment, services, and miscellaneous commodities. Work on the project began in March 2008. Filming will take place in the fall of 2009 from September to November. The film is projected to be in theaters in 2012 if it secures distribution.

During the summer of 2009, three to four months will be allocated to learn equipment, location scout (nationally), shoot B-roll (footage that does not require actors), plan logistics, cast actors (national casting), finalize crew arrangements, purchase supplies, and rehearse.

Rehearsal will take place during the two weeks prior to production. Production will last eight weeks. Interior scenes will be filmed in Birmingham, Alabama due to the filmmaker's network of friends and family who would be willing to help. Exterior kidnapping scenes will be filmed across the United States.

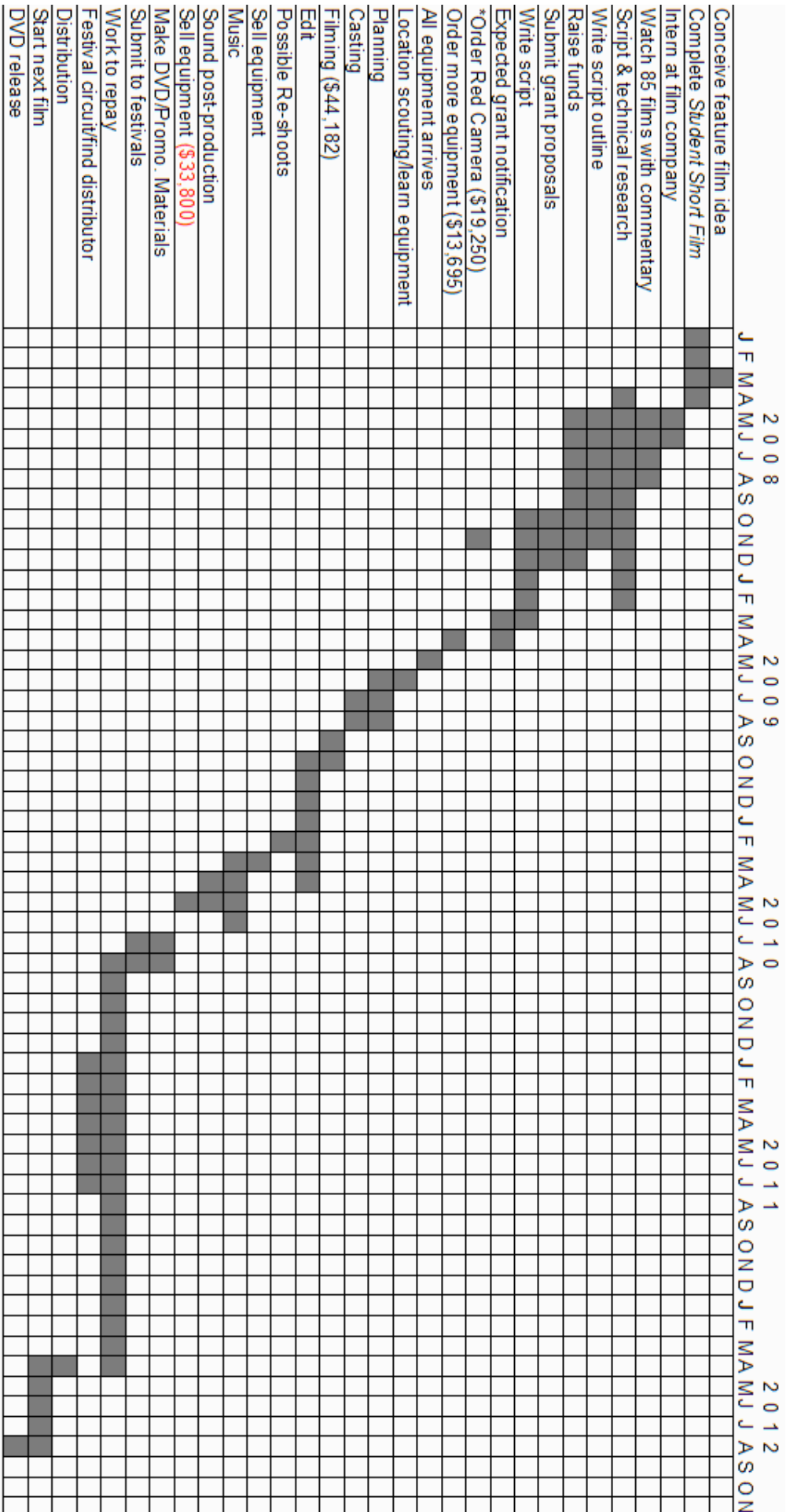
The bulk of time required for production will be finding exotic desolate locations, waiting for proper lighting, and travel time.

Post-production will take place for approximately one year after filming is complete. The post-production will involve editing, finalizing sound, creating music (a composer will be enlisted), and other technical aspects of finishing a feature film.

When the film is complete, the team will create promotional materials and present them to studio heads while simultaneously submitting the movie to film festivals.

If the film is purchased by a distributor, the filmmaker will repay loans and other debts and begin a new project. If the film is not purchased, the filmmaker will seek employment as necessary to repay loans and debts before starting on a new project.

# Timeline



\*All financing must be secured for project to proceed

To view timeline, go to View > Rotate View > Rotate Counter-clockwise

## Budget/ Use of Proceeds

Camera Equipment	\$28,150.00
Miscellaneous Equipment	\$13,750.00
Human Resources/Travel	\$13,000.00
Other Expenses	\$17,402.00
Computer Equipment	\$4,715.00
Salaries	\$0.00
<b>Total</b>	<b>\$77,017.0</b>

### **Camera Equipment \$28,150.00**

This estimate is based on current prices on the Red® store page online. Purchasing a professional high-definition Red Camera® will lend itself to creating an aesthetically pleasing film-look. The affordable price of the camera is one of the few reasons creating this film is possible. Purchasing rather than renting the camera will prove to be less expensive in the long run and will also allow for a more time-conducive approach to filming. This category also includes Red Camera® accessories and film lenses.

### **Miscellaneous Equipment \$13,750.00**

Estimates derived from prices of new and used equipment online. Other non-camera equipment is necessary to execute filmmaking tasks. Equipment in this category includes microphones and other sound equipment, lighting equipment, a professional tripod, and gear needed for smooth camera movement.

### **Human Resources/ Travel \$13,000.00**

Figures derived from current air fare, current gas prices, and estimated gas needed to circumnavigate the U.S. As this budget cannot afford to build sets, an alternate solution to creating a high-quality film is to use locations as a character in the movie. Accordingly, a large portion of the budget must be used for gasoline, lodging, food, plane tickets, and other miscellaneous supplies.



**Other Expenses \$17,402.00**

This amount is to be set aside for unquantifiable expenses. Such costs include taxation (10% of subtotal), production or camera insurance, equipment shipping expenses, and unforeseen costs such as car repair.

**Computer Equipment \$4,715.00**

Estimates derived from various internet retailers. These expenses include hard drives and other hardware necessary to store the digital video files.

**Salaries \$0.00**

To make the budget as low as possible, no monetary salaries will be included in the budget. Many highly-motivated individuals who wish to succeed in the movie industry would be motivated to work free of charge for their increased role in a large project.

**\*Note:** In the event that funds in surplus of the budgeted amount are raised, funds will be allocated appropriately to production or post-production expenses. This budget is a sufficient yet minimal model for this feature film. A more detailed budget is available upon request.

## Funding and Co-financing the Picture

This production will seek funds through a variety of means. The production currently seeks donations, investments, and grants from any and all interested parties. Additionally, the filmmaker is willing to commit the majority of his life savings to the project to ensure its financing.

Ideally, upon completion, the film will be sold to a distributor. However, due to the oversaturated film market and current economic climate, this is not a dependable source of revenue.

Accordingly, other means of recouping costs must be anticipated. The decision to purchase rather than rent equipment is economical on four counts: 1) Unlimited time to learn to use equipment, 2) Unlimited days to film, 3) Re-shoot considerations, 4) Resale considerations. The current estimate of equipment costs (based on current prices) is \$41,900. However, resale of this equipment (based on current used equipment prices) is \$33,800. The resale will not occur until at least seven months after production to afford the ability to re-shoot material if needed. The funds raised from resale will be used to pay back loans incurred for the production.

The resale of equipment is also not a completely dependable option in the event of equipment breakage, decreased demand for film equipment, or a variety of other reasons. Therefore, upon completion of the film, the filmmaker is committed to repaying all debts by seeking employment as necessary to do so. The decision to film first and pay off loans after rather than before production is due to the possibility of losing momentum, getting “burned out,” losing sight of the story, and losing motivation.

Post-production financing must be determined and procured when the film is complete. Many circumstances and scenarios can alter the budget for post production and festival expenses. That amount cannot be planned at the present. One such scenario is that a distributor would purchase the film and pay for professional post-production services and arrange for travel and materials expenses for the film.

## Investment Options

Investment options are open to all interested parties. *Any* amount is greatly appreciated. Funds will be accepted via credit/debit card, check, or cash (see [www.kentonbartlett.com](http://www.kentonbartlett.com)).

### **Donation**

Interested parties may donate funds to the project. Donations will not be tax-deductible. All options to make contributions tax-deductible have been exploited.

### **Loan**

Loans for the project are no longer being accepted due to a private financial arrangement with an external party.

### **Investment**

Interested parties may choose to invest in the project. Investors will receive returns only if the film is purchased by a distributor. Returns will be calculated as follows: 50% of the purchase price of the film will be allocated to investors. The 50% will be proportionally distributed according to the amount invested and the total price of the film.

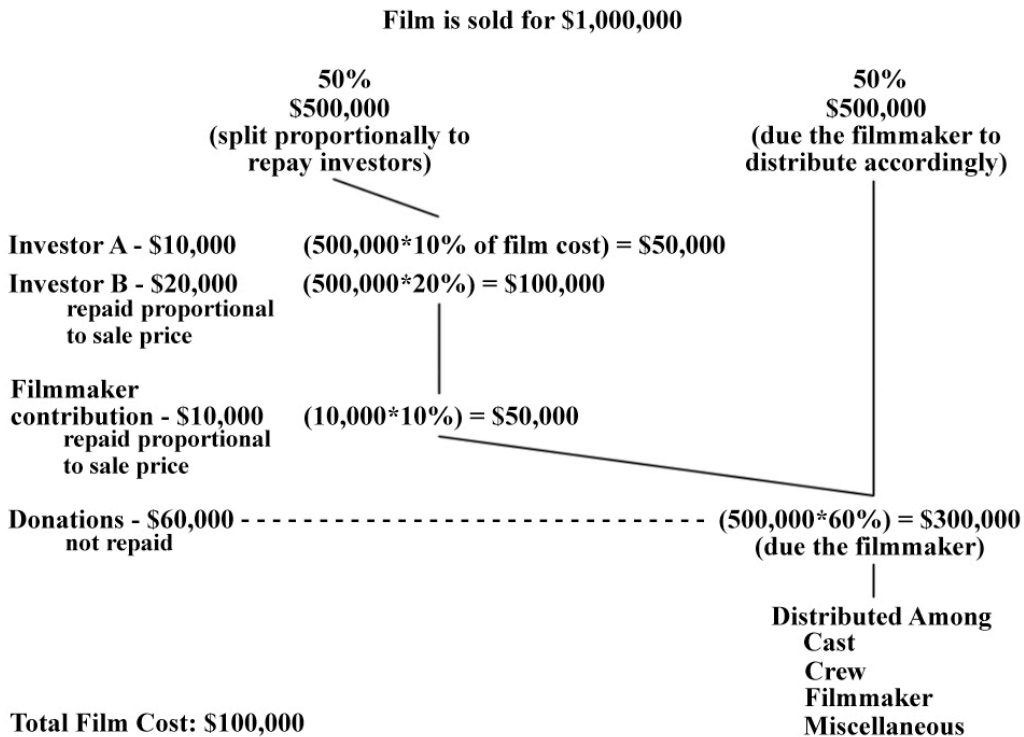
For example, if a party invests \$10,000, the final cost of the film is \$100,000, and the film is purchased for \$1.0 million, the investor will receive \$50,000. The remaining 50% of the purchase price will be due the filmmaker and distributed to cast and crew according to time investment on the production. A film sale breakdown diagram is displayed on the following page.

In the event that the film is not distributed and generates no profits, the investor will not receive any monetary compensation.

### **Product Placement**

Companies can feature their logo and/or products in the film in return for funding the movie (wholly or partially). The firm can also feature its name/logo in the credits. The massive potential exposure and limited cost make this a keen opportunity for advertising and supporting the arts. The firm will not receive monetary compensation if the movie fails to secure theatrical distribution, and the company will not receive a portion of the film's profits. Please contact the filmmaker to arrange.

**Film Sale Breakdown - Hypothetical Scenario  
Using this Film's Model**



\*Note: While all financing is invaluablely appreciated, creative control will remain wholly with the filmmaker. The filmmaker will retain full ownership of the film during production, upon completion, and until an arrangement is made with a distributor (in which case the filmmaker reserves the right to relinquish some ownership under terms of sale). Funds will be collected under the condition that a high-quality feature film will be made. In the event that a feature film is not made, any monetary compensation will be assessed fairly and ethically at that time. Any possible dispute will be resolved through arbitration and preferably outside the court of law.

## Film Credits

All individuals who choose to donate, or invest will be listed in the credits of the film (\$15 minimum). The size and duration of each name on screen will depend on the number of contributors and arrangements with the distributor. The emphasis in the credits will correspond to the amount contributed. The title brackets are as follows:

Executive Producer: \$10,000 and up

Benefactor: \$5,000 - \$9,999

Friend: \$1,000 - \$4,999

Sponsor: \$100 - \$999

Patron: \$15 - 99

# Exhibits

## Articles

<http://www.guardian.co.uk/culture/2001/sep/25/artsfeatures1>

## Videos

<http://www.red.com/interviews>

## Films

*Days of Heaven* (1979) – visual aesthetic goal – beautiful natural lighting, expansive locations

*Magnolia* (1999), *The Hours* (2002), *Crash* (2004) – plot structure – multiple stories told simultaneously to converge in a meaningful way in the end

*Saw* (2004) – characters wake up in disorienting situations with tasks to complete (the film at hand is not graphic or violent)

*All the Real Girls* (2003) – realistic man/woman interactions, romantic situations, and natural language

# Kenton Woodard Bartlett

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## EDUCATION

**American University** Washington, D.C.  
*B.S. in Business: Major, The Business of Film* May/ 2009  
*B.A. in Communications: Major, Film & Media Arts* May/ 2009  
Honors: Consecutive Dean's List: Communications & Business (all semesters)  
Current GPA: 3.80

**Vestavia Hills High School** Vestavia Hills, AL  
Advanced Academic Diploma  
GPA: 4.15/ 4.0

## EXPERIENCE

**Contraction Entertainment** Birmingham, AL May/ 2007 - Present  
-Founder and President of motion picture production company.

**The Ant Farm** Los Angeles, CA May/ 2008 - June/ 2008  
-Full-time internship with feature film marketing company.  
-Responsible for managing music library, collaborating with editors and music supervisors.

**Diamond Studios** Hoover, AL May/ 2007 - June/ 2007  
-Full-time internship with media production company.  
-Experience with video production, editing, graphics, and web design.

**AmWord Magazine** Washington, D.C. Mar/ 2007 - Dec/ 2007  
-Secured financing for and promoted the magazine.

**Rave Motion Pictures** (theater chain), Hoover, AL Apr/ 2004 - Aug/ 2006  
-Supervised a staff of 40 (20 employees at any given time).  
-Responsible for theatrical marketing, customer per capita, customer service, concession stand cleanliness, staff efficiency, and employee evaluations.  
-3,972 hours worked.

**Vedette** (school newspaper) Vestavia Hills, AL Aug/ 2004 - May/ 2006  
-Served as Entertainment Editor and movie critic for two years.

**Future Business Leaders of America** Vestavia Hills, AL Aug/ 2004 - May/ 2005  
-Led club to competition in Tuscaloosa, AL.

**American Cancer Society** Vestavia Hills, AL Apr/ 2003 - Apr/ 2006  
-Led team of 10 to raise at least \$1,000 each year.

**Boy Scouts of America** Homewood, AL May/ 1998 - May/ 2006  
-Eagle Scout  
-Served one year as Senior Patrol Leader and one year as Quartermaster.

## RELEVANT AWARDS

-Featured as a 'School of Business Success Story' on feature film production (2009)  
-Photography published in campus literary magazine (2008)  
-"Afternoon Juncture" short film shown in film festival in Birmingham, AL (2007)  
-National scholarship winner of Alloy Education's video podcast competition (2007)  
-Residence Hall T-shirt design winner (2007)  
-National Society of Collegiate Scholars (2007-)  
-Alpha Lambda Delta Honor Society (2007-)  
-Dean's Scholarship at American University (2006-)  
-*Birmingham News*' Scholar of the Week (Jan 2006)  
-Journalist & Business Student of the Year (2005-2006)  
-Journalist of the Month (Nov 2004, Nov 2005)  
-National & Spanish Honor Societies (2005-2006)

## SKILLS

**Computer:**  
-Final Cut Pro, Adobe Photoshop CS2, Adobe InDesign, Adobe After Effects, DVD Studio Pro, Soundtrack Pro, Fireworks, Dreamweaver, Microsoft Office, & quick to learn new programs.

## ACTIVITIES and INTERESTS

-Created film & promotional materials simulating theatrical release \*see website\* (2007 -2008)  
-Carino's Italian Grill full-time server (2007)  
-American Marketing Association (2006-)  
-Creator of 10 short films (2006-)  
-Key Club (2002-2006)  
-Started and ran local pet-sitting service for eight years (1998-2006)

## OTHER AWARDS

-Top magazine salesman (Key Club 2003)  
-Top overall and pickle salesman at Rave Motion Pictures Patton Creek 15 (2004-2006)