

2021

EZED WILLIAMS

CONOR J JAMES

JOBE WOLF
PRESENT

RUNNIN DA MILES

www.rdmovies.com

LOGLINE

A young gang member trying to go straight is forced back into a life of crime and needs to participate in a risky heist to bail out his naive younger brother, who is in trouble with a notorious drug dealer.

INTRODUCTION

Ezed Williams (writer) and Jobe Wolf (producer) under Focus Frame Productions LTD. are seeking an investment to produce *Runnin Da Miles* feature film. A (1.5 million/£1,500,000) Crime/Drama titled: *Runnin Da Miles*.

Focus Frame Productions LTD. is an independent production company based in Camden Town, London, United Kingdom. As a new company Focus Frame Productions LTD. can offer a range of tax breaks and incentives for film investment.

The production of this film will entirely be shot in London to take full advantage of great tax benefits and incentives that are available whilst adding to the films art, appearance, character milieu and production value. These tax benefits are further explained under 'incentives'.

We are striving for a nationwide theatrical release, reaching multiple territory distribution deals. We aim to settle on selling distribution rights to Video-On-Demand services such as Amazon prime, Netflix and Hulu; if the deal is right for the production and you, the investor.

We have taken steps to protect any investments, reducing risk, by utilising tax breaks, rebates and incentives.

This is a crime drama that is thinkable and poetic. It's an original, gripping, heartfelt film that dramatically looks to depict street-life through artistic flair and reality in a way that has never been done before. It's a new, updated and refreshing modern aesthetic.

DIRECTOR'S STATEMENT - CONOR J JAMES



My key ambition for this project is to create a moving and thought provoking film, which explores complex and nuanced emotions and decisions.

At the forefront of this is Kingsy, a mid 20s black man. He is adamant about piecing his life together and finding a way out of the suffocating environment he is in. The only way out, however, is to embrace a life of crime - the life he wants to reject.

The project draws inspiration in its subject matter and visual language from films like *Kidulthood* (2006), *Blue Story* (2019), *Boyz n the Hood* (1991) and *Moonlight* (2016). This film presents two viewpoints; the elders, who want to leave a life of crime behind but are trapped in its lifestyle and the youth, who are charging into following choices the elders had taken before them.

The characters and situations act as mirrors, giving the project parallels that allow the audience to not only understand the decisions that have led



to the elders character choices, but also allow foresight for the audience to know what the youth have at stake if different actions are not made.

VISUALS

With the visual landscape of the film, we want to be true to the character's milieu; council flats, markets, back alleys, yes! We have no interest in leaning towards stereotypes and wish to embrace the changing world that is happening around us.

The landscape is changing and becoming more and more gentrified. Modern houses sprouting up around 'rough' neighbourhoods, adding to the claustrophobia that our characters would feel. Forests and parks that juxtapose the pavement also add to the dynamic reality we want to showcase.

We intend to portray the beauty that our characters are chasing. As for the colour pallet, we have no intention of using cold blues and greys that are often used in London 'crime drama'. Instead, we will be utilising warmer 'sun kissed' tones, giving the world a more dreamlike, summer feel. These will be juxtaposed with twilight, purple hues that will be used for the night



shots, creating deeper narrative cues, allowing us to tell a vibrantly dark story.

SOUND

The sound design for the film will be designed to deliver a longing soundscape. It will utilise a variety of different sounds that blend together to express the varied cultures that reside in these London communities. Music is a key part of one of the story plot lines and even though we want to embrace Rap and Hip-Hop tracks into these scenes, for the most part,

we feel that the film deserves an orchestral score. Along with the visuals, we envisage the sound design to articulate intricate layers of the story and represent how a character, scene or moment feels without a word being said.

TONE & RHYTHM

The story of the film unfolds in a linear structure following the main character's (Kingsy) progression.

The view point in the story jumps from Kingsy to his younger brother Reece as we explore the arcs of not only the elders (Kingsy) but the youth (Reece) too. The pace of the film is a slow burner which gradually rises to the climatic end.



The poignant tone of the film matches this slow rhythm as the mood shifts to growing tensions, as characters balance consequences when making life changing decisions.

ASPECT RATIO

The desired aspect ratio is 2.39:1, which will be achieved through the use of anamorphic lenses. The reason for this choice is to create an immersive yet claustrophobic experience, highlighting the gentrification in the character's milieu. The wide frame represents the breadth of the world whilst the anamorphic lens creates a soft, unclear vignette, stamping on the character's feeling of solitude and seclusion from society. This leaves our characters adrift in the space, unable to fill it alone. For the most part, the film will be shot on wide angle, prime lenses at 14mm - 35mm.

POST PRODUCTION

For the post production of the film, our focus is to continue to develop the atmosphere by using a variety of filmmaking techniques, such as match cuts. These will allow the film to progress in a more seamless and elegant manner.

The characters in this film are dealing with their own decisions and story threads. We want to guide the audience, building them across the two main storylines creating a simultaneous narrative.

A story like this needs to be allowed time, as rushing through moments and scenes can ruin the impact-fulness of the overall message. The film will have a balance between scenes that hold shots and build upon the emotion of the scene, juxtaposed with scenes that cut back and forth like the heist scene. This will allow the film and the different events to each have their own distinctive expressions.



TOP SHEET BUDGET

We have attached our Top Sheet preliminary budget of 1.5 million (rounded up) to indicate where the money will be spent in production. Our budget may fluctuate depending on which talent we cast and how pre-

production develops. Overall, the 1.5 million marker is our target in order to insure the best output in production and marketing for this feature.

BUDGET TOPSHEET				
Production Co.	Focus Frame Productions		Producers	Jobe Wolf
Project Title	Runnin Da Miles		Union/Non	Union
Budget Date	28/03/2021		Prepared by	Focus Frame Productions
Shoot Days	23/08/2021-8/10/2021		Locations	London, United Kingdom
ABOVE THE LINE				
10-00	Development Costs	1		£9,780.00
11-00	Story & Rights	1		£26,864.00
12-00	Producer Unit	1		£146,400.00
13-00	Director & Staff	1		£53,400.00
14-00	Cast	1		£246,650.00
15-00	Travel & Living	1		£91,000.00
Total Above the Line				£574,094.00
PRODUCTION EXPENSES				
20-00	Production Staff	2		£108,780.00
21-00	Set Design	2		£24,000.00
22-00	Set Construction	2		£0.00
23-00	Set Pre-rig & Strike	2		£0.00
24-00	Set Operations	2		£0.00
25-00	Set Dressing	2		£69,200.00
27-00	Property	2		£31,200.00
28-00	Wardrobe	2		£46,600.00
29-00	Electric	2		£19,200.00
30-00	Camera	2		£97,160.00
31-00	Production Sound	2		£9,000.00
32-00	Make-up & Hair	2		£56,000.00
33-00	Transportation	2		£15,440.00
34-00	Locations	2		£176,720.00
35-00	Picture Vehicles & Animals	2		£2,800.00
36-00	Special Effects	2		£0.00
37-00	Visual Effects - Post	2		£0.00
38-00	Film & Lab	2		£0.00
39-00	BTL Travel	2		£0.00
Total Production				£656,100.00

POST-PRODUCTION EXPENSES				
45-00	Film Editing	3		£33,240.00
46-00	Music	3		£0.00
47-00	Visual Effects	3		£10,500.00
48-00	Post Production Sound	3		£0.00
49-00	Post Production Film & Lab	3		£7,200.00
Total Post Production				£50,940.00
OTHER EXPENSES				
55-00	Publicity	4		£65,000.00
56-00	Legal & Accounting	4		£0.00
57-00	General Expense	4		£0.00
58-00	Insurance	4		£10,000.00
Total Other				£75,000.00
Bond Fee	3%			£40,684.02
Contingency	10%			£135,613.40
GRAND TOTAL				£1,532,431.42

REVENUE BREAKDOWN

PROFIT DISTRIBUTION

This is how the revenue streams are typically broken down:

1. On Theatrical release, **Exhibitors** (cinemas) take 50% off ticket sales.
2. **Distributors** (who pay for marketing & film reproduction) take the rest, then distribute the money to **Investors** and **Production Company**.
3. **Investors** receive all monies from **Distributors** (after they recoup) until they fully recoup investments.

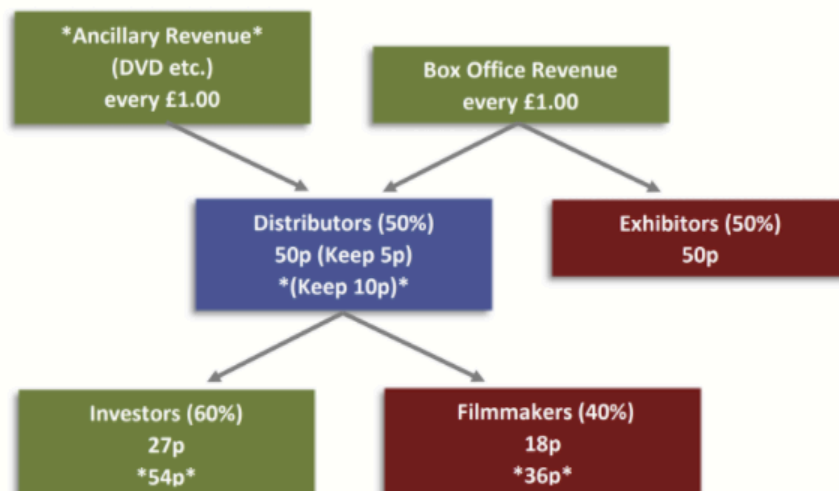
4. Once costs are fully recouped by **Distributors** they take 10-15%.
5. Once costs are fully recouped **Investors**, they take 60% (From the left over 40%).
6. **Production Company** then receives 40% (from the leftover 40%).

EQUITY

As a qualifying EIS/SEIS investment, collectively, the investors are limited to 30% equity of the company shares in return, thus limited to 30% of the film equity. This does not translate to a limitation of 30% of the film's profits.

RECOUPMENT WATERFALL

This is what we propose once all costs have been recouped by distributors and investors:



This demonstrates that the investor will receive 27% of all revenue (60% of gross profit). There is a possibility that film could be sold for distribution at a film festival for a high profit, before being released theatrically.

PROTECTING YOUR INVESTMENTS

We have devised a strategy to protect any investments in Focus Frame Productions LTD. against loss that may incur and any tax liabilities on any profits.

(SEED) ENTERPRISE INVESTMENT SCHEME

The company that you would be investing in, (Focus Frame Productions LTD.) qualifies as an SEIS & EIS company and can therefore be invested under the ‘Seed Enterprise Scheme.’ SEIS is applied to the first £150,000.

- If you invest £50,000.
- Pay the highest rate of Income Tax
- Pay 28% Capital Gains
- You keep the investment within the company for 3 years.
- If film fails and Company goes bust
(Worst Case Scenario):

(50% SEIS) & (30% EIS) investment is subtracted from income tax. (Guaranteed)

	£21,107.65
Worth:	
Loss relief at Income Tax rate (45%).	
Worth:	£13,001.56
28% of Loss Against Capital Gains Tax	
Worth:	£4,449.42

TOTAL:	£38,558.63

GAIN/ LOSS:	-£11,441.37

If a profit is made:

- There is a **Capital Gains Exemption** on profits earned on shares held for a minimum of three years.
- **Inheritance Tax Exemption** on shares held for a minimum of two years.

FILM TAX RELIEF

To qualify for FTR, the film has to qualify as a “British film”, based on a ‘cultural test’. *Runnin Da Miles* feature film passes this test, thus qualifying for FTR. The FTR goes to the production company, Focus Frame Productions LTD. and guarantees to surrender this amount to the investors as a collateral against their own investment to help protect it.

1. Is claimed 80% of the core expenditure (all costs except development, marketing & distribution).

[This amount is referred to as ‘enhanced expenditure’]

2. Enhanceable expenditure is: **£83,635.06**
3. The film can claim a payable cash rebate up to 25% of enhanceable expenditure. This amounts to: **£20,908.76**

Based on a **£50,000** investment (*subtract foreign expenditure*), the share of the FTR is worth: **£5,320.97**

To qualify for this credit the production must pass the cultural test or qualify as an official co-production. Only a local based company can claim credit.

There are two options:

1. The production passes the 'cultural test' because of the British ties to the film. However, choosing this method means that we may have to hire a local production company under a Production Service Agreement.

2. We work with a local production company under a co-production agreement. However, a loss of ownership of the films equity and profit share can occur.

Amount Invested:	£50,000
(S)EIS Relief (Income Tax Credit):	£21,107.65
(S)EIS Loss Relief (Income Tax Credit):	£13,001.56
(SEIS) CGT Relief (Capital Gains Relief):	£4,449.42
FTR (Cash Rebate):	£5,320.97
Section 481 Tax Credit (Cash):	£7,351.33
Investment at Risk:	£1,231

The above does not 100% apply to Focus Frame Productions LTD. because we are already considered a local production company and pass both 'cultural tests'.

RISK OVERVIEW

Focus Frame Productions LTD. have constructed a plan to reduce significant risk and thus protecting the investment. This is a contingency strategy in case the film does not recoup any money and is a 'worst case' scenario plan.

INVESTOR PERKS

As filmmakers, is it important our investors feel like members of the *Runnin Da Miles* family; we would like to offer our investors more than just a percentage of revenue and equity.

Here are some non-cash based incentives you will have access to if you invest;

- You will Receive an **Executive Producer** Credit for the film.
- £50,000 or more you will get a shared on screen credit.
- £80,000 or more you will get a personal on screen credit.
- You will get to **visit the set/ location** during filmmaking.
- Invitation to **wrap party/ dinner**.
- Invitation and a +1 (2 Tickets) as a **VIP to the premiere event**.

- £80,000 or more gives +3 tickets (4 Tickets).
- Opportunity to take part of the film home - you will have access to props, scripts etc.
- Signed limited edition of the film poster, blu-ray, script & pictures.

MARKETING & DISTRIBUTION

Comparables

1. Similar Production Approach
 - London based locations.
 - Has similar levels of casting.
 - Similar resources to make the film.
 - Has the same noticeable demographic.
2. Budgeting
 - Similar budget
 - Relatable costs
3. Similar Distribution Strategy |
 - Theatrical Release
 - VOD Deal
 - Digital Release
 - Shares Target Audience



Blue Story (2019). Cost: £1.3 million. Box Office: £4.7 Million

“a never-ending cycle of gang war in which there are no winners...only victims”.

1. Similar Production Approach
 - Micro-budget with high-quality production.
 - Narrative based crime drama
 - Simplistic Shooting Methods
2. Budgeting
 - Clever budgeting approach
 - Rising star actors (cost)
 - Level of quality and talent (cost)
3. Similar Distribution Strategy
 - Showcased at a number of film festivals (including BFI)
 - Limited theatrical release
 - VOD Deal



Shifty (2008). Cost: £100.000. Box Office: £244.579

“Shifty, a young crack cocaine dealer in London, sees his life quickly spiral out of control when his best friend returns home”.

1. Similar Production Approach
 - British rap artist to star in film
 - Use ‘British’ rap artist for film soundtrack
2. Shares Target Audience
 - Males [16-30s]
 - Female [16-30s]
 - Couples [16-30s]
3. Similar Distribution Strategy
 - Limited theatrical release
 - Soundtrack distribution key to film release



III Manors (2012). Cost: £100,000. Box Office: £453,570

“Small-time drug dealer Aaron is dragged deeper into the criminal underbelly of a London estate”.

Low budget, urban British films usually make a great return due to the narrative interest and demographic of these films. British urban dramas are in need of an update to remain truthful to the social-economical narrative. Until recently with Netflix's *Top Boy* series, British urban dramas have been under-funded, yet remain extremely popular. The recent success of *Top Boy* and *Blue Story* (Rapman) show that there is a clear current market yearning for diversity, representation and refreshed narratives.

AUDIENCE

Films like *Blue Story* (2019), *Top Boy* (2020) and *Moonlight* (2018) have all proven to be exceedingly successful on their distribution platforms. Crime dramas are amongst the most popular genres for cinema goers. Furthermore, black stories and experiences are currently trending and growing in popularity within the western market.

Recent political movements such as Black Lives Matter have more distributors and exhibitors that need more diversity and multiethnic narratives, along with the growing and highly demanding audience. Below is a mix of more comparable films from the UK and US market that fit

Kidulthood (2006, UK) Budget: £600,000 Box Office: £1,500,000

Harry Brown (2009, UK) Budget: £7,300,000 Box Office: £10,300,000

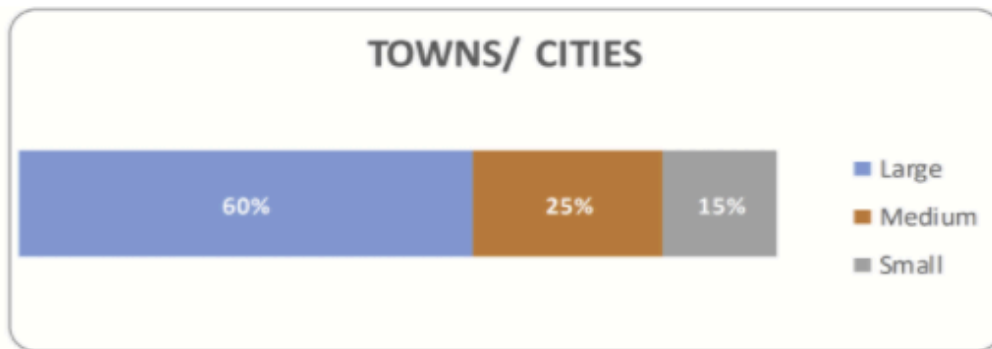
The Intent 2 (2018, UK) Budget: £92,122.42 Box Office: £410,558.80

Moonlight (2016, USA) Budget: £1,500,000 Box Office: £65,300,000

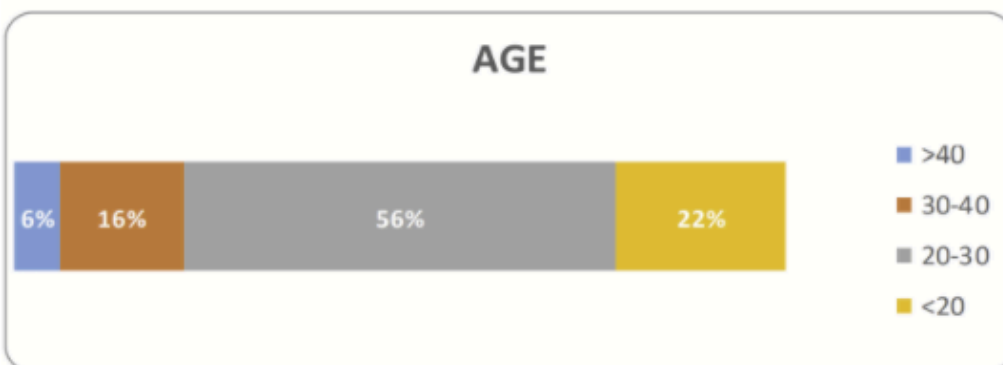
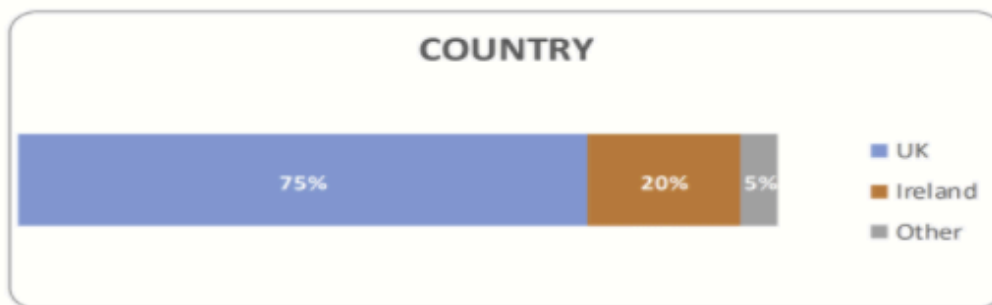
Get Out (2017, USA) Budget: £1,500,000 Box Office: £65,300,000

either our genre or target audience/ demographic:

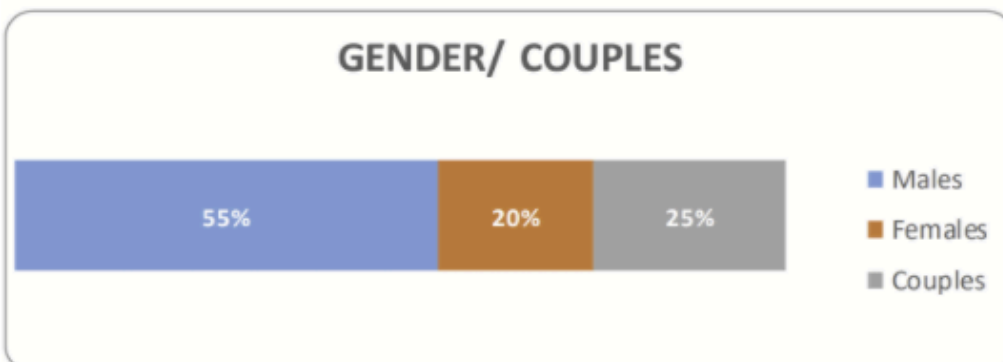
DEMOGRAPHICS

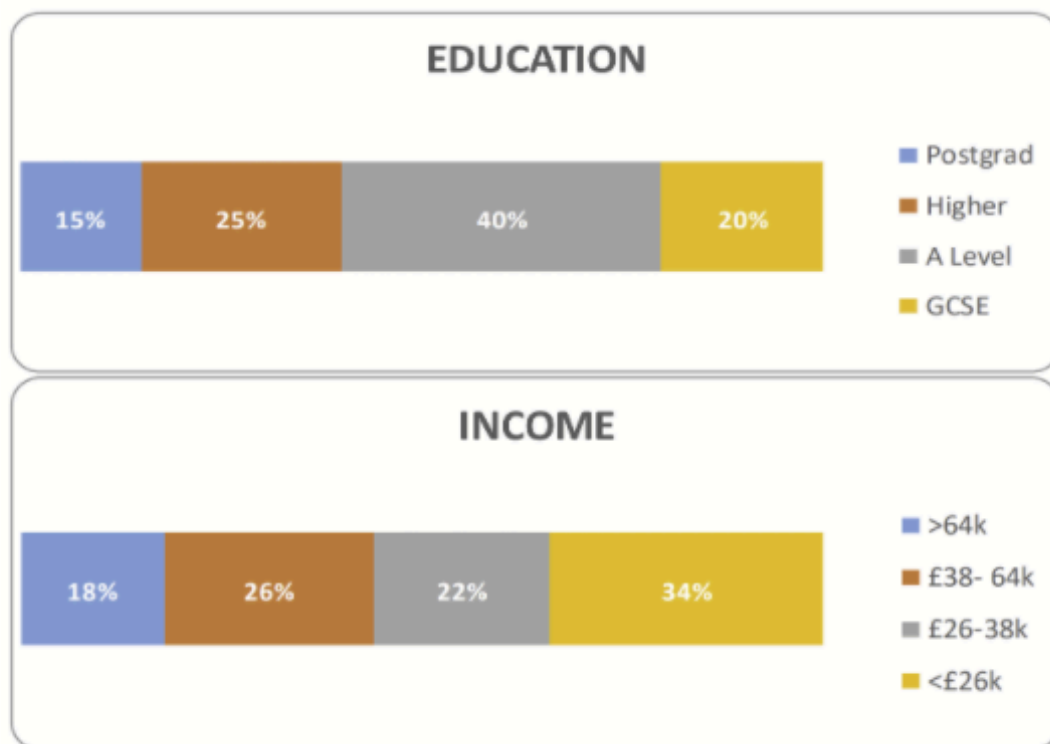


The vast majority of our audience would be from the large cities and towns within the UK.



Most of the audiences would be between the ages of 20-30 years with biggest percentage being males





Here is a

breakdown of what our potential audience might look like for a theatrical release:

COUNTRY	GENDER	AGE	EDUCATION	HOUSEHOLD INCOME
UK	Male & Female	20-30yrs	Has A-levels. Possibly studying an undergrad degree.	£26,000 or below. OR £38,000- 64,000

A substantial portion of the audience will have the minimum of one A-level qualification and will be living in a household of an income of less than £26,000.

The audience would mostly look like this:

4.76m people match this demographic. This is the demographic we would be targeting with the marketing budget.

Audience in numbers

With our marketing budget and strategy, we project 1% target audience will see our film. Our outside audience potential may increase and with popularity and Video-On-Demand, our projections can rise even further.

These figures have been determined based on formation provided by the UK government and hitherto past productions similar to Runnin Da Miles.

MARKETING & MEDIA

FILM FESTIVALS

Like most our comparable films, we will be submitting *Runnin Da Miles* to a number of cherry-picked film festivals as part of our marketing strategy to:

1. Increase the industry's awareness of the film and get people (especially the media) talking about the film.
2. Archive greater exposure to audiences and potential buyers and distributors.
3. Win awards and accolades to gain popularity, making it easier to sell and increase value.
4. Potentially increase theatrical release.

Runnin Da Miles will contend in film festivals and seek prestigious awards both British and international, such as BAFTAS, BFI and Cannes. This will enhance the film's value and gain further popularity with audiences, thus increasing the prospects of obtaining the best distribution deal.

PRIVATE SCREENING

Once the film has been completed, before the premiere, we plan to present a few special screenings and Q&As for the press release, sales agents, film brokers representing cinemas, VOD buyers and top industry professionals.

SOCIAL & DIGITAL MEDIA

Runnin Da Miles will have a major presence on social media sites, with regular, new and updated content with incentive for users to view posts and interact with them. We intend to create unique content for each social media platform in order to gain more exposure.

We have created a website (www.rdmovies.com) to house the latest news and potential limited content and merchandise giveaways, to keep our audience engaged and excited about the film.

We will also crowdfund a portion of the film finances to spend on marketing and further protect your investment on platforms such as Indiegogo, Kickstarter or Crowdcube. We aim to raise around 2% of our initial budget **£6500.00**

The main reason behind this is that marketing costs cannot be used with most tax incentives, as it is out of scope of rebates, which would risk more money without any recoupment. It also serves as another effective marketing tool, which is greatly underrated with other filmmakers and even so called “businessmen and entrepreneurs”. Being able to raise extra investment would be a substantial bonus.

Once we get further into pre-production, we will have a very detailed breakdown of what media we will be using; when and what platform we will be launching on.

QUICK SUMMARY

Here are the projections based on our research and evaluation of all the data and information provided, with a valuation of our film, *Runnin Da Miles*:

More sales and revenue may well be achieved if the film is greeted with great reviews and receives accolades in the build up to the press release from early film festival showings.

It is extremely likely that distributors and Video-On-Demand services will acquire the rights for certain territories for a lump sum, plus a percentage of revenue.

THEATRICAL REVENUE

For these sales projections to be met, we must assume the following.

1. Our marketing campaign is successful, and has met our target reach/coverage.
2. We don't get a distribution deal but meet the target theatrical release.
3. Our calculation are right, based on comparable.
4. We reach the target audience number during theatrical release.

5. We only film and release in UK.
6. Focus Frame Productions LTD. does not lose 100% of its investment, therefore the loss relief does not equal the same amount as if everything is lost.
7. **Distributors** spend £65,000 on distribution and marketing.
8. Average price of a cinema ticket is £7.10.

TICKET SALES TARGET

£0.00 - Worst case scenario on a **£50.000** Investment. Would lose
 £1,300.00 - **£8,651.33** the total investment

1. **1% of target audience sales** - To **BREAK EVEN** on investment.
2. (However the film itself would make a loss)
3. **£4,422,040** - These are the realistic **TARGET SALES** we believe we can achieve (although the film would make a loss, investment would be recouped through tax credits & cash rebates).
4. **£2,211,020**- *After this is taken in theatrical sales, the **FILMMAKERS** start taking **20%**.*

If we raise capital to cover the costs of marketing & distribution via crowdfunding and other means (as planned), then the targets will be lower to meet the same profit margins.

Distributors may wish to spend money on marketing. If this is the case, they will recoup their costs before you, the investor, can start recouping the investment.

ANCILLARY REVENUE

Any ancillary sales are a bonus. Part of our strategy is avoiding any kind of physical media distribution deal (DVD Blu-ray), unless it's a strong offer. We feel that we can get a far better deal with digital or Video-On-demand distribution.

The advantage of a digital or VOD deal is that rights are usually sold in one lump sum. On top of that, we may get a small percentage of any money the distributors or VOD service provider (Netflix, Amazon Prime) may make.

Another thing to consider is that digital costs far less to distribute, thus their expenses will be recouped far quicker. You can then start regaining your investment (or even start making a profit) quicker and for more money.

SHOOTING SCHEDULE

(DIAGRAM WILL BE SHOWN HERE)

CONTACT DETAILS

If this project interest you for investment or perhaps you would like to be apart of the project in production please contact Focus Frame Productions LTD at:

info@focusframeproductions.com

END

