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# CRUDE

**The Funding Plan 2. 6th February 2006.**

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# introduction

'Crude' is the new cinema documentary from the Director of 'McLibel' and the Producer of the Oscar-winning 'One Day In September'.

In December 2004, £50,000 development funding was raised from 100 individuals & groups investing £500. Each now owns a percentage of the future income, as do the crew, who are working at third rates in order to keep the production costs down.

The development money was spent in 2005/6 on 12 filming trips to France, India, Singapore, Cornwall and Podington, resulting in 87 hours of footage. It also paid for six researchers, three HDV cameras and to upgrade Spanner's editing equipment. Plus it produced the four-minute trailer that accompanies this document. (For detailed expenditure, see budget).

Despite getting sidetracked re-editing McLibel for broadcast on the BBC early in 2005, we have completed more filming than predicted in Funding Plan 1 (Dec '04). McLibel was anyway a happy diversion, as it sold to mainstream TV, got amazing reviews and massively increased Spanner Films' profile.

This Funding Plan 2 explains what happens next. First, we intend to raise another £200,000 from 40 individuals & groups investing £5000. This will hopefully cover all the rest of the filming, most of the editing, all the music composition and a good chunk of the animation. The final chunk of post-production money - another £300,000 - will either come from a final round of private investors, or from pre-sales of the nearly-finished film to a distributor or broadcasters.

Our primary aim in producing Crude is to massively increase public awareness about the looming climate catastrophe, in the hope that, once the public is up in arms, governments will have no choice but to legislate to protect the planet. "Jamie's School Dinners" proved recently how this direct line from documentary to outrage to legislation can work. Quickly.

We are aiming to premiere Crude at the Cannes Film Festival, May 2007.

## Funding Evening 2

Thursday February 9th 2006

- 7.00 Arrive, drinks
- 7.30 Intro - John Battsek, Producer
- 7.35 Trailer
- 7.45 The film so far - Franny Armstrong, Director
- 7.55 The Funding Plan - John & Franny
- 8.00 Any questions?
- 8.15 A word from our sponsor
- 8.20 Any chequebooks?
- 8.30 Stiff drinks all round

### Location

De Lane Lea Studios  
75 Dean Street, London, W1D 3PU

### Tickets

Seating is very limited so please reserve your place in advance on [crude@spannerfilms.net](mailto:crude@spannerfilms.net) or 07789 862011. Only named invitees will be admitted, sorry Texaco.

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# synopsis

## **crude** the new cinema documentary from Director Franny Armstrong (McLibel) and Oscar-winning Producer John Battsek (One Day In September)

Remember Stephen Soderbergh's Traffic? A drug user, a dealer, a politician, two surveillance men and a cop. Six interweaving stories circling the drugs trade, refusing to supply easy answers. This simple but ingenious structure made a dense, complex and multi-faceted situation understandable. Plus it was a great night out at the movies.

Crude will do for oil what Traffic did for drugs. Six human stories. Six lives run by, for, with, without or in spite of oil. Though it's fact rather than fiction, it won't feel like a documentary. There'll be no talking heads, scientists or stock footage. No dodgy low-res wobblycam and definitely no all-knowing voiceover. From the opening two minute animation sequence - produced by the makers of the Gorillaz videos - blasting through the history of oil from the Big Bang to the internet, accompanied by our original, full-orchestral score, we'll lay our cards on the table: we want to make the biggest documentary of all time about the greatest threat ever to face our species.

## **six human stories**

We will choose six contrasting characters from six countries to represent the six main themes: industry, profit & loss, war, consumption, climate change and the future. To emphasise the global nature of the problem - and the film - we will select a range of ages, nationalities, genders and viewpoints.

We've already started filming with three of these characters, as you'll see in the trailer. We hope you'll agree that each is a star - we reckon each could have their own six-part series.

We have pretty much decided who we are looking for to fill the missing three places, but they are not yet confirmed.

## **animation and music**

Animation will be used almost as a narrator - picking up and expanding points made by the characters, as well as making links between them and providing context in fast-moving, funny and frightening sequences.

Passion Pictures' 40-strong animation studio will develop a technique mixing doc footage and animation, somewhere between A-ha's classic 'Take On Me' video and Richard Linklater's 'Waking Life' movie. This will give a clear visual style between the character's stories - shot on HDV by us - and the animation. We'll underline the distinction with the music: original, orchestral,

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Star Wars-esque score for the animations - the voice of the film - and modern, famous pop music for the characters. John Battsek has persuaded everyone from Oasis and Blur to Nitin Sawney and Faithless to provide music for his earlier docs, so how can he not do the same for Crude?

The first draft of the Crude orchestral theme can be heard at the end of the trailer.

The main animation sequences will be something like:

WONDER OF OIL. Pre-title sequence. How oil transformed the world in 13 billion short years. The dense, transportable, safe, plentiful energy source provided light in the dark, heat to every house, instant global communication, world travel in hours, electronic storage and exploration of outer space and inner atoms. It made inhospitable conditions hospitable and fertilisers to increase crop yields hundreds of times.

INSANE WASTE OF A FINITE RESOURCE. Occasional 20 sec animation flashes linked from a product one of the characters eats/uses/buys. Food miles (one plate of food travelled 1000s of miles). Trainers from Vietnam. Skiing in the desert. Cities lit up at night. Space exploration. 4X4s sitting in traffic in cities.

CORRUPTION. How American politicians and the oil industry deliberately created US car culture, dismantled public transport, manipulated the media & public understanding of climate change and then scuppered the Kyoto treaty.

DUTCH DISEASE. Context to 'Profit & Loss' character. When a country finds oil, the rich-poor divide increases dramatically, as the governments and corporations take all the profit, both legally and illegally. As the poor get poorer, child mortality, disease and crime increase. When the oil runs out, the country's on it's knees.

PEAK OIL. Even most of the oil industry agrees that half the Earth's total oil supplies will have been used in the next decade or so. With both population and consumption increasing, every day we'll need more, but have less. With oil, the earth supports 6 billion people. Without, about 2 or 3 billion. How will we downsize?

DENIAL / MIRACLE CURE. Why none of the miracle cures - nuclear, carbon sequestration, biomass, hydrogen, methane hydrates - can work. The only answer: massive reduction, carbon rationing and using all the remaining oil to build a new society that will run without it.

LIMITS & EQUITY. Context to 'Future' character. Scientists have worked out the total carbon that can be safely emitted each year. Divide that by the world population - assuming all humans are equal - and you get an individual carbon allowance of about 0.7 tonnes per year. But one return flight to New York emits about 1.2 tonnes per person.

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# production company

## ONE-OFF PRODUCTIONS LTD

Oops is a company set up with the sole purpose of producing & distributing Crude. The Directors are, not surprisingly, Franny Armstrong, John Battsek and Lizzie Gillett.

## SPANNER FILMS & PASSION PICTURES

Spanner Films and Passion Pictures will co-produce Crude, through One-Off Productions. Any, and no doubt all, of their resources, equipment and personnel will be utilised for Crude.

# production team

## DIRECTOR, FRANNY ARMSTRONG

Franny's first documentary, 'McLibel' (1997, 2005), told the inside story of the infamous McDonald's libel trial. Filmed over ten years with no commission, no budget and a voluntary crew - including Ken Loach, who directed the courtroom reconstructions - it shot to notoriety after getting stopped by lawyers at first BBC1 and then Channel 4 on its first release in 1997. Eight years later - after the 'McLibel Two' had defeated the British government at the European Court of Human Rights - it was finally broadcast on BBC2, to excellent viewing figures (1 million at 10.30pm on Sunday) and fantastic reviews. It was then broadcast on TV - including Australia, Canada, America - and released on DVD worldwide. Cinema Libre distributors released McLibel in American cinemas and DVD stores in Summer 2005 and Revelation will be doing the same in the UK in mid Feb 2006.

**"The sort of film Michael Moore probably thinks he makes" - Sunday Times**

**"Freedom of speech never tasted so satisfying" - The Times**

**"Truly, hilariously dramatic" - San Francisco Weekly**

**"Absolutely unmissable" - The Guardian**

Franny's second feature doc, 'Drowned Out' (2002), follows an Indian family who choose to stay at home and drown rather than make way for the Narmada Dam. It too sold round the world, was nominated for 'Best Documentary' at the British Independent Film Awards 2004 and is also being released theatrically in America and on DVD worldwide in 2006.

**"Angry, compassionate, disturbing and yet empowering" - Time Out**

**"Documentaries rarely, if ever, come better than this" - Bermuda Royal Gazette**

With zero backing from the UK TV industry, Franny's films have now been seen by more than 56 million people.

**"Major distributors should damn well learn" - DVD Outsider**

**"A beacon to the grassroots filmmaking community" - International Doc Mag**

**"When, in a few years time, Franny Armstrong is being discussed as one of the key documentary film-makers of our generation, you can say you were in there at the start" - DVD Outsider**

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### **PRODUCER, JOHN BATTSEK**

John Battsek has probably produced more feature documentaries than anybody in the country. His most famous is 'One Day in September' (1999), the Oscar-winning feature length doc about the tragic events of the 1972 Olympic Games in Munich. (As also featured in Spielberg's new movie, 'Munich').

**"Thrilling. You'd be absolutely crazy to miss one of the best documentaries in years"** - News of The World

**"Vivid and compelling stuff. A highly dramatic story, told with great cinematic flair and force"** - ID Magazine

**"A sizzling documentary"** - The Observer

John has also produced 'Live Forever' (2001), 'Game Of Their Lives' (2002), 'State of Mind' (2003), 'Peace One Day' (2004) and two movies - 'The Serpent's Kiss' (1996) and 'Lila Says' (2004). As well as their feature documentaries, Passion Pictures is regarded as one of the leading animation studios in Europe, with 40 workstations at it's Central London base making it one of the biggest computer character studios in Britain (38 of which will no doubt soon be working on Crude, if Franny gets her way.)

John's latest feature doc is "Once In A Lifetime", about the New York Cosmos football team in the '70s. It will be released theatrically in the UK in May 2006 (in time for World Cup fever) and promises to be a big hit. Simultaneous book and soundtrack album releases in the UK and US are locked solid and the film has been acquired in the US by Miramax and ESPN. The World Premiere is at the Berlin Film Festival next week.

### **PRODUCER, LIZZIE GILLETT**

Lizzie has been Franny's partner at Spanner Films since 2002. She produced the 'Drowned Out' & 'McLibel' DVDs, as well as the India shoot for 'The Dammed'. Before that, she produced a weekly sports news programme for Channel 9 in New Zealand.

### **EDITOR, DAVID HILL\***

David has more than 50 TV and cinema feature documentary credits to his name - including McLibel.

### **SIX FAMOUS POPSTARS\***

John will (hopefully) persuade one musician from each country featured in the film to provide the music for the character from their country.

### **COMPOSER, CHRIS BRIERLEY**

Chris wrote the original music for both Drowned Out and McLibel - as well as a million and one adverts, plays, documentaries and feature films. He will write a full-on orchestral score à la Star Wars and then attempt to persuade his partner's brother's world-famous orchestra (East West) to perform it for almost no money.

### **RESEARCHER, DANIEL SIMPSON**

Daniel is a disillusioned former Reuters bureau chief who ditched the cutthroat world of mainstream hacking to join the world of penniless political documentary makers. He's in charge of the factual accuracy of everything in the final film.

### **PHOTOGRAPHER, KAREN ROBINSON**

Karen is a multi-award winning Observer photographer specialising in human rights and environment stories. She took the Narmada pictures used in the Drowned Out cinema posters.

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### ACCOUNTANT, KEVIN LYONS

Key role: Crude and Spanner Films final accounts  
 Track record: Has suffered along with Franny since 1995. Advised her to declare insolvency a few years back!

### LAWYERS, BATES WELLS & BRAITHWAITE

Key role: Making sure everything's above board.  
 Track record: Advising on innovative funding for film projects and particular strength in advising up and coming filmmakers.

\* Not contracted

## distribution

Our aims for the distribution and marketing of Crude are:

- Premiere at Cannes or Sundance, 2007
- Worldwide cinema release
- TV & DVD in 30+ countries
- Hundreds of millions of viewers
- Soundtrack album & single
- "The Crude Book" of photos, Director's Diary and Crude Characters
- "Making Of Crude" documentary (already in production)
- Climate change computer game?
- Another Best Documentary Oscar
- International agreement to reduce carbon dioxide emissions by 90% by 2030 thereby keeping global temperature rise below 2 degrees and allowing human life on the planet to continue into the next century.

All of which may sound a wee bit overambitious. But we've already achieved most of these for one or other of our docs. Except the last one, obviously.

## time scale

The plan is:

Feb 9 2006	Funding evening to raise £200,000
Feb 15->22	Filming in Chamonix (3rd time)
Feb 25	Filming in African country (1st time)
March	Filming in India (3rd time)
March	Start filming America story (1st)
April	Filming in Kuwait for a month (1st)
May	Filming in Africa again (2nd)
June	Filming UK story (4th)
July	Month of editing
August	Kuwait again (2nd), America again (2nd)
September	Chamonix again (4th)
	Animation starts
October	UK again (5th)
Jan 2007->March	Full time editing, animation, music
Feb	Record orchestra
April	Online, dub, mix, transfer to 35mm
May 2007	Crude Premiere at Cannes film festival

It goes without saying that this is a rough estimate.



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# funding plan

## HOW MUCH WHEN?

Crude will cost £50K for Development and approximately £600K for Production. (See budget breakdown, below.)

The development stage was supposed to be research and treatment writing, with maybe a little bit of filming for the trailer. But once we'd met the first three of our characters, they were all doing such interesting stuff that we didn't want to miss anything and decided to get filming straight away. We have now shot 87 hours of footage, which is approximately a third of the total.

The production stage will be shooting the other two thirds - with the three characters we've already started and three more to be confirmed. We plan that each character's story will be about 15 minutes in the final film and we aim to film between two and five times with each one. Filming should be almost entirely completed in 2006, though we may go back for the occasional shot in the new year, whilst editing. As well as filming, we want to get about 1/3 of the editing done this year and maybe 1/3 of the animation.

The post production stage is the rest of the editing, animation, music and picture finalisation. The main unknown quantity is the animation, for which we will be primarily limited by money. Although we have access to the Passion Pictures in-house animation studio, there is no getting round the high cost of production (eg a three minute fully animated pop video costs around £300,000). So, the more money we can raise, the more animation we can afford and the better the film. The final round of money will probably be raised either from private investors or from pre-selling the film to a distributor or several broadcasters.

Once we have a finished film, we then move to the final stage: distribution and marketing. We anticipate at least a year full-time promotion going to festivals, doing press interviews, producing websites, designing DVDs, making foreign-language versions and so on. The funds for part of this will be included in the post-production budget, but the majority of the marketing is funded by the distributor (who will only be confirmed once the film is finished).

## CHEAP AT A THIRD OF THE PRICE

£600,000 is very approximately one third of the cost of an equivalent production. We are able to produce the film for this low figure, without any loss in the quality of the final product, because:

- \* The crew will work at 1/3 fees plus a % of net income.
- \* The production company will not take a production fee (usually 10-15% of the budget).
- \* We have most of the skills in-house (esp. the animation).
- \* We've had a lot of practise making documentaries on low budgets.

## WHO SEES IT?

The usual way to raise the budget for a documentary like Crude is from bodies like The Film Council and Film Four and from TV broadcasters like the BBC or Channel 4. This is how John has financed his feature docs in the past.



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However, there is one significant drawback with this. If a broadcaster commissions you to make a film, it is basically their film. They own the copyright. Or if a group of organisations pay for it, the rights get divided up. (Although, depending on their standing, the filmmakers may be able to argue that they should own a percentage of the copyright.)

And whoever owns the rights gets to decide how the film is distributed. For example, as Franny made 'McLibel' independently she owns 100% of the rights. So she can sign whatever distribution deals she wants whenever and wherever she pleases. Meaning 34 million people have now seen it on TV, internet and cable, and at colleges, film festivals and cinema. But a drama version of McLibel was also made by Channel 4. Much to the producer's frustration, Channel 4 decided they wouldn't distribute the film outside the UK (for fear of being sued by McD's's), so it was shown twice on Channel 4 to a total of approx 650,000 people.

The key motivation in making Crude is to help push the oil/climate change disaster into the mainstream. If we can do for oil what 'Super Size Me' did for obesity, we will be delighted. To do so, we need control of the distribution.

### WHO PROFITS?

John has made some of the most high profile documentaries of recent years. 'One Day in September' won the Oscar for Best Documentary and 'Live Forever' destroyed several forests in press coverage. So you might imagine he is rich.

But when those funding bodies pay you to make a film for them, they also wrap up the finances. First, they insist that the initial money taken by the film goes to repay their investment. Which is often the only money that comes in. And second, if the film does repay all it's production costs and goes on to make a profit, guess who gets most of it? For example, 'Touching the Void' is financially the most successful British doc of all time. It took an estimated US \$10 million at the box office. None of which will go to the filmmakers.

### THE CRUDE FUNDING PLAN

So we aim to fund this film entirely from individuals and groups who care about the subject and who want to see climate change hit the mainstream consciousness.

Which means that:

\* We will control 100% of the copyright, allowing us to distribute the film as far and wide as our imaginations allow.

\* All profits will be shared amongst the people who funded it, the people who made it, the people who thought of it and the people who put their lives into it for three years. If we make enough to help fund future related projects & films, even better.

### RE-WRITING THE RULES

Climate change is the key challenge facing humankind, but there are any number of other problems, which also need great documentaries. As the mainstream media becomes more and more corporate-controlled, independent documentaries are one of the few remaining ways to deliver alternative ideas to tens of millions of people. One commentator called them "the new rock and roll". It's hard to think of any other way in which the ideas in Michael Moore's 'Fahrenheit 911' could have found that global audience.

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Equally, independent docs can be a very effective way for philanthropists to affect social change, if they are able to find filmmakers working on the subjects they care about. As one of our first round of investors said, "It's hard to think of another social investment which would return as much bang for my bucks".

So we would be very happy if, as a side effect of Crude, we inspired other filmmakers to copy this funding model, take on the big issues, sidestep the corporate control of the media and get millions of people watching films that matter. We will certainly take every opportunity to highlight our financing model when Crude is released. (There has already been one newspaper article - in Denmark, weirdly - about it). To this end, alongside the main documentary, we are producing a 'Making Of Crude' book and DVD. (See director's diary below for excerpts from the book.)

## LOANS

At the development stage, we raised £50,000, made up of 100 loans of £500. (Our lawyers tell us that, technically, they are "limited recourse debentures", but we're allowed to refer to them as loans.)

At the production stage we are now raising £200,000 in £5,000 units. Each £5,000 loan is worth 0.25% of income, as defined below.

### WHAT WILL I GET IN RETURN?

- \* A % of net income from Crude
- \* An onscreen credit
- \* Two tickets to a premiere screening
- \* Membership of the Crude internal mailing list
- \* A walk on part (possibly)

### WHAT PERCENTAGE?

£5000 investment equals 0.25% of net income.  
 £10,000 equals 0.5%.  
 £20,000 equals 1%.

### I DON'T HAVE £5000, WILL A FIVER DO?

We've already got 126 investors from the development stage, and will hopefully have another 40 from stage two. So that's getting on for 170 people to send cheques to every year - not to mention the 60-odd crew. So really it's for admin reasons that we've bumped up to £5000 this time. Plus, now there's a trailer to watch and we know a lot more about the film we're making, it's not such a stab in the dark for you lovely investors.

Having said that, we can divide a loan in two and try to match you up with someone else if you'd like to invest £2500.

### DON'T BE SHY

Several people said last time that they had intended to invest more than one 500 pound loan, but then decided against it when everyone started buying only one. Please, don't be put off! Gets lots of loans! Just think, if you bought four (for 20K), you'd own 1% of Crude. If you bought 20 (for 100K), you'd own 5%. (And we'd be half way to reaching our target of 200K).

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## WHO CAN INVEST?

Everybody. If you can't manage £5000 alone, syndicates of friends/ families/ colleagues are more than welcome. A syndicate can be an individual or a family or any other group - in the last round we had a hockey team and an alternative health centre clubbing together.

But we need one person as the named individual on the loan agreement and only one cheque / bank transfer from us each year, so you'd have to make an agreement between yourselves as to who would take on the responsibility of sharing out the cash (if there is any).

## WHAT IS INCOME?

"Income" is all the cash received by Oops from the exploitation of Crude, after payment of any taxes, excluding:

- \* Any monies received from the exploitation of the film necessary to make the film. For example, pre-sales to broadcasters.
- \* A reasonable amount for first distribution and marketing, included in the production budget but not spent until the film is completed.
- \* The cost of accounting and payment to the percentage stakeholders.
- \* Any legal costs, including any costs of defending any claims.

Exploitation of the film shall include all means of exploitation, such as theatrical, non-theatrical, television, video, DVD and clip rights exploitation, but does not include income derived from ancillary rights such as books, music, soundtrack albums and computer games.

## REPAYMENT TERMS

- \* Lenders will be paid annually for 10 years following completion of the film. A written report will be included.
- \* Payments made will be subject to United Kingdom taxation. Lenders will be responsible for declaring their income on their tax returns.
- \* See the 'Letter of Agreement' at the end of this document.

## IS MY INVESTMENT TAX DEDUCTIBLE?

Not at the moment. We investigated the possibility of setting up a scheme and discovered it would cost £6,000. But it does make a big difference - if you invest £5,000, we would get an additional £2,000 from the taxman. (But you would have to give us £7,000 initially and then claim back the two).

Obviously it'd be great for us if people would be happy to do this, so please do consider it and let us know if we should go ahead and set up the scheme.

## CAN'T GORDON GIVE CRUDE A FEW QUID?

The Government has announced new proposals for tax incentives for film production, which may mean up to £50,000 for Crude.

To qualify, a film has to be certified as culturally British under a new culture

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test. Films that pass the cultural test will only qualify for the new relief if a minimum proportion of the production expenditure will be spent on UK goods and services and will be calculated on the amount of the UK spend. The relief is intended to encourage production companies to make use of the UK film infrastructure. Full details of the proposed film tax relief are to be published in the Finance Bill 2006. We will check out whether Crude will qualify once details have been finalised, but it sounds quite likely.

### HOW MUCH DOES CRUDE NEED TO MAKE FOR ME TO GET MY MONEY BACK?

The Production loans will all be repaid in full when/if Crude makes £2 million net income. Which sounds like a lot of money. Because it is.

But then 'Super Size Me' took £29 million\* , 'March of the Penguins' took £63 million\* and 'Fahrenheit 911', the biggest documentary of all time, has already taken £137 million\* and is expected to rake in another £90 million in DVD sales and broadcast fees.

(Before you get too excited, Franny's film 'Drowned Out' took only about £80,000 in gross revenue.)

\* Gross revenue. If you take off the share for exhibitors and distributors, net revenue equates to something in the region of 20% of gross.

### REPAYMENT FORECAST

Calculated on Crude net income

Crude net Income (£)	£5K loan repayment (£)	£10K loan repayment (£)
100,000	250	500
1,000,000	2500	5,000
2,000,000	5,000	10,000
5,000,000	12,500	25,000
10,000,000	25,000	50,000
20,000,000	50,000	100,000
50,000,000	125,000	250,000

### RISK FACTORS

This is a high risk investment, there's no getting round it. Here's the top three ways you might end up kissing goodbye to your cash:

\* **We make a turkey.** If Crude doesn't make two million pounds, you don't get all your money back. But you will still have helped make a film which (hopefully) millions of people will see and which (hopefully) will change millions of attitudes.

\* **Death/ Illness of key crew.** We can't guarantee against Franny falling off a mountain while getting the ultimate melting glacier shot, or John getting shot by an oil company, in which case your money will be as good as lost. But we're

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not the giving up types. Franny spent the first night of filming 'Drowned Out' in jail and was let out with the warning never to return. (She went back three times over the next four years). And John persuaded a Palestinian terrorist to speak on camera for the first time after 25 years in hiding.

\* **Other Funders.** We may be unable to raise the complete budget from private investors or pre-sales to broadcasters. Which may mean we have to turn to funding bodies such as The Film Council, who will most likely insist that they are repaid from the first income. In this scenario, we would be unable to repay our private investors until the funding body had recouped their investment. But we really don't want to tie ourselves up like this and will do our very best not to take their money. Besides, if we do manage to raise all the money from individuals, it's one more angle for the media assault when the film comes out.

### **WOULDN'T I MAKE MORE MONEY INVESTING IN OIL?**

Yes. If money is your main aim, don't invest in our Crude.

### **WHAT HAPPENS IF YOU'RE OVER-SUBSCRIBED?**

It's first come first served, so hurry hurry roll up roll up etc. Loans can be reserved before the funding event on 9th Feb if you can't make it on the night.

We were over-subscribed first time round, but everyone who missed out will hopefully be able to invest this time.

### **AND UNDER-SUBSCRIBED?**

We're making the film whatever happens on the financial front. We just may have to scale down our ambitions - and, presumably, the film's effect - if we are unable to raise all the funds. But we're not the kind of film crew who sits around doing nothing until the complete \$100 million budget is in the bank.

### **WHAT IS THE BEST CASE SCENARIO?**

We make a hit documentary on the scale of 'Bowling for Columbine'. All the loaners get fat cheques for ten years. The crew buy themselves new cameras and lifetime osteopath passes. 200 local climate campaigns get funding. Spanner Films and Passion Pictures go on holiday...

... and the public wake up to the impending climate disaster, governments round the world are overthrown, all oil companies immediately divert all profits to renewable energy research and a new international agreement is signed reducing carbon dioxide emissions by 90% by 2030.

### **FINAL WORD**

"I was lucky enough to be able to put some money into 'Drowned Out' and see it win critical acclaim and millions of viewers.

We are now facing the possibly cataclysmic consequences of global climate chaos, so the possibility of being able to head down to my local multiplex and see a film which calmly, even-handedly but passionately paints a true picture of oil and our relationship to it is...nothing short of miraculous.

It's a real thrill for me to be in at the ground floor of a film which could have a seismic effect on public perceptions of the oil industry and the wider system that it serves. My advice is that if you're in a position to move some of your money into something that will make things better, do it. We may be the last generation of this species who still have the opportunity to turn things around and build a safe, truly sustainable, socially just future."

- Mark. One of the 'Drowned Out' funders and the very first investor in 'Crude'.

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# budget breakdown

## BUDGET SUMMARY

### Expenses

Stage 1 - Development & trailer	60,813
Stage 2 - Production	192,210
Stage 3 - Post-production	349,000
<b>Total estimated cash cost of production</b>	<b>£602,023</b>

### Income received

Grant from UnLtd	5,000
Stage 1 investors (private)	50,000

### Income to be raised

Stage 2 investors (private)	200,000
Stage 3 investors (private or TV pre-sale)	300,000
Producers Tax credit (possibility)	50,000
<b>Total estimated income</b>	<b>£605,000</b>

## BUDGET DETAIL

### DEVELOPMENT & TRAILER - STAGE 1 (completed)

#### 1. Crew (third rates)

Franny, Director	6,959
John, Producer	500
Lizzie, Producer	7,367
Production Co-ordinators	2,193
Camera Assistants	215
<b>TOTAL</b>	<b>17,234</b>

#### 2. Research and Treatment

Researchers	5,639
Online subscriptions	28
The Prize VHS	100
Books	730
DVDs	188
Translators / transcribers	460
Post / photocopying	188
<b>TOTAL</b>	<b>7,333</b>

#### 3. Production Overheads (London)

Rent	1840
Office overheads	1500
Volunteer costs	500
Phones	1254
Stationary	159
PAYE	987
Courier	135
Internet	240
Leyland - paint for new shelves	15
<b>TOTAL</b>	<b>6,630</b>

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<b>4. Equipment</b>	
Equipment hire	298
Lens cloths	21
Plastic box for tapes	13
Zip lock bags (keep equipment dry)	33
USB pen drive	51
Colour printer	490
Table mike + XLR cables	237
Radio mikes	377
Headphones	43
XLR cables	20
Phono plugs	22
Filters	152
Wide angle lens	360
Battery charger	42
HDV backup camera	1,536
Glidecam	300
Glidecam body pod	120
HDV camera for timelapse	1,097
HDV Sony Z1 main camera	3,005
Tripod	750
Carry strap for tripod	70
Rain cover for camera	92
Computer repair	62
<b>TOTAL</b>	<b>9,191</b>
<b>5. Travel &amp; Transport</b>	
Bus	37
Cable car	12
Flights (India, Singapore- 2 trips)	2,005
Flights (Madrid, France)	488
Motorway tolls	11
Oil! (petrol)	135
Taxis	684
Trains (France, UK)	2,551
London Tube	150
Car hire	350
<b>TOTAL</b>	<b>6,423</b>
<b>6. Production Overheads (shooting)</b>	
Parking	14
Clothing	59
Hotel	3,112
Indian Visas	90
Internet access	146
New passports	151
Newspaper ad for timelapse assistant	39
Ski hire	173
Subsistence meals while shooting	1,126
Travel vaccinations	228
Shop -essential food and supplies	1,008
Ski passes	158
<b>TOTAL</b>	<b>6,304</b>
<b>7. Stock</b>	
DVD / CD / Mini DV	538
<b>TOTAL</b>	<b>538</b>
<b>8. Editing Equipment</b>	
Avid upgrade	4,189
<b>TOTAL</b>	<b>4,189</b>



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9. Trailer Post-Production	
Editor	360
<b>TOTAL</b>	<b>360</b>
10. Legal and Professional	
Accountant (incl set up of OOPS)	471
Bank charges	10
Lawyers - FSA approval	1,250
Insurance	350
<b>TOTAL</b>	<b>2,081</b>
11. Fundraising	
Stage 1 event costs	250
Stage 2 - hire of cinema	180
Stage 2 - event costs	100
<b>TOTAL</b>	<b>530</b>
<b>Development and Trailer Total</b>	<b>£60,813</b>

PRODUCTION. STAGE 2 (Feb -> Dec 2006)

1. Key Crew (third rates)	40,800
2. Script and Research	17,000
3. Production Overheads (London)	19,170
4. Other Crew	6,450
5. Equipment	22,400
6. Travel and Transport	23,900
7. Production Overheads (shooting)	35,640
8. Tape Stock	1,050
9. Picture and Sound Post Production	9,000
10. Graphics and Music	8,000
11. Legal and Professional	6,500
12. Fundraising	1,550
13. Distribution and Marketing (basic)	750
<b>Production total</b>	<b>£192, 210 (estimate)</b>

POST-PRODUCTION. STAGE 3 (2007)

1. Key Crew (third rates)	34,500
2. Script and Research	6,000
3. Production Overheads (London)	10,550
4. Other Crew	0
5. Equipment	9,000
6. Travel and Transport	2,000
7. Production Overheads (Shooting)	2,000
8. Tape Stock	1,850
9. Picture and Sound Post Production	61,100
10. Graphics and Music	158,000
11. Legal and Professional	29,500
12. Distribution and Marketing (basic)	19,500
Contingency	15,000
<b>Post Production Total</b>	<b>£349,000 (estimate)</b>

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# important notice

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## also

Making a documentary is a fluid, organic creative process, so it's highly likely that ideas mentioned in this document will change. For example, it may turn out that six characters is too many for the audience to follow, and five would work better. Or that the orchestral score isn't as powerful as a Kylie Minogue pop song.

We reserve the right to make all and any creative decisions in order to make the best possible film (and therefore, hopefully, to make the most return on your investment).

But of course we can't change the important financial details like the percentage your investment is worth.

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# Director's diary

Here's some excerpts from the diary Franny is writing for the Crude book.

DATE: 14 December 2004, 11am  
 LOCATION: Lying on sofa at home, Camden.  
 MOOD: Relief  
 SOUNDTRACK: Cat purring next to me  
 AILMENTS: Knee still painful after operation on football injury  
 CURRENT CRISIS: Will I ever walk with 30 kg of camera gear again?  
 SILVER LINING: 33 people gave us their money last night

I can't remember being really scared about anything for a long, long time. Walking home through the woods aged 17 after Silence of the Lambs is still my worst ever. And getting locked up and given tea by the dam construction company on our first night of 'Drowned Out' was fairly terrifying.

But tonight was worse. I had to stand in front of 35 hushed people in a small room in Soho and explain why they should lend us their money so we can make our oil film, now called Crude (thanks Justin).

It is so, so much harder to explain what a film is going to be, than to answer questions about what a film is. I was shaking. Luckily, John B was great and Mark - one of the sponsors of Drowned Out - made a tear-jerking speech about how our generation is probably the last that will have the opportunity to do anything about climate change, so what difference will 500 quid make?



Anyway, it worked. We sold 33 of our 100 'shares' on the spot. (Not actually shares, I now know, as that would be illegal without a piece of paper with an official stamp, so they are loans). That's 17,500 quid in the kitty - about half what Drowned Out cost in total - over three years - so we should be able to get pretty far.

DATE: 14 June 2005, 3.12am  
 LOCATION: Outside the (closed) Eurostar office, Paris  
 MOOD: Incredulous to not be cold lying on stone floor in shorts and t-shirt in middle of night. Good old global warming.  
 SOUNDTRACK: Band of Holy Joy on Ipod  
 AILMENTS: Sore thighs from filming wedding for 14 hours  
 CURRENT CRISIS: Our Eurostar tickets home are for the wrong date

Our plan to save a few quid on non-exchangable Eurostar tickets has backfired and left us spending the night in a Paris train station. (Could have got a hotel for four hours, but felt too bad spending our sponsors' cash). Lizzie is sleeping next to me, but I'm not sure we should leave 10,000 quids worth of camera equipment unguarded all night. So I'm texting friends in different time zones, finally listening properly to the brilliant Holy Joy album (as heard on McLibel) and updating this sparse diary.



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**DATE:** 25 August 2005, 4.15pm  
**LOCATION:** Holding cell in Spice Air office  
**MOOD:** Tearing hair out with boredom  
**SOUNDTRACK:** Mobile phone ringtones circa 2001  
**AILMENTS:** Sore stomach muscles from too many situps  
**CURRENT CRISIS:** In captivity  
**SILVER LINING:** Found street cafe selling masala dosas

Chinese water torture is nothing to the Indian "After Some Time" method. What happens is that you meet up with someone who is, for example, starting up a new low-cost airline and who you are going to, say, feature in your documentary. They say that they are going to meet with you, but first just have to finish something, so please wait in this small room that looks suspiciously like a police cell. After 10 minutes they send someone in saying it will be another 15 minutes. In an hour they send tea. In two hours it will be "after some time". Then "definitely before the end of today". Then more tea. Then Sir has had to go somewhere but he will be here and can meet you "tomorrow or maybe the next day".



We have now waited six days - six days! - between consecutive shots. If we'd known we'd have six days off, we could have gone to visit Luhariya or headed for the beach or something. As it is, we've been waiting in the cell going slowly mad.

**DATE:** 28 September 2005, 11am  
**LOCATION:** Sofa in my house  
**MOOD:** Very black  
**SOUNDTRACK:** Morrissey "I've changed my plea to guilty"  
**AILMENTS:** Convinced I'd got malaria. Actually got Restless Leg Syndrome caused by not getting out of bed for three days. It's true.  
**CURRENT CRISIS:** The world is doomed. And the film's no good.  
**SILVER LINING:** Hard to think of.  
**NEXT SHOT:** Who cares?

Finished reading "The Party's Over" in France and, as the full implications sink in, down goes my sunny disposition with it. Which reminds me of something a climate change specialist I met in Tuvalu (Pacific island being abandoned cos of rising sea levels) a couple of years ago said: that anyone who works on climate change gets deeply depressed and gets out after a couple of years.

Now I know what he means. How can you carry on washing up and getting your hair cut once you know this: Before we discovered oil, the human carrying capacity of the planet was about 2 billion. Now there's 6 billion people. In the next few years we'll have used half the oil. Every year after that, we'll need more but have less. As the oil runs out, the planet will be able to support ever decreasing numbers of people, till we again get back to 2 or 3



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billion. (Of course you'd argue that crop yields are much higher now. Which they are. But the fertiliser - and tractors, trucks, trains, water pumps - are all made of or dependent on oil). In the next half century or so, 3 or 4 billion people will die of starvation and war.



I bought 12 copies of the book for my family and friends, who mainly accepted them with the glazed eyes with which a generation of parents undoubtedly discarded the nuclear meltdown tomes of the '80s. Some came back with the standard denials: Every generation thinks they are the last. Oil was supposed to run out in the 70s, but didn't, so it's not running out now. They'll find more oil. Or invent something to replace it. Global warming is good for British summers. The market will favour solar once oil becomes too expensive. The only sane argument I think I heard was from my Uncle Stalky in New York: "Who cares? We're all going to die anyway".

The Long Emergency (next on Crude reading list), is good on denial: "Throughout history, even the most important and self-evident trends are often completely ignored because the changes they foreshadow are simply unthinkable. That process is sometimes referred to as an "outside context problem", something so far beyond the ordinary experience of those dwelling in a certain time and place that they cannot make sense of available information."

DATE: 3 October 2005, 10am  
 LOCATION: Kitchen table in Spanner office. Too many people upstairs, can't think.  
 MOOD: Re-inspired  
 SOUNDTRACK: Wind whistling, windows rattling.  
 AILMENTS: Only tiredness  
 SILVER LINING: Got next Crude character(s)

We got 40 or so replies to our advert sent via the British Wind Energy Association, looking for someone who works in wind, but who is also, crucially, making all sorts of changes in their own lives, to reduce their family's carbon dioxide. Lizzie rang them all up and narrowed it down to four or five, none of whom were female, which was a bummer as we'd been trying to even the balance up. We met Piers Guy and his wife Lisa and three spectacularly good looking children at their organic farm in Cornwall in last night. Made some biodiesel for their car, drove to wind turbine he'd put up for a neighbour, fed their animals, picked the organic veg and then ate gorgeous homemade dinner where the kids (4,7,9) drank wine if they wanted to.

We left them with Drowned Out and McLibel. Of course we said we were meeting other people - which we were - but there is no doubt that they are the perfect characters for us. So let's hope they like my films.

Meeting them has turned everything around for me. On our 6 hour train trip back to London, I didn't stop blabbing on and on about how I'm going to buy a farm in Cornwall and get off the grid and persuade all my family to return from their far-flung corners before the oil runs out and on and on and on. Lizzie pointed out that if Piers & Lisa inspired me that much with one visit, they will undoubtedly inspire people watching the film too.

