



- OVERVIEW
- STORY
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- 2 Director / Writer has acted in Watchmen, Mad Men, Westworld, Gwyneth Paltrow, Criminal Minds, and more.
- 3 Producer Credits include work on Brooklyn Nine-Nine, Ellen, Comedy Central, Verizon, Disney, Facebook, Vizio, and HBO's "The Newsroom."
- 4 Award-winning, professional team with a proven track record, Emmy nominations, LANTY Awards, and Webby Awards.
- 5 There is an annual appetite for Christmas films.
- 6 You want to support female filmmakers. In 2018, only 6% of films were directed by a woman.
- 7 We are alumni of over 20+ Film Festivals and have relationships from across the globe.
- 8 Our team has a total of 50+ years of cumulative Hollywood experience creating content you recognize and love.
- 9 We have relationships with distributors, sales agents, and agencies, so when our film is complete, we will find a home for it.

**Christine Weathers**  
Director / Writer  
Award winning actor & filmmaker. Credits include *Markham*, *WatersX*,  
*Mad Men*, *Grey's Anatomy* and *Criminal Minds*.

**Beatriz Chabin**  
Producer  
Producers Guild of America and SAG-AFTRA member. Credits include many critically-acclaimed TV shows including NBC's Golden Globe-winning *Brooklyn Nine-Nine*, NBC's *The Normal Heart*, and NBC's *So On*.

**Matt Erlow**  
Producer  
*Emmy-nominated producer, EMTY Winner. Erlow has made series with Facebook Watch, E!, Comedy Central, Verizon, and Disney.*

**Andy Young**  
Editor  
(ATTE Local 100 Film Editor, Mark has played major film festivals his SSDF has amassed over 13000 views online. Currently editing for Netflix, etc.)

**Jane Flanders**  
Costing Director  
Hailing from NE, Jane Flanders moved to LA to attend UCLA's MFA Acting program. After graduating, she discovered that costing was a path that better suited her. She has worked on film and TV projects such as *A BAD MOM'S CHRISTMAS*, *REAL TEARS*, and *CLASH*.

**Dana Olesky**  
Costume Designer  
A Costume Designer and Costumer from Cherry Hill, NJ, Dana graduated with a BFA from Emerson College. She is currently a set costumer in Brooklyn, NY. Past credits include: *The Good Place*, *Flower*, *Warrior*, *Mr. Mercedes*, *Summer Wars*, and *Mad Men*.

 She has been thoughtful about her approach to the project and has a clear game plan for the project. She has taken key steps towards getting it

 completes.  
Jenny Weatherup

 I've worked with Christina for several years in business management, and I've also worked with her as a filmmaker/actor. She approaches every project with the grounded passion every director needs to create a lasting impression that gains the right amount of traction to succeed. Her talent as an actor is award-winning, and it shows - without fail.



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The ways in which films are made haven't changed much since the early days of Hollywood. Still, in this day and age, it takes a revolutionary way of thinking to prosper in independent filmmaking and we're doing just that. We've incorporated years of experience in building audiences from scratch, guiding global brand's marketing and community strategy, and producing award-winning films on a limited budget to tremendous results. All of that work will be culminating in a film that you will want to be a part of. What Are You Going New Year?

We started making content in 2003. Back then, no one had heard of crowdfunding, digital funds, or so.

But that changed. We won awards for our work: Best Screenplay (ZZZ), Best Short (XXX), Best Comedy (Squawsville), Best Writing Comedy (Squawsville), Best Ensemble (Squawsville). We traveled all over the country, making connections at film festivals like *Feature Film Fest*, *Dungeness*, *Burienerville*, *Woodstock*, *Sideways* and tons of regional festivals. Over 20 in total.

WHAT ARE  
YOU DOING  
NEW YEAR'S?  
A YLEENEE ROMANTIC COMEDY



Not only has technology advanced to the point where cameras and film equipment have become so advanced that you can produce a high-quality film for a fraction of the cost, but the appetite for motion pictures has ballooned as well. We're at an inflection point in time when the demand for motion pictures is growing faster than ever.

*Especially for Christians and non-*

**State of the Business:**

Did you see that Kurt Russell Christmas movie (*The Christmas Chronicles*) on Netflix last year? That film was streamed over 20 million times the week that it opened. (iReflex)



They achieved top standing among its key demographics of women 25-54 and 20-49.

- And according to [IpsosMediaRadar](#), "SAP Global Market Intelligence, estimated that Hallmark reeled in \$15.1 million in revenue between advertising and affiliate fees from cable distributors."

80% of families watch at least one Christmas Movie Together  
(Source: com)

And independent films have seen big gains as well. Last year Sundance saw a "spending spree" of eight-figure acquisitions, according to [The Wrap](#).

"Buyers will pay a serious premium for high-quality content that has wide release appeal," Vespersio Pictures' David Carrico said. "Aside from the outliers, buyers want fresh original ideas from filmmakers who have a real voice that can cut through all the noise."

- Early 2023 - Principal Photography

- Summer 2000 - Post Production
- 2001 - Film Festival Run
- November 2001 - Distribution & Release (Just in time for the holidays)

**Distribution:**

We will be seeking to premiere the film at a top-tier festival, with the goal being to finish the film in time to exhibit to South by Southwest for a semi premiere. Other possible premiere venues include Sundance, Manisfest, Toronto, Tribeca, Cannes, or Berlin. These

The content distribution strategy and content, as investment would come from an all rights deal for the film. However, if an all rights deal isn't lucrative for all parties, we are prepared to enter into what's known as a "hybrid" distribution plan. In that plan, we would allow the services of a sales agent, along with our own relationships, and distribution aggregators to distribute our film to theaters like *Amusee*, *Flare*, and *Starline*.

- Festival Screening Film

- Broadcast Television
- Traditional DVD Sales
- Direct-to-Consumer DVD Sales

- Foreign Sales

- Cable VOD
- Internet VOD / Streaming

**Our Progress:**

Any time you cast characters, you're often choosing leading personas for the rest of your life search of our lead characters, and have been auditioning actors from Hollywood's top agencies. Additionally, we've been interviewing key crew members, to make sure we have a professional team that gels well together and has ample preparation time for the upcoming shoot. With a great cast and crew nearly assembled, we'll be ready to launch into production promptly in 2020.

#### Use of Funds:

The process of filmmaking is becoming increasingly economical as technology improves. Thanks to better cheaper gear, our funds will go towards hard costs like skilled labor, shooting locations, extras, props, and wardrobe. As our budget expands, so does the scale of the production.

#### A Note from the Producers...

In 2018, women accounted for just 8% of directors. We want to change this statistic with your help.

Though society has made large advances in gender parity, writer/directors are still overwhelmingly male. On a human level, that's disappointing. On a business level, that means there's an opportunity in the marketplace. Audiences crave stories from underserved female voices. Films like *Lady Bird*, *Wonder Woman*, and *Setona* are winning awards and setting box office records. By investing in *What Are You Doing New Year's*, you would be supporting one of those voices.

#### In Closing

This is your chance to be a part of a film filled with warmth, laughs, and love, made by a group of filmmakers committed to seeing their movie become a staple in holiday programming for years to come.

Haven't you wanted to be in the film business? Come join the party!



## Investor Q&A

### What does your company do? ▾

We're a film production company, here to make funny, heartfelt entertainment everyone can enjoy, and will revisit year after year.

— COLLAPSE ALL

### Where will your company be in 5 years? ▾

We plan for the film to be completed, distributed and enjoyed annually, as a holiday staple, re-running on cable and streaming in homes across the globe, as a holiday tradition, and bringing reliable profits to our investors as a result. We've already begun locking in cast and crew so that shooting will commence early in 2020.

### Why did you choose this idea? ▾

This film has been years in the making. We have literally lived this story and are excited to share it with an audience. We also love both the romantic comedy and holiday genres, so this project felt like the perfect film for us to bring out into the world.

### Why is this a good idea, right now? What changed in the world? Why wasn't this done a few years ago? ▾

Not only has technology advanced to the point where cameras and film equipment have become so advanced that you can produce a high-quality film for a fraction of the cost, but the appetite for motion pictures has ballooned as well. We're at an inflection point in filmmaking, where the digital revolution and video consumption are at an all-time high. Especially for seasonal entertainment. Companies like Netflix, Hallmark, and Lifetime are all making more and more holiday films to compete for the growing audience.

### What is your proudest accomplishment? ▾

Our films have been an official selection of over 25 film festivals. Our projects have appeared on the front page of Variety, in features in Entertainment Weekly and in USA Today. We have been nominated for major awards, including an Emmy.

### How far along are you? What's your biggest obstacle? ▾

Our script is polished and production-ready, our key crew members are signed on, and our casting is underway. We will be finding the perfect cast for this ensemble comedy, balancing recognizable faces, impeccable comic timing, and heartfelt drama.

Our production timeline may represent the biggest obstacle. Because our film is set during the holidays, it's important that we release it by November. This means we must film at the beginning of 2020 to ensure that we have enough time to finish post-production and secure a strong distribution offer.

### Who are your competitors? Who is the biggest threat? ▾

Every year new Christmas movies are released. What makes our film unique, however, is that it's a different type of holiday film. While Lifetime and Hallmark set their sights on an older, female demographic, our film is geared toward the growing millennial audience. We fill a niche that is currently underserved in the holiday movie catalog.

### What do you understand that your competitors don't? ▾

In the world of seasonal programming, most of the content is geared toward either family audiences or older women. Our film is Christmas counter-programming. Our audience is millennials as well as fans of traditional romantic comedies. You don't even have to celebrate Christmas to love this film. If you have ever been to a party, or have simply wanted to fall in love, this film is for you. By making a movie for this audience, I am confident that our film will stand out from the rest of the holiday movie lineup.

### How will you make money? ▾

Once the film is finished, we will secure distribution, with the goal of reaching domestic and international theatrical markets, across streaming services, cable, and Blu-ray.

And the market opportunities are enormous. Of course, we all anecdotally love to watch movies, but for a bit of perspective:

According to the MPAA, "the global entertainment market reached \$96.8 billion in 2018... while global home entertainment increased... to reach \$55.7 billion."

"Three-quarters (75%) of the U.S./Canada population, or 263 million people, went to the cinema at least once in 2018"

"In 2018, overall spending on home entertainment in the U.S. increased to \$45.3 billion, up 12 percent over 2017."

### What are the biggest risks? If you fail, what would be the reason? What has to go right for you to succeed? ▾

Filmmaking is a risky endeavor. We've all seen a bad movie, and worse, we've all seen a good movie which failed to find an audience. We plan to apply a tactical marketing strategy, and use cutting-edge techniques designed to target the exact audience hungry for this film. Still, even good films can suffer from being released at a bad time or against stiff competition, or for other reasons beyond the filmmakers' control. Fortunately, because our film has a clear seasonal tie-in, we have reason to believe that the market will be ready to show up for a film like ours.

### What do you need the most help with? ▾

Development, production, and distribution all have their challenges, but the act of production – the literal act of shooting the film – is the phase with the most significant costs. There are certain hard costs that can't be made up in sweat equity, which is why we're looking for our round of funding to get this film completed. These costs include equipment, locations, and labor.

### What would you do with the money you raise? ▾

We're committed to putting as much of your investment up onscreen as possible. If we can raise more money and increase our production budget, it will allow us to make a higher-quality film: we will have more time to shoot, our equipment will be more sophisticated, and the scope of the production can be increased. Funds will be stretched to maximum effect, giving investors the most bang for their buck.