

**Title:** *Green Revolution*

**Genre:** Documentary

**Duration:** 10 minutes (Cinefest)

**Synopsis:**

Educating the public is necessary in the 21st century in order to delineate between cannabis and hemp because there are still states in the U.S. willing to prosecute as well as informing consumers of this emerging unregulated hemp market who are being taken advantage of by untested material. The Federal Drug Administration is creating structural violence through the silence on the guidance for the regulation of hemp as an agricultural commodity. Dr. Fishback discussed the chemical difference of cannabis and hemp as it is still often misunderstood. Dr. Otañez provided insight to the implications of the hemp industry in relation to the anthropocene. Ross King, discussed the vertical integration within the hemp industry. Federal Drug Administration will be reached for any comment on the current state of the industry due to the absence of guidance for regulation. Our character, Pedro, played by Carlos Arambaru is an emulation of the college crew that have a passion for the planet and the plant.

## Treatment:

Imagine feeding, clothing, as well as sheltering the poor of the world with a crop that is the highest carbon sequestering plant known to man and the same plant harvested with machinery using fuel from that same crop. This plant is an inspiration of a hopeful future because humanity has to do something to counteract the pollution created from the petroleum industry's plastic packaging industry. The value that hemp brings society was still published in 1938 by the magazine Popular Mechanics when it described hemp as a billion dollar crop despite being criminalized the year before because "It is used to produce more than 5,000 textile products, ranging from rope to fine laces, and the wood "hurdes" remaining after the fiber has been removed contains more than seventy-seven percent cellulose, and can be used to produce more than 25,000 products, ranging from dynamite to cellophane." [Limer et al., 2018/1938]

Currently, US-based hemp producers and retailers find public education to be paramount because the implications of misconstruing the two hemp and cannabis can be detrimental to any individual or business. The story of hemp has been revealed through the interaction and interview of experts on this issues that education is paramount because the two industry are conflated together as well as misunderstood by people in powerful positions. Educating the public will help drive innovation when the stigma is removed because farmers fear being imprisoned for this agricultural commodity. Our story will develop through a vignette that is hosted by our main character, Pedro. Each segment will be introduced or transitioned using this vehicle in order to help segue from the historical research to the chemical compound that delineate hemp from the cannabis plant.

## Target Audience:

Farmers and agriculturalists are a part of our target audience in order to facilitate the education to a class of Americans that are weary about entering the hemp market. Hemp associations are a good source to help spread the message of awareness to their members as well as to the public. Public libraries and those in higher education institutions are another great way to disseminate the information to the educated public that seek knowledge. Documentary film enthusiasts are a target for our audience because their interest, but the lack of hemp centric content in this genre makes for a great frontier to pioneer. Attendees at hemp conventions like Northern Colorado Hemp Expo are great places to spread the film to because they have documentary filmmakers like Ezra Soiferman to speak about efforts of public education. Looking for speaking opportunities at conventions will be a great way spread interest in the film with people who already paid a good amount of money to attend these conventions. Applying for time to speak at libraries is another way to help educate the public and screen a 10 minute portion of the film in order to drive traffic to the website the feature film is located on. Four walling a theater is the last ditch effort — before submitting to YouTube for the world to consume — in order to gauge the popularity of the film after promoting the film at conventions, retailers, manufacturers, and community events for exposition in a controlled location. Exposition for education is the goal.

Ancillary opportunities:

The niche we are trying to reach with "Green Revolution" are a wider audience that doesn't necessarily know the health benefits of hemp. We wouldn't just try to market this to people that are in the hemp industry because that is preaching to the choir, so to speak. It would be much more effective to reach average parents and other adults that don't know all of the good hemp can do. Social Media outlets we plan on using are Twitter, Instagram and Facebook to help drive our message of education for the hemp plant. The way that we plan on using them is with consistent posts as well as Instagram/Facebook ads. We plan on distributing the ads to large American markets with a large urban and substantial suburban populations. It would also be effective to not distribute to states that have already legalized cannabis because it is quite possible they already know the benefits of hemp and hemp culture. Our concept is marketable because of the subject matter at hand. It is not only a hot button topic dealing with hemp but the health benefits people will learn about are an added bonus. A lot of people are very interested in hemp and hemp culture right now as more and more states are legalizing cannabis for recreational use. With the legalization of weed, it is opening many Americans to other avenues to receive hemp products for the added healing benefits. For the wish list we plan on targeting corporations such as USDA, FDA, NHA, and CoHIA.

## Tax Incentives/Pre-Sales/Co-productions/Crowd Funding

Tax incentives can be obtained due to our non profit status as the team will work under the security of The University of Colorado, Denver. As our production grew from a production the size of a single fire team grew into a squad of artists that collaborated in many aspects to create the art presented. States that our film can be produced with tax incentive are New Mexico as they have a booming hemp industry that range from spiritual producers to commercial producers and Louisiana since it is still not legal to grow hemp in that state. Experts in the cannabis industry as well as experts studying the industry discuss the implications of how hemp can be used to quell the petroleum usage while also providing criticisms that are necessary for change to occur in the human consumption of energy.

## Topline Distribution Strategy:

The film will be completed for distribution no later than May 10th 2020 in order for exposition to Cinefest 2020. This film will be also be sent to film festivals like The American Documentary Film Festival, Doc LA, and Doc NYC Film festivals in order to aim towards professional . This will help ensure that the proper channels for exposure were taken before looking for distribution through library streaming sites or even Amazon. Sending ambassadors like Art Mireles to meet hemp convention attendees as well as hemp convention venders in order to obtain maximum exposure and garnish interest in the education of the once eluded public on the applications of the plant.

## Marketing Strategy:

For *Green Revolution* we plan on selling to the world through online means, mostly. I feel that internet marketing in 2020 is by far the way to go. It is the easiest way to get a product in front of someone quickly and constantly for independent creators. Putting the documentary up on as many avenues for people to see as possible trying to make it omnipresent to the target audience. Putting it up on multiple forms of social media as well as using targeted Instagram, YouTube, and Facebook ads.

We will also have a dedicated website for the film we will be promoting as well. The targeted ads will put the film in front of people searching keywords that have to do with hemp, documentary, etc and put the trailer right in front of their faces before whatever video they are there to see. Possible film festivals we plan on submitting to are as follows - Suri Short Film Festival, Portland Short Fest, and the Boston Short Film Festival. The reasons that we have chosen these festivals is because they all except shorts given by independent creators. These are festivals that will be targets because we have a good chance of our film being accepted for exhibition.

## Fundraising Strategy, with deadlines:

Although the initial goal of producing a feature length film for under \$7,000, we went over budget at \$8714.61 while budgeting for post production costs. Robert Rodriguez offered student filmmakers to make a film for under \$7,000 in order to pressure creative ways to make a film. We had a fundraising deadline of June for Donors to help send our producer to the Netherlands in order to conduct interviews as well as capture B-Roll for our project.

Projected Production Timetable:

**September 2019**

Start production on Hemp Harvesting, Colorize the video to ensure a good look, and gather resources for a supercut.

**October 2019**

Finish production on Hemp Harvesting, start finalizing audio.

**November 2019**

Focus on DIT

**January 2020**

Apply to Film Festivals, edit shortened version for Cinefest 2020, the College of Arts and Media film festival.

**February 2020**

Apply to film festivals like American Documentary Film Festival and others for distribution.

**March 2020**

Rough Cut of shortened version for Cinefest 2020.

**April 2020**

Finalize shortened version for Cinefest, edit trailer for Green Revolution. RaCAS 2020 Presentation.

**May 2020**

Submit shortened version of Green Revolution to Cinefest, Graduate from The University of Colorado, Denver with Honors.

## Key Personnel:

**Arturo Mireles** spent three years in the Army with one tour in Afghanistan. He thrives under extreme pressure, something attributed to being a combat infantryman, and has a drive instilled by the U.S. Army. Arturo specializes in producing, directing, writing, editing, grant writing and sound recording. The education attained from his time at the University of Colorado Denver has helped as an outlet of creativity after becoming disabled in Afghanistan. After 5 surgeries and 5 years of physical therapy, chiropractic work pain has become manageable. Upon his recovery, Arturo has been introduced to CBD and the help it provides patience recovering from Post Traumatic Stress Disorder, Mild Traumatic Brain Injuries, arthritis in various areas in his body. The interest in CBD eventually became a passion for him because he was able to manage his pain without the high associated with marijuana. His work on Green Revolution is to help educate the American public the benefits of the once demonized plant. Arturo plans on attending graduate school upon completing his BFA at the College of Arts and Media His goal in life is to make cinema that creates a positive change in our world.

**Todd Smith** is a producer, director, cinematographer and editor who has been working with moving images for more than 15 years. Since returning to college at University of Colorado, Denver to complete his BFA in Film/Television Production, he has focused on producing and directing. In his spare time Todd can be found either on the golf course or spending time with his family.

**Jonathan Broncucia** is an independent filmmaker, currently working out of Denver, Colorado, majoring in Film and Television through the UCD College of Arts and Media. He has studied and worked towards the film industry from a very young age, watching, making-of documentaries on such films as Jaws, King Kong, Raiders of the Lost Ark, Lord of the Rings, and Star Wars. He was exposed to the cinema of John Ford through *The Searchers* before the age of ten; the cinema of Francis Ford Coppola and Martin Scorsese through *The Godfather* and *Goodfellas* by middle school; and that of filmmakers such as Ingmar Bergman, Stanley Kubrick, David Lynch, and Paul Thomas Anderson by his second year of high school. On set, he's worked as a gaffer, sound recordist, PA, camera operator, lead actor, AD, and director, to name a few. His primary interests lie in writing and directing, while his primary talent lies in picture and sound editing. He considers it an honor and a thrill to work on such a culturally important film as *Green Revolution*."

**Kevin Stanton** moved to Denver in the summer of 2015, just before beginning the Film & TV program at CU Denver. Having lived in Chicago for 14 years afforded him the opportunity to live one of his dreams of acting, writing, and performing comedy. A rabid consumer of Mr. Show, Kids in the Hall, The State, and other subversive TV comedy groups, Kevin studied improv at the legendary Second City which led to parts in multiple sketch comedy shows as well as an array of annoying voices. Eventually, he stepped out and tried his hand at what some call “the hardest art form”: STAND-UP COMEDY! Kevin tried it and it was hard. Vying for validation from strangers at open mics around Chicago eventually led to a misguided move to Austin, TX to do more vying. Alone and confused, Kevin moved back to the Windy City (that’s what they call Chicago) 8 months later and met his lovely partner, Erin. The two moved to Denver, Colorado where Kevin now explores the world through documentary filmmaking and their son, Miles.

**Philip Velasquez** is a filmmaker out of Colorado Springs, CO. At 18, he moved to Denver, CO to attend university. He is currently attending the University of Colorado Denver and is set to graduate in December of 2020. He received his diploma in 2016 from Sand Creek High School. Through his 4 years of college, he managed to direct, write, and edit three short films. He is currently writing a sci-fi feature film called "RED BARS". He is not only a filmmaker, however. During his college career, he has spent just as much time working on his music career as with film. He has currently released two, full length, albums and is about to finish the third. All of each album was 100% written, recorded, mixed, and mastered by himself. Once he finishes college, his first goal is to move to Los Angeles to start his career in the entertainment industry.

Born and raised in Denver, **Thomas Kukucka** has always had a passion for storytelling through creative mediums. He's grateful to have had the opportunity to study Film at the University of Colorado in Denver. In school, he has developed a wide range of practical videography abilities through a number of diverse projects. He has completed marketing videos for non-profit organizations, documentary, and thriller films while also working on many of his classmate's projects in various roles. Although many people loathe editing their films, post-production editing is actually his favorite part of the filming process. After graduation, he hopes to keep creating and telling stories.

## Industry Advisor Bios:



**Hans Rosenwinkel** is a multi-award winning production professional who has traveled the globe producing, shooting and editing a significant amount of documentary film blue-chip specials and episodic television series with important hard-hitting topic matter for major U.S. broadcasters, international television networks and distributors. Hans' primary interest and projects include topic matter related to science and the environment, wildlife, ancient archaeology, action sports adventure, travel and culture. As a freelance writer/producer/director, director of photography, and editor, his most recent projects include producing, shooting, and editing projects for BBC, ARTE, PBS (national), CCTV-China, Netflix, Amazon Prime, National Geographic Channel, National Geographic Channel's International, National Geographic Mission Programs, NBC, ABC, ESPN, Fox Sports Network, Viasat History, Discovery Velocity, Discovery Channels International, Spike, HDNet/AXIS, Weather Channel, Travel Channel International, Viacom/EPIX, The Nature Conservancy, Gaia TV, Looking Glass International, The Factory Agency, MakeAHero.org, The Foundation For A Better Life, Values.com, Random Acts of Kindness Foundation, and Warren Miller Entertainment.



**Eric Jewett** is an industry professional he was the Director for Party of Five and Weeds. He worked his way as an Assistant Director on such projects as Return of the Jedi, Lost Boys, Christmas Vacation, Team America, Weeds, and Dexter. Over 75 film or TV projects, shot in Hollywood or on locations such as New York, Georgia, Oregon, Florida, Utah, and Kenya, Africa. Mr Jewett is a member of the Directors Guild of America and a Graduate of Harvard.



**Marty Otañez** is a California-born cultural anthropologist and filmmaker. He is an Associate Professor in the Anthropology Department, University of Colorado Denver. His research and creative work focus on digital storytelling to increase health equities, cannabis workers and strategies workers' deploy to stay healthy, and corporate accountability and tobacco industry exploitative practices at the farm-level in Malawi and other tobacco growing developing countries.

# Budget Summary:

<b>Project Title:</b> Green Revolution		<b>Project Company:</b> University of Colorado, Denver					
TRT: 00:10:00.00				College of Arts & Media			
Aspect Ratio: 16:9							
Executive Producer:	Art Mireles	210-454-3986	<a href="mailto:artmireles87@gmail.com">artmireles87@gmail.com</a>	Director:	Todd Smith	615-300-8020	<a href="mailto:toddsmithreproducer@gmail.com">toddsmithreproducer@gmail.com</a>
Assoc. Producer:	Phillip Velasquez	719-337-5232		1st AD:	Jon Broncucia	303-888-0941	
Production Manager:	Art Mireles	210-454-3986		Director of Photography:	Niall Rawn	505-967-9850	
Asst. UPM	Craig M. Mahagan	720-261-2491	<a href="mailto:ckmahagan110507@gmail.com">ckmahagan110507@gmail.com</a>	Gaffer:	Carlos Arambaru	720-400-0336	<a href="mailto:carlosandresaramburu@gmail.com">carlosandresaramburu@gmail.com</a>
Casting Director:	Eli Migdal	330-703-1521					

# pre-prod days:	16	<b>pre-light/rehearse</b>		Production Meetings :	16	Police:	Auraria Campus Police	303-556-5000
# build/strike days:	1	Hours:	4	Total Class days:	16	Emergency Services:	Kaiser Permanente	303-338-4545
# Studio shoot days:	1	Hours:	5	Total shoot days:	17	Fire Department:	Station 6	720-913-3473
# Location days:	4	Hours:		Total Pre Production Days:	25	Craft Services:	Art Mireles	210-454-3986
# Location sites:	4							

SUMMARY OF ESTIMATED PRODUCTION COSTS						ESTIMATED	ACTUAL	(OVER)/UNDER
1	Pre-production and wrap costs			Total A&C		\$ 155,306.32	\$ 239.52	\$ 155,066.80
2	Shooting Labor			Total B		\$ 29,574.00	\$ 560.00	\$ 29,014.00
3	Location and travel expense			Total D		\$ 3,392.20	\$ 4,256.15	\$ (863.95)
4	Props, wardrobe, animals			Total E		\$ 60.00	\$ 60.00	\$ -
5	Studio and set construction costs			Total F,G & H		\$ -	\$ -	\$ -
6	Equipment costs			Total I		\$ -	\$ 709.94	\$ (709.94)
7	Film stock develop and print			Total J		\$ -	\$ -	\$ -
8	Post production costs			Total K		\$ 2,889.00	\$ 2,889.00	\$ -
9			Sub-Total: A-K			\$ 191,221.52	\$ 8,714.61	\$ 182,506.91
10	Director/creative fees (Not included in direct costs)			Total L		\$ -	\$ -	\$ -
11	Insurance					\$ -	\$ -	\$ -
12			Subtotal: Direct Costs			\$ -	\$ -	\$ -
13	Production Fee			Total M & N		\$ 375.00	\$ -	\$ 375.00
14	Talent costs and expenses							
15	Editorial and Finishing							
16	Editorial Fee							
17			Grand Total (including director's fee)			\$ 191,596.52	\$ 8,714.61	\$ 182,881.91
18	Contingency / Weather					\$19,159.65	\$871.46	\$18,288.19
19	Additional Billing							\$0.00

Funds Raised			
1	URDP		\$1,200
2	Crowdfund		\$1,275
3	CAM Grant		\$5,000
		Grand Total	\$7,475

SCRIPT BREAKDOWN COLOR KEY							
DAY EXTERIOR		NIGHT EXTERIOR		DAY INTERIOR		NIGHT INTERIOR	
Cost -Speaking	Extras - Silent	Extra Atmosphere	Stunts	Special Effects	Sound FX / Music	Vehicles & Animals	Props
Wardrobe (Circle)				Hair & Make-up (*)		Special Equipment (Box)	

Crew Contact Sheet					
Name	Phone	E-mail	Name	Phone	E-mail
Jocelyn Solis	707-286-9911	<a href="mailto:jocelynsolis1130@gmail.com">jocelynsolis1130@gmail.com</a>	Carlos Arambaru	720-400-0336	<a href="mailto:carlosandresaramburu@gmail.com">carlosandresaramburu@gmail.com</a>
Kevin Stanton	773-562-2569	<a href="mailto:kstanton.kev@gmail.com">kstanton.kev@gmail.com</a>	Thomas Kukučka	720-302-3171	
Corey Rhoads	303-960-2610		Eli Migdal	330-703-1521	<a href="mailto:emigdal55@gmail.com">emigdal55@gmail.com</a>
Jon Broncucia	303-888-0941	<a href="mailto:Jonathan.broncucia@yahoo.com">Jonathan.broncucia@yahoo.com</a>	Niall Rawn	505-967-9850	