

MURDERED ON THE FOURTH OF JULY

A historical documentary by Pj Perez

Fundraising Strategy

We are taking a multi-pronged approach to fundraising that will include (but is not limited to):

- Bootstrap funding from the producer/director (This has allowed the progress made so far on the film, including shooting six interviews and various B-roll footage, editing a rough fundraising sample, and doing development/pre-production work without any crew.)
- Contracting with the International Documentary Association as a fiscal sponsor to extend tax-exempt status to the project to allow for funding from individual, foundation, government or corporate sources that give only to nonprofit organizations. (Live and have already started collecting donations.)
- Conducting crowdfunding campaign(s) as needed to fill in any gaps in funding from direct sources (We already ran a successful \$12,000 crowdfunding campaign in October 2023 to kickstart production while working through the other paths noted below.)
- Applying (ongoing) for available grants/finishing funds for which this project / filmmaker would qualify. (Ongoing - no pending approvals at this date)
- Soliciting funding from companies, foundations, and individuals whose values and missions align with the film's themes (anti-racism, social justice, social activism, hate crime awareness, hate group rehabilitation) (In progress/in research - will be seeking support in this area)
- Approaching distributors and potential co-producers early on to possibly secure partnerships or guarantees

Distribution & Marketing Strategy

The target audience for *Murdered on the Fourth of July* primarily includes those who already show an interest in and affinity for: documentary films and series; true crime podcasts; true crime docuseries; punk music and culture; Las Vegas; 20th century history; and extremism—as well as an educational market that includes anthropologists, sociologists and historians at higher education institutions, social studies, ethnic studies, and history teacher at the secondary education level, and libraries across the U.S.

The filmmakers' hope is that *Murdered on the Fourth of July* will have a life beyond just pure infotainment, and be able to be used to have an impact on communities everywhere by educating on the real consequences of assigning false equivalencies to “both sides” of debates or conflicts on white nationalism, right-wing extremism, and the “freedom” to spread hate speech.

With that in mind, “Murdered on the Fourth of July” is exploring a multi-tiered approach to distribution:

1. **Public Media.** First, we have applied for co-production funding with ITVS, which would not only provide finishing funds and a distribution partner, but also creative development and feedback as well as marketing, publicity, and audience engagement services. Because of public media's connections with educational institutions and its reach into educated households in every corner of the U.S., as well as its reputation for distributing thought-provoking documentaries that uncover previously untold stories without sensationalism, it is the ideal outlet for a project such as *Murdered*. Public media provides a terrific “discovery” engine, and as the director experienced with his first film distributed via public media, it allows for a partnership that goes beyond the purely transactional nature of commercial distribution. (Even if not selected by ITVS, we will be exploring public media distribution as an option regardless.)
2. **Festival Circuit.** We would be looking at submitting to / participating in film festivals that focus on independent films, documentaries, and social justice issues (such as DocLands, AmDocs, Doc L.A., etc.), in several different scenarios:
 - a. **If prior to securing distribution:** As a means to exhibit the film to market the project, build momentum and get in front of prospective distributors/sales agents.
 - b. **If distribution (either traditional or public media) is secured prior to completion:** To market the film, get in front of press, and build public interest in advance of release.
3. **Limited Theatrical Screenings.** Will depend on distribution partnership, but focused on making “events” out of screenings with Q&As/panel discussions whenever possible.
4. **Partnerships with Affinity Organizations.** We intend to seek partnerships with organizations and nonprofits whose missions align with the themes of the film, such as the Anti-Defamation League, Global Project Against Hate and Extremism, and the Southern Poverty Law Center to host screenings and discussions on the film's subjects and impact.
5. **Educational and Library Sales/Licensing.** As outlined in the “Intended Audience” section of this proposal, we believe that a rich educational market exists for this film in higher and secondary education institutions, as well as libraries across the U.S. (and possibly around the globe), both for licensing of the film for use in classes or screenings, and for Q&As or discussions around subjects related to the film.
6. **Direct-to-Consumer BluRay/DVD Sales.** Either via distributor, at events, or direct via ecommerce site. Include bonus features and/or educational materials based on the market. (See “Educational” above.)

Award Impact

A grant resulting from placing in the DocPitch competition would help *Murdered on the Fourth of July* to maintain the high quality captured throughout production as we move into post without sacrificing our creative vision or incurring financial hardship on the behalf of the producer(s). A small grant (like the smaller \$5,000 awards) would be used to pay for a composer and graphics package. But a larger grant (such as an Audience or Jury award) would truly enable full execution and completion of the film, including:

- Covering all post-production expenses, including editing, coloring, scoring, sound mix, graphics, titles, etc.
- Allowing for additional travel as necessary to shoot any missing interviews and B-roll
- Paying for licensing of music, archival footage and additional materials
- Ensuring all legal fees and insurance costs are covered to fully ensure the protection and secure chain of title for the film
- Eliminating any debt incurred due to production funding gaps

Expense Budget

ACCT	DESCRIPTION	AMOUNT (\$)
1000	Project Development	12,425
2000	Producing Staff	27,500
3000	Rights, Music & Talent	21,100
4000	Crew & Personnel	56,700
5000	Production Expenses	21,760
6000	Travel	21,732
7000	Post-Production	14,840
8000	Insurance	10,659
9000	Office & Administration	7,635
10000	Publicity, Promotion, Website	7,500
	SUBTOTAL	201,851.00
	CONTINGENCY (10%)	20,185.10
	FISCAL SPONSOR FEE (7%)	15,542.53
	GRAND TOTAL	237,578.63

Budget notes:

1. The full, line-item budget for all accounts is attached as a separate document.
2. That line-item budget is a “minimum viable product” budget, and includes many “zero quantity” expenses that, as noted in the attached document, will be donated in-kind by the director/producer, UNLESS additional funding is secured.

Funding to Date

Funding Source	Amount Received	Date Received
Seed&Spark Crowdfunding Campaign	\$10,455	12/1/2023
Individual Donations Received Outside Campaign	\$1299	10/9/2023
Producer Contribution (to date)	\$2000	11/1/2022