



OLDER THE MOVIE

Older is a feature film currently in post-production created on a low budget sourced from an Indiegogo crowdfunding campaign.

Older is a drama/comedy about sex, love, relationships, growing up and how our attachment to the past can colour our perception of the present, sometimes for the worse.

Older is about Alex a 29 year old man-child who's recently moved back in with his parents and is determined not to grow up. At his best friend's wedding he runs into an old high school friend. A romance blossoms, but he's still infatuated with another girl he fell in love with ten years earlier.

The *Older* team have just wrapped on principal photography - completing the bulk of the filming over three weeks - with the shooting of some additional pick-ups in December.

Viewfinder talks to Producer Kimberly Martel.

HOW LONG HAS THE FILM BEEN IN THE MAKING?

The idea for the script is something that Guy has been playing around with and working on for the past year or two but has just recently started to take on its true form. In late August of this year, Guy put together a skeleton cast and crew to shoot a handful of scenes from the script over a few weekends, from which a teaser trailer was made. We believe this proof of concept contributed heavily to the success of our crowdfunding campaign. Pre-production for the feature film started immediately upon completion of shooting the trailer



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and principal on that wrapped up in November.

After some well-deserved time off over the holidays, we anticipate post-production kicking off in earnest in the early new year.

IS THE FILM BEING MADE OUT OF WORK HOURS?

Our production team is made up of three members, Guy Pigden (who is also writer/director/lead actor), Harley Neville (who also plays one of the main characters named Henry) and myself. All three of us have our regular jobs! I've been working full time for the duration of filming while both Harley and Guy utilised paid leave time to allow themselves full attention to making the film.

WHO'S INVOLVED WITH THE FILM?

Our principal cast are as follows:

- Guy Pigden (Auckland Actors) as Alex
- Liesha Ward Knox (Auckland Actors) as Jenny
- Astra McLaren (Red Eleven) as Stephanie
- Harley Neville (Kathryn Rawlings & Associates) as Henry
- Sam Jukes (Auckland Actors) as Isabelle
- And we have a supporting cast made up of 15-20 additional talented actors.

Our principal crew is:

- Adam St. John, owner of Saint Media Group (Sydney) as Director of Photography
- Leo Magri as Boom Operator
- Julie Clark, owner of MetamorFX (Auckland) as Head Makeup & Wardrobe
- And we have a supporting crew of 8-12 additional people!

We're lucky in the fact that Guy and Harley have been making short films and skits under the Pigville Productions name for years and have amassed a significant following. Because of that, we have been able to circulate our call-outs for cast on Facebook, not only to fans of the *Older* page but also the wider Pigville base. This gives us great reach and means that we can usually count on those call-outs to find the cast, crew

and locations we're looking for. And even when we don't, our friends and fans usually have some great ideas on other places to search!

WHAT'S BEEN YOUR SHOOT HIGHLIGHT SO FAR?

I think my favourite scene so far is one where our main character Alex is hungover after a long night of drinking and is violently vomiting in the toilet at his house. I was tasked with the job of making fake vomit (my first time with such a task) and quite reveled in the process of coming up with something realistic looking that wasn't actually puke-worthy. In case you were wondering, it was Thai curry soup. But then I got to watch Guy waiting for 'action' with a mouthful of lukewarm fake vomit in his mouth over and over and over again. I have to say, his fake vomit sounds are a feather in his acting cap!

ANY IN-JOKES ON SET?

According to Guy, the quote on set often repeated was "Cutaways, cutaways" because in film you can never have enough!

YOU RECEIVED JUST OVER \$5K FUNDING FROM A GOAL OF \$25K IN YOUR INIDIEGOGO CAMPAIGN?

We set our sights high on our Indiegogo campaign and we knew that going in. I suppose you never know who is watching and we didn't want to cut ourselves off from a big contributor coming in and covering the full cost of the project. The ideal \$25,000 budget was what would have given us the funds to cover incidental costs in their entirety and also pay our cast and crew in full.

That being said, the budget we used to guide our decision making during pre-production was \$0. We operated under the assumption that any funds that we generated were helpful and so what we were lucky enough to have received has provided us only with opportunities. We raised enough to cover location hire, catering and props for all of filming, though not quite enough to be able to pay our cast and crew. ▶



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It's not a one-man show. It takes a lot of dedicated, talented and generous people to make a movie happen.

Everyone involved in making *Older* is doing it for the love of the industry and their belief in the project. The positive energy that such passion generates is really amazing and makes this something quite powerful to be a part of. I suppose the overarching challenge of a low-budget film is just how passionate and dedicated the cast and crew are and the frustration in not being able to compensate people as we'd like to during production.

We are looking into the possibility of running another campaign to help us generate additional funds for post-production, as is common for films utilising crowdfunding.

DO YOU HAVE ANY SPECIFIC TIPS ON CROWDFUNDING THAT YOU LEARNED USING INDIEGOGO?

Engagement with your contributors and the greater audience you're trying to reach is what I believe is the key to a successful crowdfunding campaign, so the biggest tip that I have is to leverage the power of the internet and social media as much as you can for the benefit your campaign.

We simultaneously launched our website, Facebook page and Indiegogo campaign to ensure that we had hit the key components of where people would naturally go to engage with our film. This afforded us lateral relationships with our contributors through multiple platforms and let us use Facebook as the primary vehicle through which we communicated with our fans. Having a solid social media plan, especially in the last few days of the campaign, is really important to getting the most out of the crowdfunding experience.

Once the campaign is started, it's quite a whirlwind of activity, stress and excitement. It's hard to not sit on the computer and hit refresh every minute or two as the funds come trickling in! But if you've laid the groundwork and know how to make your online channels work for you, then it's an extremely rewarding experience.

I think it's unbelievably important to have a strong online presence when you're presenting people with something they know little to nothing about. It's about facilitating the opportunity for people to learn about, engage with and be a

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part of the film as much as they choose to. For me, that meant having a rich background to the plot, some words from our director, bios about the awesome cast and crew donating their time to the film, great pictures for people to sink their teeth into and an active and lively social media presence.

I believe that by making our movie and process more 'tangible' and real to people, it has improved interest and investment in the success of the film both financially and beyond. We've got a lot of people rooting for us to succeed.

WHEN WILL NEW ZEALAND AUDIENCES BE ABLE TO SEE THE FILM?

We're hoping that post-production will span over the course of the first half of 2014, with a tentative completion date around May-June of next year.

We think that New Zealand is ready for films that represent who we are as a country but don't isolate us. This film is a 'love letter' to Auckland and visually expresses so many places and things we love about the country we live in but is a story that isn't confined to New Zealanders or any single person in particular. It's one that we believe everyone will be able to see a little part of themselves within no matter who or where they are.

WHAT IS THE PLAN FOR THE FILM DISTRIBUTION?

The thing with low-budget filmmaking is that it breaks all of the rules and conventions of how things are and 'should be' done. Therefore, despite the fact that we're wrapping up principal photography, nothing is set in stone at the moment when it comes to distribution of the film. While we'd be ecstatic for limited cinema runs, we're still in the process of exploring our options in this regard.

ANY INSIGHTS YOU CAN SHARE FOR OTHER LOW-BUDGET FILMMAKERS?

I guess for me personally, being a new producer, the most amazing thing I've found over the course of making *Older* so far, is the power of 'asking.' I'm quite stubborn and always been convinced that I can do everything myself. And while I tell myself that's true...it's not actually and especially not in filmmaking. It's not a one-man show. It takes a lot of dedicated, talented and generous people to make a movie happen. I've had to really swallow my pride and learn to ask for help. When there's no budget and very little to leverage but my gratitude, I've had to learn to just come out and ask people for the things that I need. I mean, I was asking co-workers if I could borrow their children! And what I've learned is that even when it seems most likely that people will say no, they often surprise you and say yes. And that's really awesome and extremely humbling. 

 www.facebook.com/oldermovie

 www.oldermovie.com/

 www.indiegogo.com/projects/older-the-movie

THE NZ INDIE FILM MOVEMENT

GUY PIGDEN - WRITER/DIRECTOR

(EXCERPT FROM OLDER'S INDIEGOGO CAMPAIGN)

For over 14 years I've been making content jointly with my production partner Harley Neville. Together we are Pigville Productions.

We shoot with small crews and little to no money, and the people we work with are our super talented like-minded friends. We get the most out of very little because we focus on the quality of the character stories and performances, as those things don't always cost dollars but sure as hell make or break your films!

Older was written specifically to compliment our style, as it's an extension of the way we've always filmed our projects. It's not about spectacle, it's about the strength of the story. You know, the REALLY important stuff! There's no giant robots or monsters or superheroes, it's just about us HUMANS dealing with real life. And I know we can do it justice and make something amazing.

FUNDING

In New Zealand there is only one way to get funding for films...and that's through the NZ Film Commission, a government-funded body. The Commission's job is to give out production financing to films they deem appropriate. And that's the problem, if your film doesn't fit their criteria, there is nowhere else to take your project to bring it to life.

And where does this leave all the filmmakers with projects that don't fit the Commission's criteria? Without NZFC funding and no other avenues to raise money, most NZ filmmakers and their films eventually wind up in the creative graveyard. A place full of great films from talented filmmakers that will never be made.

I took '*Older*' to the Film Commission and was unsuccessful in my application for development funding. This wasn't surprising as this is not a typical New Zealand film (In fact that's what makes it so good!). So I had to ask myself what next? At this point I made the choice to take responsibility for my story, and in the same way I wrote the script, write my own filmmaking destiny.

Because this isn't just about me and my project, it's about all aspiring filmmakers in New Zealand. I want *Older* to represent a greater movement for our industry and how we can empower ourselves and each other to make films without anyone's permission or approval. It's not about fame or fortune; it's about having the freedom and opportunity to do what we love.