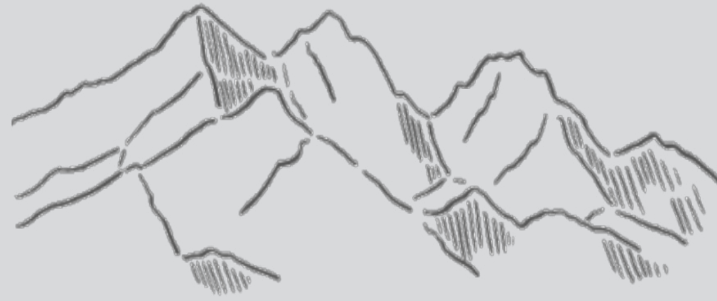




# ALL IN.

A REAL LIFE *fantasy* ABOUT LOVE,  
LOSS, AND EVERYTHING THAT MATTERS.



# WHY ALL IN?

**ALL IN** *is a story about living a life that matters and using your gifts in service of others. It's about Big Dreams and Faith. It's about the complexity*

**of**

*of loved ones. It's about parenting, of the biological, foster and improvised kind. And it's a portrait of a tightly knit community that is bonded together by their shared experiences of acceptance and love through their brokenness.*

# ALL IN

**LOGLINE:** When her charismatic brother is tragically killed, a reclusive daydreamer must rediscover her courage to go all in caring for his children.

**E**va Keating prefers the stories in her head to real people. She escapes her anonymous life by disappearing into the world of her imagination; a world filled with symbolism, magical creatures, heroism and love that create a safe and comforting world. She has lost so much that she avoids risk and pain as she struggles to make it through the day without taking a pill.

Her younger brother Jack and his wife Em are the extreme extroverts who live large! Jack is an aspiring author and adventurer. Jack and Eva have had a unique and special bond since childhood as they were orphaned and passed through the foster care system until being “found” by Pastor Bob and Maria whose already massive adoptive family grew to include them.

Jack and Em embark on their first solo vacation since their kids were born. Tragically, Jack and Em are killed in a car accident. To help Eva manage the responsibility of trying to care for the children, the walls around her carefully created world begins to crumble.

She is shocked that Jack and Em have named her as their legal guardian. With no other options, she has no hope of succeeding as Jack and Em trusted her.

With the support of their vibrant and tight knit extended family, with love as they all struggle to find their way back.

Though Jack and Em are gone, Eva and the kids quickly learn of a way to post on their dad’s video blog. Jack and Em created these videos to help the kids feel connected while they were away. Jack’s blog is titled “ALL IN,” which is also the title of his self-published book and the Keating family’s motto.

In the emotionally charged days where video blogs continue to post from their deceased parents, Eva is trying to connect with the grieving children. They embark on a road trip back to Eva’s small apartment and -their parents’ home. It’s a heartwarming and full of gifts as Eva gradually opens up and lets them into her world. While on the trip, in a miraculous moment where her past and present meet, the night becomes pure magic as Eva and the kids finally connect on a heartwarming beginning of this new family is formed.

# VISUAL REALIZATION



The peculiar psyche of our protagonist, Eva, will be used to portray the imaginary world she alone sees, a safe world that she eventually invites her niece and nephew into, a world in which

This film will be shot in such a way as to appeal to the viewer's imagination. Eva's perspective will be considered in every scene as this is ultimately her story. In the style of *Amélie*, we will accentuate Eva's oddness with camera movement. In the vein of *Little Miss Sunshine*, we will cut between intimate moments with our characters and the epic, all encompassing shots of the entire Keating family. While this is an intensely personal film with the viewer be taken out of the story. The specificity of the story. Nothing will look "animated," rather, everything will be as real as the characters themselves.

The colors in the opening scene, and in every scene, will be bright and vibrant. However, the world our characters live in will be dark. The film will follow the arcs of the Keating family as they begin to heal and become a family unit.

# STORY + CHARACTER BREAKDOWN



**EVA** always lived more in her head and had a fantastical imagination. Her stories would come to life in a magical way (think *Finding Neverland* / *Wall-E* / her tragic childhood).

Eva and her brother Jack grew up on the outskirts of Detroit). Their dad left when Eva was six and she is of a distant and emotionless man. Eva and Jack's mom was loving, but always exhausted from working multiple jobs. When Eva was 8 and Jack was 6, their mom died of cancer and they were put into foster care.

Misunderstood by the system, Eva was given the pills put on drugs. The drugs only exacerbated her oddities. She continued telling stories to her brother and the other orphans. But over time and as the hardships of life mounted, something inside her died. She stopped telling stories and became a survivor. She lived in her head and though she maintained her wild imagination, she learned to hide it from the brokenness of the world around her. Jack would often beg for more stories, but she couldn't do it. All of her energy was spent on keeping them safe.

For a number of years the children were switched for Jack and fortunately they were never separated by their new foster parents. Bob was the pastor of the church and nurturing. This is where their healing began. Eva—because of her past—could never bring herself to turn 18 and left for college.

Eva and Jack remained close through the years, but she only came to visit for the major holidays and never stayed long. Being around a healthy family seemed to highlight all she had lost as a child. She now lives a few hours drive away and works as a librarian in a large university library.



# CHARACTER BREAKDOWN

## ASTRID

(7) is strangely unafraid of what happened. She comforts her siblings and Aunt Eva and stays her happy and eccentric self throughout the film. Her driving passion is to give and tries to help her “deal with it,” but she keeps telling them—“It’s all going to be OK. Just wait and see” begun to heal and so has Eva—though they have yet to form a “family unit.”

Thanks to an impromptu road trip Eva took them on, the Keatings almost. They make it back just in time. Astrid knocks it out of the park and trid doesn’t see her parents in the audience. She had expected they would be there because in every video her dad posted he ended with a promise that they

“Wouldn’t miss her play for the world.” This is the first time their Astrid fees the stage. No one can find her. Eva, —Maddy of her parents Death—e search the road where their car accident—weeping Eva, Maddy and Er. When up and this is the moment their new family is truly formed—on the side of the road next to the scene of their great loss.

## MADDY

is a young woman (15) who truly has it together. Even before responsible and extremely conscientious. She is also the most emotionally healthy person in the family. Inside though, she is dying. She was a total daddy’s girl and believed her father’s message about the goodness of God with all her heart. Now both her parents are dead and her world has been shattered. Can any of it be true?

To make things worse. Maddy and Eva are at odds. The tension comes far more about the job than Eva does. Eva realizes Maddy is —doing th herself because she feels the need to keep her siblings and herself safe.

Eventually, while on a road trip, Eva comforts Maddy through sharing with her the whole story of her and her father’s childhood. She holds Maddy as they both mourn and Maddy is given permission to be a kid.

# CHARACTER BREAKDOWN

## ERIC

Keating is 12 and his dad is his absolute hero. He lives and dies for his longboarding skills. Now that his dad is dead, Eric is pushing himself harder, trying more and more dangerous stunts—often arriving home with bruises he doesn't explain. After his parents die, Eric spends his days watching his dad's old tapes, feeling intensely heartbroken, but he also still craves his father's approval. When he reads a poignant chapter in his dad's book about death, Eric decides to “step up” and read it to his extended family, in essence, eulogizing his father. They have all been proud of him.

## BOB & MARIA

are just good people. They love God, they love each other, and they want to live in a better place. Bob is the pastor of a small church that is highly influential. They have never had kids of their own and decided this was the best way to make a difference. Bob and Maria currently have two, African American kids living with them.

# EVA CASTING



**MICHELLE WILLIAMS**

**KNOWN FOR**

Manchester By the Sea  
Shutter Island  
Blue Valentine



**ANNE HATHAWAY**

**KNOWN FOR**

Interstellar  
Les Miserables  
The Dark Knight Rise



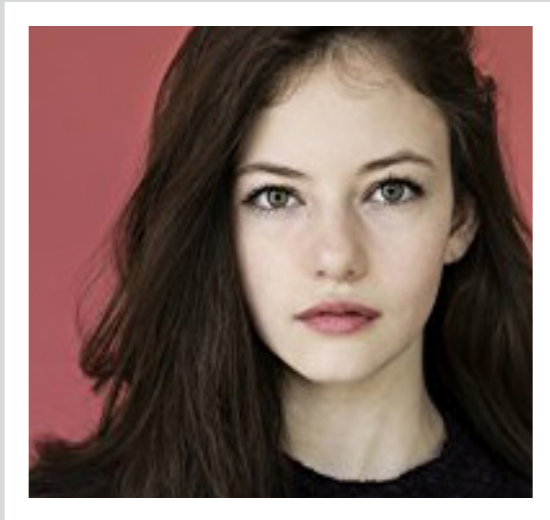
**KATIE HOLMES**

**KNOWN FOR**

The Giver  
Batman Begins  
Phone Booth



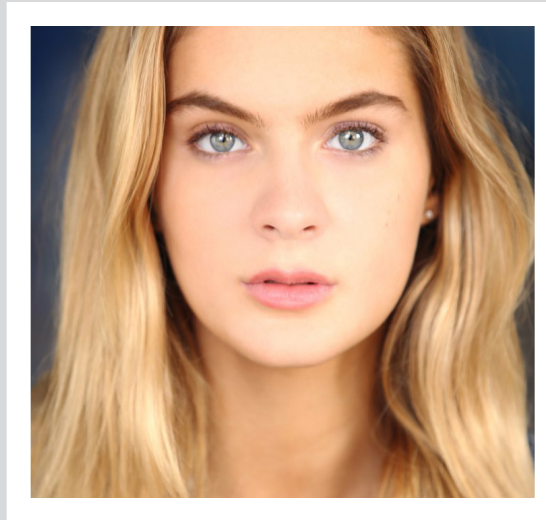
# MADDY CASTING



**MACKENZIE FOY**

**KNOWN FOR**

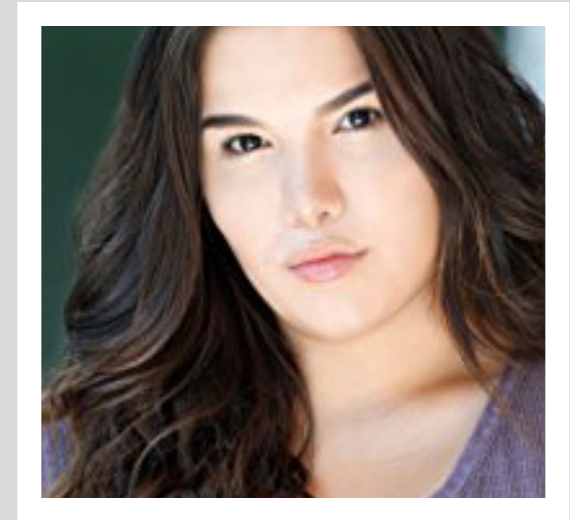
Interstellar  
The Conjuring  
The Twilight Saga



**BRIGHTON SHARBINO**

**KNOWN FOR**

Miracles from Heaven  
The Walking Dead  
Cheap Thrills



**MADISON DE LA GARZA**

**KNOWN FOR**

Desperate Housewives  
Caged No More  
Bad Teacher

# UNIQUE SELLING POINT

MARK BATTERSON + FANTASY ELEMENTS

With the ever exploding genre of faith and family films, *All In* is a story and message that's perfectly positioned in the marketplace. The film is loosely based on the book, "All In," by New York Times best-selling author Mark Batterson. Many of the top rated faith and family films do not. Batterson is the pastor of North Creek Community Church (NCC) and Batterson and NCC have consistently been

The audience for *All In* has been growing worldwide for more than a decade. *All In* is a broad, all audience story that will inspire families around the world and captivate the faith based audience. *All In* is a generous, fun and quirky story of hope and redemption – about using your abilities to make the world a better place. Above all—it's about living a life that matters!

The film's unique and imaginative elements of fantasy, and quirky

# MARK BATTERSON +



## MARK BATTERSON

Mark is one of the most widely followed pastors in the world. He holds a Doctor of Ministry degree from Regent University. He is a *New York Times* best-selling author and the *New York Times* bestseller *The Circle Maker*. He is also the author of *In a Pit with a Lion on a Snowy Day*, and *Wild Goose Chase*. *The Circle Maker* brand has more than 2 million

Mark's blog [www.markbatterson.com](http://www.markbatterson.com) had over rapidly growing this year. He has over 70,000 followers on Twitter, almost 45,000 on Instagram.

## NATIONAL COMMUNITY CHURCH

National Community Church in Washington DC is focused on reaching emerging generations and meets in theaters throughout the DC metro area. NCC owns and operates the largest coffeehouse on a movie theater and live performance venue.

Over the past year, NCC Podcasts have been downloaded over 1 million times. [church.com](http://church.com) had 1.6 million page views from

# SIMON SWART

PRODUCER + DISTRIBUTOR



As EVP and General Manager of Twentieth Century Fox, he managed the development and release of hundreds of programs—generating over \$3Bn in annual sales with over 200 new releases a year. He managed the Fox Film & Television in addition to MGM, Reliance, and the management of many major franchises such as *Avatar*, *Titanic*, *Star Wars*, *Ice Age*, *Alvin and the Chipmunks*, *James Bond*, *Die Hard*, *Aliens*, *The X-Men* and many more.

In addition to launching worldwide franchises, he also launched Fox Faith in 2002 (the first ever big screen faith-based franchise) which generated over \$700M in domestic box office for successful properties such as *Passion of The Christ*, *Strawberry Shortcake*, *Love Comes Softly*, *Ultimate Gift*, and *The Bible*. He also developed and greenlighted several highly successful sequels such as *Behind Enemy Lines*, *Wrong Turn*, *Dr. Dolittle* and *The Marine*.

He has championed and created new markets within the realms of entertainment and digital media delivery channels during his tenure at more than two decades. He is currently producing *Below*, *I Can Only Imagine*, *The Amy Purdy Story*, *The Kings Daughter* and *Tour Dates*.

*I Can Only Imagine* exploded into the Box Office on-March 2019 as the most profitable movie of the year doing more than \$80MM.



# RALPH WINTER

## PRODUCTION



In 1978, Winter started working in the film business, where he worked on *Happy Days*, *Laverne & Shirley* and *Mork & Mindy*. Following his experiences in television Winter began working as an associate producer on *Star Trek III*, executive producer on *IV*, and producer on *V & VI*.

In 1991, he moved over to the Walt Disney Company starring Kurt Russell in *Steel Dawn*, *House of Wax* starring Sarah Jessica Parker and Steve Miller, and *The Puppet Masters*. In 1995, Ralph moved into the independent film industry starring Angelina Jolie, and *Dark City* (with *Skeleton Key*) by North United Artists. In 1996, he was hired by Steven Soderbergh starring David Keith and Blair Underwood. In 1997, he produced the remake of the *Mighty Young Boys* with producer Tom Jacobson starring Blair Underwood (*Inspector Gadget* starring Michael Douglas). The following year he produced *Inspector Gadget* starring Michael Douglas with the Broderick and Rupert Everett.

After a successful run at Disney, Winter continued producing Marvel's *X-Men* directed by Bryan Singer, which grossed over \$350 million. Upon the achievement of the film, Fox offered Ralph Winter to produce *Planet of the Apes* (2001) directed by Tim Burton which went on to produce *Planet of the Apes* (2001) directed by Tim Burton which was a worldwide success.

He then teamed up with Singer again for the highly anticipated sequel *X-Men 2*, grossing 400 million dollars. *Fantastic Four* (2005) directed by Tim Story, grossed 330 million dollars. During his time at Fox, these films costarred





## MARK BATTERSON

EXECUTIVE PRODUCER | WRITER

Mark went to the University of Chicago on scholarship playing basketball and majoring in pre-law, prayer walk through a cow pasture, he felt called to full time ministry and ended up at Central Bible College in Springfield, Missouri. Mark also holds a Doctor of Ministry from Regent University. He is the author of a dozen books including his first published novel *A Pit with a Lion on a Snowy Day* and *The Circle Maker*, a *New York Times* Bestseller.

Mark, and his wife Lora, moved to Washington, DC in 1994 to an inner-city ministry. He has served as Lead Pastor of National Community Church since 1996. Under his leadership, NCC has grown from a core group of 19 people to one church with eight locations.



## JOEL N. CLARK

WRITER | DIRECTOR

Joel Clark is the co-founder of Atlas Distribution and production houses located in Washington, DC and Johannesburg, South Africa. Joel has written and directed films, sitcoms, commercials, and feature documentaries. His first novel *Truditt's* has been published widely. Joel's work can be seen in the stories he's chosen to tell. He lives with his wife of ten years, Megan, their daughter Juno, and their son Eli, in Washington, DC.



## ESTHER FEDORKEVICH

PRODUCER

With a roster that includes *New York Times* Bestselling authors and over 1,000 books, Esther developed The Fedd Agency's 360-degree model that actively supports authors in gaining reach for all dimensions of their work. Through traditional publishing, agent-managed self-publishing, integrated marketing, and representation for film, television, and derivative products.

Esther lives in Austin with her husband, Jimmy, and their two kids, Alexi and Paul. She loves to shoot hoops, swing a golf club or tennis racket, read, and cook gourmet meals for her family and friends.



## STEPHEN LORENZO

**PRODUCER**

The power of a story to change the world, one person at a time, is at the heart of Steve's career as a producer. In 2003, he founded Entertainment, through which he produced numerous award winning shows for the SABC, Multi-choice, and eTV, including a sitcom, entertainment shows, music shows, children's series, eight TV documentaries and a short film.

Over the past 3 years Steve has travelled extensively to international film markets, having attended the American Film Market (2013 & 2014), The European Film Market (2014 & 2015) and Cannes (2015). He has built an extensive network of financiers, sales agents and distributors through these travels.



## JASON CLARK

**PRODUCER | WRITER**

Jason Clark is the director of A Family Story Ministries. He is an author and speaker. He has written, produced and hosted several justice and discipleship based multimedia projects.

Jason has served on church boards as a Family Pastor and Director of Ministries. His mission is to empower so-called daughters to know God's love in greater measure.

He and his wife, Karen, live in North Carolina with their three children.



## ANDREW PISCIOTTI

**PRODUCER | SPECIAL EFFECTS**

Andy Piscioti is a writer, producer, and storyteller based in Washington DC. His films have been shown at festivals across the country. Both his films and his work have been recognized by those who have chosen to work with him. He has won awards at festivals such as the Swana Film and Music Festival and the Director's Studio Fest.

Andy is passionate about storytelling by living great stories personally and telling great stories through media and art that help people encounter God. He has spent the last 8 years creating content at National Community Church under Pastor Mark Batterson. He lives with his wife Juleigh on Capitol Hill.

# MARKETING





# THE MARKETPLACE

## GENRE

### DRAMA/FANTASY

*All In* is a family-based dramedy within the vein to *Mitty*, and, *Stranger than Fiction*.

## TARGET

### FAMILY + CHRISTIAN

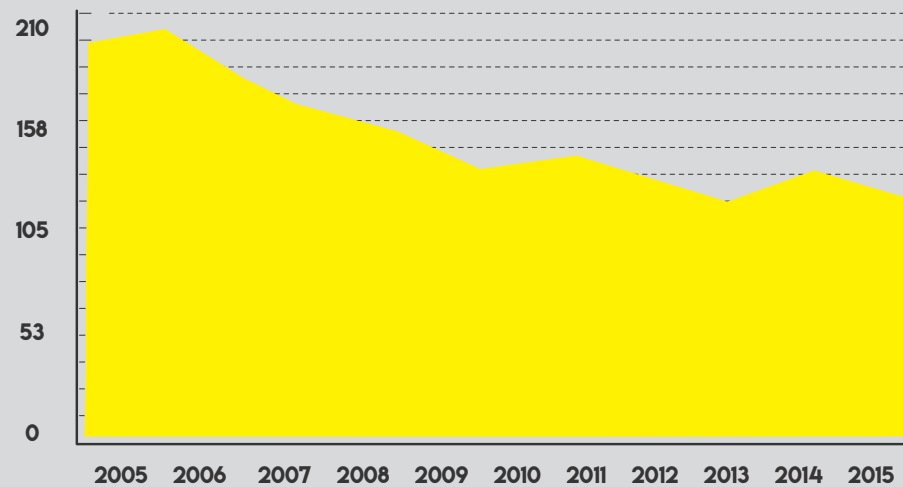
*All In* is a family film with quirky and loveable characters old. Although the film deals with death and other fantastical elements add a sense of magic. Its characters ranges in age from 7 years to late 60s, appealing to young and old alike.

Thanks to the Mark ~~Blair~~ ~~for~~ ~~an~~ ~~d~~ ~~y~~ ~~NCC~~ ~~mt~~ ~~it~~ ~~h~~ ~~ait~~ ~~n~~, ~~wi~~ ~~ll~~ of the Christian, faith based audience.

# PROFITABILITY

DESPITE THE BIG STUDIOS INCREASING BUDGETS AND INVESTING IN BLOCK BUSTER FILMS, INDEPENDENT FILMS WITH BUDGETS UNDER \$15 MILLION REMAIN FAR MORE PROFITABLE.

STUDIO RELEASES DOWN: FEWER FILMS BUT BIGGER BUDGETS



● STUDIO FILMS

## BUDGET < \$15M

| Family Genre | Title Count | Average DBO | Average Budget | Proxy ROI |
|--------------|-------------|-------------|----------------|-----------|
|              | 22          | \$43.5M     | 49.6M          | 248.3%    |

## BUDGET > \$15M

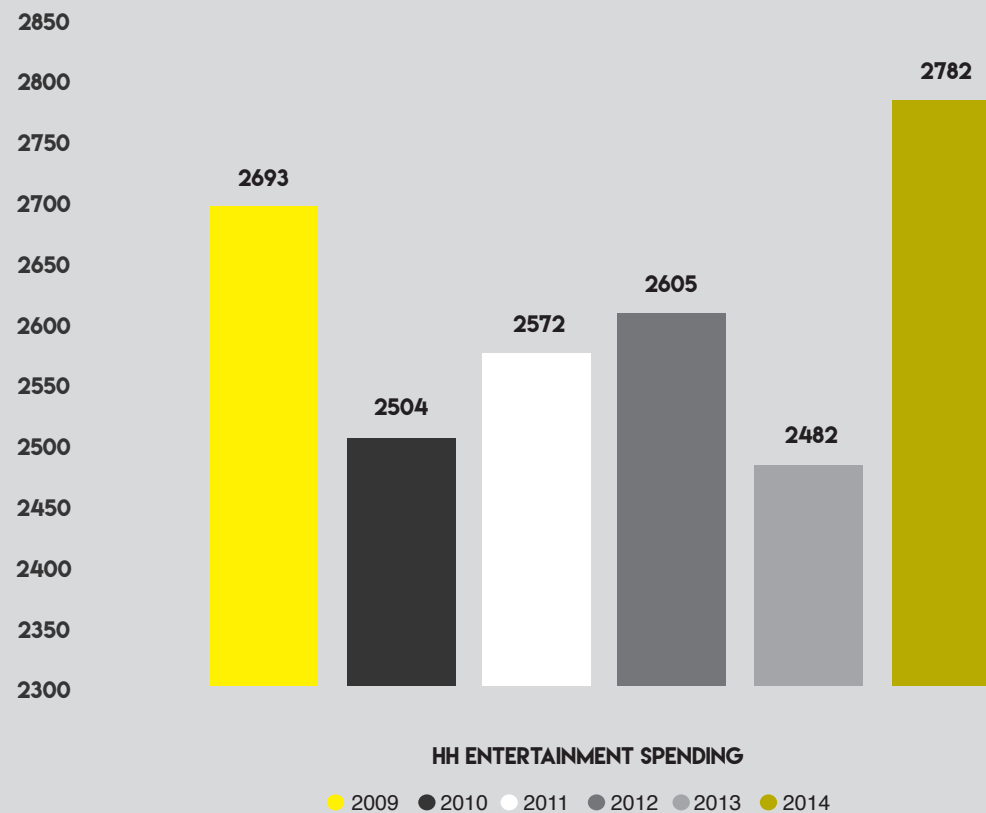
| Family Genre | Title Count | Average DBO | Average Budget | Proxy ROI |
|--------------|-------------|-------------|----------------|-----------|
|              | 50          | \$60.9M     | \$50.7M        | -23.4%    |

Proxy ROI is defined as DBO x 50% + International BO x 35%, less Budget. Budgets were available for 309 films; 283 are shown above.

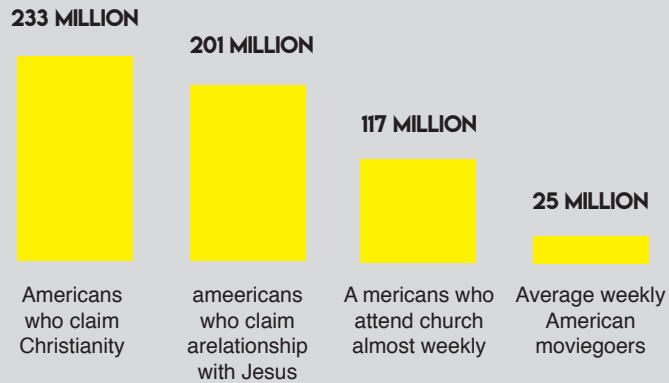
Source: Box Office Mojo, IMDB, TheNumbers.com

# ENTERTAINMENT SPENDING

AMERICAN HH SPENDING ON ENTERTAINMENT IS HUGE AND CONSISTENT. \$342.8 BILLION IN 2014.



# CHRISTIAN SPENDING



AVERAGE ANNUAL  
MOVIE TICKETS  
PURCHASED

1.7

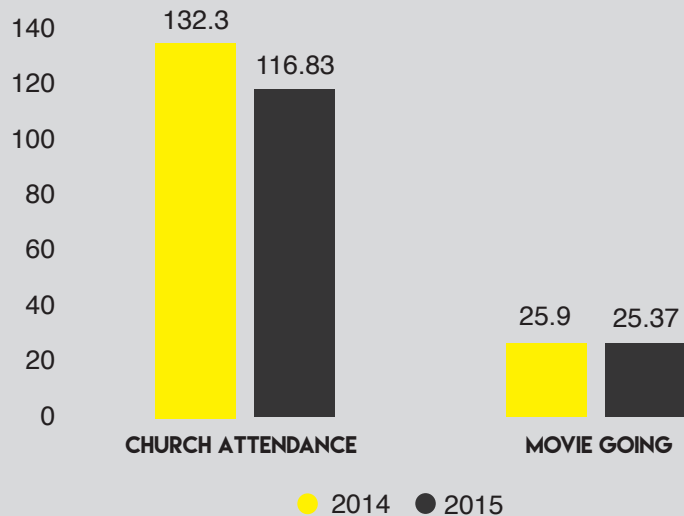


EVANGELICAL AVERAGE  
ANNUAL MOVIE TICKETS  
PURCHASED

2.7

THE CHRISTIAN AUDIENCE IS HUGE,  
AND THEY BUY MORE MOVIE TICKETS.

## WEEKLY ACTIVITY - PEOPLE PER WEEK

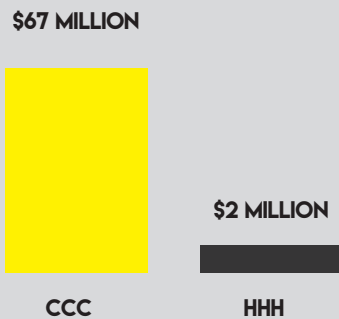


Source: Gallup, 12/24/14 and 2015; Variety;

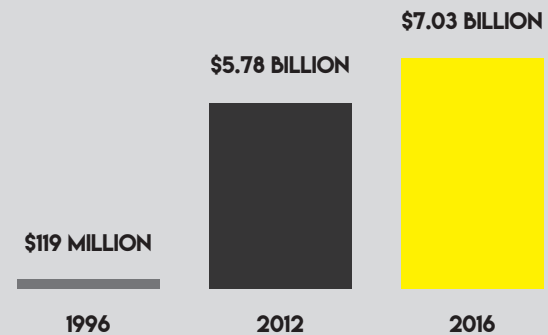
# “MOVIES WITH STRONG BIBLICAL WORLDVIEWS AND CONTENT OVER-PERFORM.”

## AVERAGE PER MOVIE

MOVIES WITH VERY STRONG CHRISTIAN WORLD VIEW  
VS.  
MOVIES WITH VERY STRONG AETHEIST WORDLVIEW



TOTAL BOX OFFICE MOVIES WITH STRONG AND VERY STRONG MORAL CONTENT



- Average Domestic Box Office for redemptive content is \$67MM
- 80% of the Top 10 in 2016 had strong or very strong Christian, biblical, moral, or redemptive content or worldviews.
- 80% of the Top 10 Movies Overseas in 2016 had strong or very strong Christian, redemptive, biblical, and/or moral content—Earning nearly 82.5% of the total Box Office, or about \$4.594 billion out of nearly \$5.572 billion!

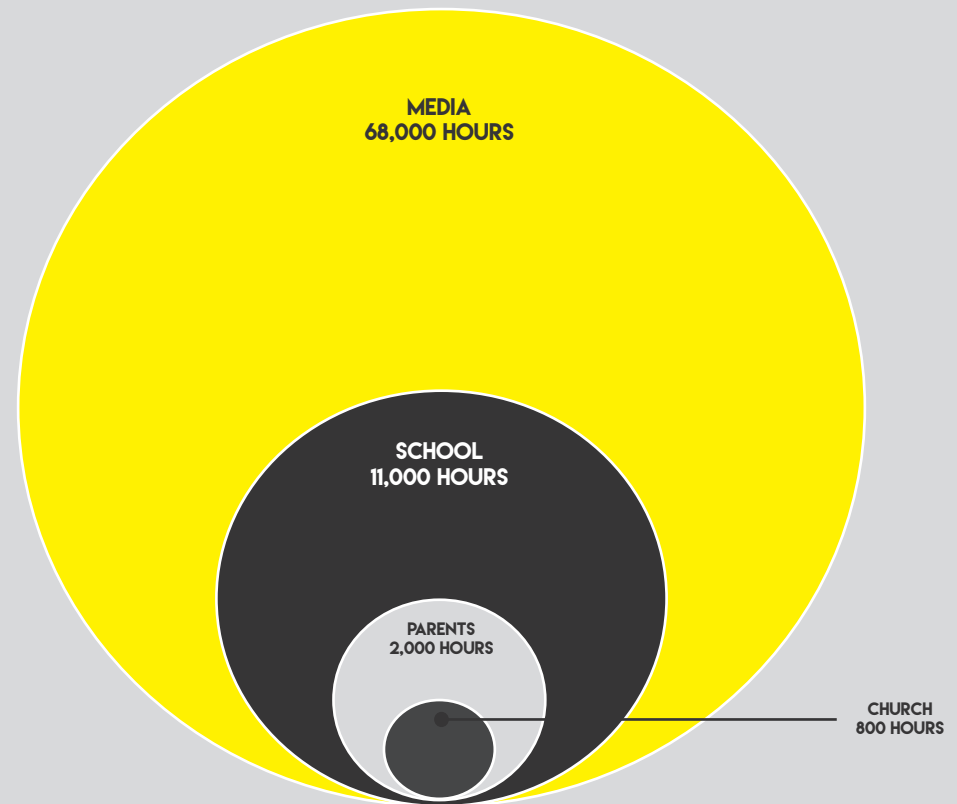
# INFLUENCE OF ENTERTAINMENT

BY THE TIME THE AVERAGE  
AMERICAN CHILD IS 17...

"IT IS IMPERATIVE TO OFFER  
COMMERICAL, **QUALITY** MOVIES."

"THE ENTERTAINMENT INDUSTRY HAS A  
**HUGE INFLUENCE** ON OUR CULTYRE,  
ESPECIALLY THE HEARTS AND MINDS OF  
VULNERABLE CHILDREN AND TEENAGERS."

"ENTERTAINMENT IS THE **FAVORITE**  
**ACTIVITY** OF YOUNG PEOPLE."



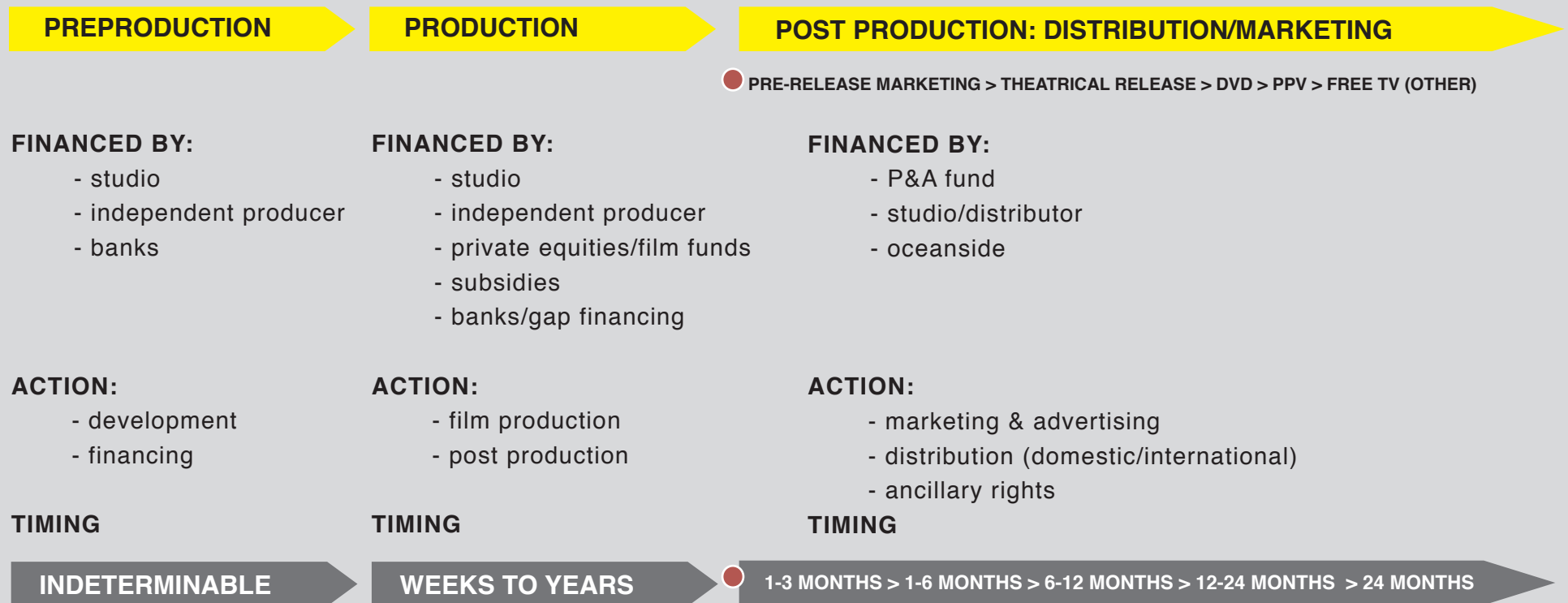
**Source:** Barna Group Picture Association of America, the American Pediatrics Association

# P+A AND DISTRIBUTION

Independent filmmaker enter a danger zone in post production where they have no access to large studio distribution departments, misinformed distribution strategies can lead promising independent filmmaker to bankruptcy. We All Die by raising the P+A independently to maintain control of the releasing strategy and secure preferential distribution terms

## SEQUENCE OF ACTIONS

**INDEPENDENT FILM DANGER ZONE**  
WHERE COSTS ARE HIGH AND RISKS MULTIPLY

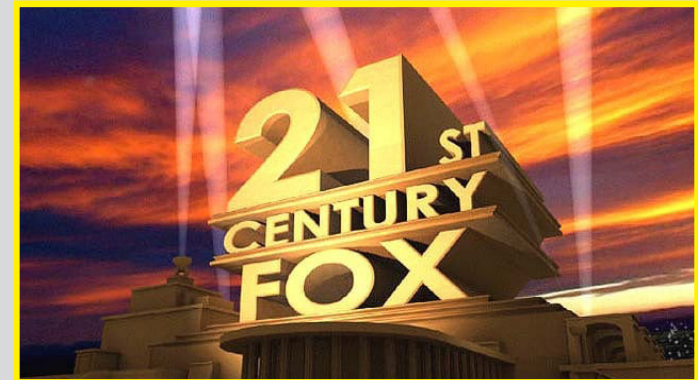


# P+A AND DISTRIBUTION

## DIRECT RELATIONSHIPS WITH DISTRIBUTORS & ALL KEY RETAILERS

We have established strong strategic partnerships with key distributors and retailers to ensure the best distribution strategies for each

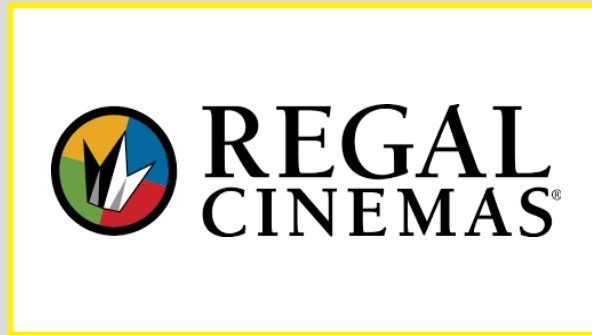
By raising the P+A ourselves we will control marketing and distribution expenditures by working directly with the same agencies and creative companies that the major studios normally engage.





# P+A AND DISTRIBUTION

We will partner with theatrical distributors to ensure the best distribution strategies for the movie by controlling and managing our marketing spend.



# P+A AND DISTRIBUTION

*We already have access to a preferential distribution deal in place through Lionsgate , 20Th Century Fox, Lionsgate, and Starz for the transactional phase of the distribution cycle. We would contract separately for Theatrical Releasing, SVOD, television and all other markets.*



# VOD/PPV, EST PARTNERS



# SVOD/AVOD PARTNERS



# MARKETING STRATEGY

*NCC have established over the years. From this reputable platform a comprehensive communication campaign using social media, christian media, community interest groups as well as roadshows, markets and festivals will be used to build maximum audience awareness among secular and christian audiences:*

## **SOCIAL MEDIA**

Facebook, Twitter, Pinterest, Instagram and Youtube. Into *All In* website as well as relevant blogs, forums and reviewing & pre-prod, into production and post to release

## **CHURCH NETWORK**

Build network of communication through church leader relationships, etc.

## **CHRISTIAN MEDIA**

Profiles, stories and interviews in magazines, on radio

## **CHRISTIAN RETAILERS**

Promote the DVD, small group DVD and the accompanying resources.

## **COMMUNITY + GRASSROOTS**

Libraries, Foster Parent Support Groups, Youth groups, etc.

## **FILM MARKETS + FESTIVALS**

We would show the film both at Christian and secular film

## **TOURING ROAD SHOW**

Pastor Mark and Joel will do special premiere screening sessions for publicity.

# ACTIVE SOCIAL MEDIA CAMPAIGN

Once a base is established across each of the chosen social platforms, team will start interacting with fans by creating meaningful discussions such as:

- **Ask questions** - Create polls and ask people for their opinion. Let fans know that we value their comments.
- **Post photos** - Offer "exclusive" behind the scenes footage, crew
- **Live Video** - Will post videos of interviews with actors and d  
tagram video and Vine. Competitions - A chance to give  
premiere/launch or have an exclusive pre-screening.
- **Fan Art Gallery** - Highly stylistic or fantastical films often ins  
artwork and post the best pieces. This can also be a g
- **Interview *All In* fans** - Offer fans the opportunity to take the limel  
Olympus who used Vine to film six second fan reviews fo
- **Film event** - Create an event for *All In*. A group interview with the director.

## CREATIVE APP FOR ONLINE, MOBILE, AND IPAD

**Take a quiz:** Test your fans' knowledge to win prizes or view exclu  
creative app for *All In* to be used to create interactive games and competitions. A great opportunity to earn revenue or  
collect data such as:

**Unlock Exclusive Content:** Watch trailers, download games or buy merchandise.

**Become A Character:** Take webcam photos and share them with friend  
acter.

# COMPARABLE FILMS

COMPS

RELEASE

BUDGET

DOMESTIC



THE WAY, WAY BACK

2013

5,000

21,500



DO YOU BELIEVE?

2015

2,300

13,000



COURAGEOUS

2011

2,500

34,500

# COMPARABLE FILMS

COMPS

RELEASE

BUDGET

DOMESTIC



WAR ROOM

2015

5,000

67,800



PAUL, APOSTLE OF CHRIST

2018

5,000

17,500



I CAN ONLY IMAGINE

2018

7,500

83,300

# FINANCIALS





# FINANCIAL OVERVIEW

## PRO FORMA - Financial Model, Multi-Levels and Overview

|                                   | B / E  | %      | Low    | Projection | High   | %      |        |        |
|-----------------------------------|--------|--------|--------|------------|--------|--------|--------|--------|
| Domestic Box Office               | 5,000  | G B O  | 10,000 | G B O      | 13,000 | G B O  | 20,000 | G B O  |
| <b>Total Domestic Receipts</b>    | 10,058 | 2.01   | 18,171 | 1.82       | 22,443 | 1.73   | 32,416 | 1.62   |
| Net Theatrical Rentals            | 2,400  |        | 4,800  |            | 6,240  |        | 9,600  |        |
| Transactional                     | 5,125  |        | 7,142  |            | 8,724  |        | 12,416 |        |
| Pay TV/SVOD                       | 1,197  |        | 4,095  |            | 4,866  |        | 6,663  |        |
| TV/Syndication                    | 1,336  |        | 2,134  |            | 2,613  |        | 3,737  |        |
| <b>Domestic Receipts</b>          | 10,058 | 100.0% | 18,171 | 100.0%     | 22,443 | 100.0% | 32,416 | 100.0% |
| P+A                               | 2,966  | 29.5%  | 7,120  | 39.2%      | 8,080  | 36.0%  | 10,320 | 31.8%  |
| Distribution Fees                 | 1,939  | 19.3%  | 3,483  | 19.2%      | 4,337  | 19.3%  | 6,332  | 19.5%  |
| Hard Costs                        | 2,516  | 25.0%  | 3,585  | 19.7%      | 4,089  | 18.2%  | 5,273  | 16.3%  |
| <b>Domestic Costs</b>             | 7,420  |        | 14,188 |            | 16,506 |        | 21,925 |        |
| <b>Domestic Net</b>               | 2,638  | 26.2%  | 3,984  | 21.9%      | 5,937  | 26.5%  | 10,491 | 32.4%  |
| <b>International Net Estimate</b> | 400    |        | 1,000  |            | 1,484  |        | 2,623  |        |
| <b>Total Net</b>                  | 3,038  |        | 4,984  |            | 7,421  |        | 13,114 |        |
| Production                        | 2,750  |        | 2,750  |            | 2,750  |        | 2,750  |        |
| Credits                           | 250    |        | 250    |            | 250    |        | 250    |        |
|                                   | 2,500  |        | 2,500  |            | 2,500  |        | 2,500  |        |
| <b>Project net</b>                | 538    | 21.5%  | 2,484  | 99.3%      | 4,921  | 196.8% | 10,614 | 424.6% |
| <b>Investors</b>                  | 3,038  | 121.5% | 3,948  | 158%       | 5,167  | 207%   | 8,013  | 321%   |
| <b>Producers and Participants</b> | -      |        | 1,036  |            | 2,254  |        | 5,101  |        |

### Investor Pro Forma

|                     |        | Investor | Investor | Investor | Investor |
|---------------------|--------|----------|----------|----------|----------|
| Principal           |        | 2,750    | 2,750    | 2,750    | 2,750    |
| Interest            | 15.00% | 288      | 413      | 413      | 413      |
| Profit Share        | 50.00% | -        | 911      | 2,129    | 4,976    |
| <b>Total Payout</b> |        | 3,038    | 4,073    | 5,292    | 8,138    |
| <b>Return %</b>     |        | 15.0%    | 48.1%    | 92.4%    | 157.6%   |

Pro Formas are for illustration purposes only. Actual results may vary considerably based on market conditions, distribution plans and other factors

# IN SUMMARY...

Thanks to the profound and highly acclaimed person and the extensive reach of National Community Church, *All In* has a built in audience that will be the Launch

Our experienced and established team will create a quality, commercial movie and navigate the distribution challenges to minimize risk at every step.

The messages affirmed at the heart of the Faith while the fantastical story offers something

The film's dramatic story allows for a story from the pitfalls of other faith-based,