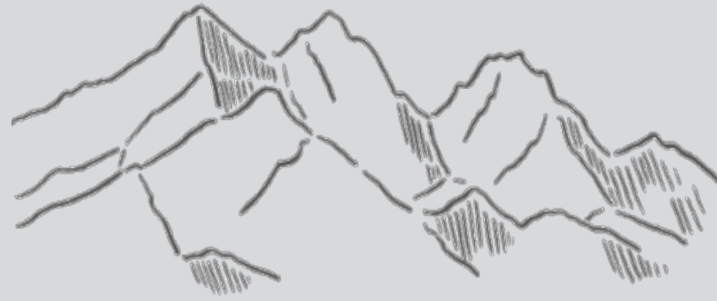


A fantastical library scene. In the background, a large, ornate gothic building with multiple arched windows and intricate stonework is visible. Sunlight filters through the trees and the building's arches, creating a bright, ethereal glow. In the foreground, rows of wooden bookshelves are filled with books. The floor is made of stone tiles, and there are some plants and roots growing in the cracks. The overall atmosphere is magical and mysterious.

# 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 family and finding the goodness of God in the greatest of life's pain - the loss 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 creeps into her reality. She is sincere and kind but socially awkward and uncomfortably blunt. 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 and Eva has agreed to watch the Keating children, Maddy (15), Eric (12) and Astrid (7). Tragically, Jack and Em are killed in a car accident before they ever make it out of town. Eva must deal with her pain and loss while 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, she is forced to make some courageous and difficult decisions if she has any hope of succeeding as Jack and Em trusted her.

With the support of their vibrant and tight knit extended family, Eva and the children must fight through their collective pain to save each other 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 wonderful gift they left behind. A number of pre-recorded videos have been set 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 motto- live every moment, make every decision—all in.

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 adventure starts. They learn more about their amazing Aunt Eva and her wonderful 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 heart level and healing begins. As Eva decides to go “all in,” the children follow and the beginning of this new family is formed.



# VISUAL REALIZATION



The peculiar psyche of our protagonist, Eva Keating, informs the use of layered SFX to portray the imaginary world she alone sees, a safe world that she eventually invites her niece and nephew into, a world in which they bond and find healing together.

This film will be shot in such a way as to amplify Eva Keating's eccentricities and 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 a fantastical flair, at no point will the viewer be taken out of the story. The special effects will flow seamlessly with the beats 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 Jack Keating video blog, will be bright and vibrant. However, the world our characters live in is muted slightly. The tone of the film will follow the arcs of the Keating family, their world subtly brightening 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* / *Walter Mitty*). Eva's eccentricities were only amplified by her tragic childhood.



Eva and her brother Jack grew up on the outskirts of an industrial city (i.e. Buffalo, Pittsburgh or Detroit). Their dad left when Eva was six and she barely remembers him. Most of what she remembers 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 diagnosis of a slight Personality Disorder (PD) and put on drugs. The drugs only exacerbated her oddness. For the first few years in foster care, Eva 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 between foster families. Eva always watched out for Jack and fortunately they were never separated. At the age of 16 and 14 Bob and Maria became their new foster parents. Bob was the pastor of a local church and a great guy—Maria was motherly and nurturing. This is where their healing began. Bob and Maria were kind and loving in every way, but Eva—because of her past—could never bring herself to fully trust them. Less than two years later, she turned 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 unfazed by her parents death—almost as if it never happened. She comforts her siblings and Aunt Eva and stays her happy and eccentric self throughout the film. Her driving passion is to give a breakout performance at the upcoming church play. Everyone around her is concerned and tries to help her “deal with it,” but she keeps telling them—“It’s all going to be OK. Just wait and see.” Near the end of the final act, her two siblings have 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 don’t make it back for Astrid’s play. This is the first time she begins to get upset. They make it back just in time. Astrid knocks it out of the park and the audience goes wild. But when it’s time for the final bow and the lights come up—Astrid 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 death becomes real to Astrid.

Astrid flees the stage. No one can find her. Eva, Maddy and Eric search together. Eva finally realizes where she’s gone—to the site of her parents death—the road where their car accident happened. When they find her she is broken—weeping. Eva, Maddy and Eric step 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 her parents death she was somewhat like a mama to her siblings. She is overly 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 from the idea that Maddy doesn’t want a new parent or guardian and she knows far more about the job than Eva does. Eva realizes Maddy is doing the same thing she did for her brother so very long ago. Maddy is becoming hard—losing 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 by his dad's approval. Before his father died, Jack had been working with Eric on 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 video blogs and reading his dad's self-published book. Eric is angry and obviously 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. This is a pivotal moment for Eric and the beginning of healing as Eric knows his father would have been proud of him.

## BOB & MARIA

are just good people. They love God, they love each other, they love those around them and they sacrifice to make the world a better place. Bob is the pastor of a small church that is highly involved in the community. Bob and Maria have always had foster kids in their home. They never had kids of their own and decided this was the best way to make a difference. Many of the kids who lived with them, see Bob and Maria as surrogate parents. 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 Misérables  
The Dark Knight Rises



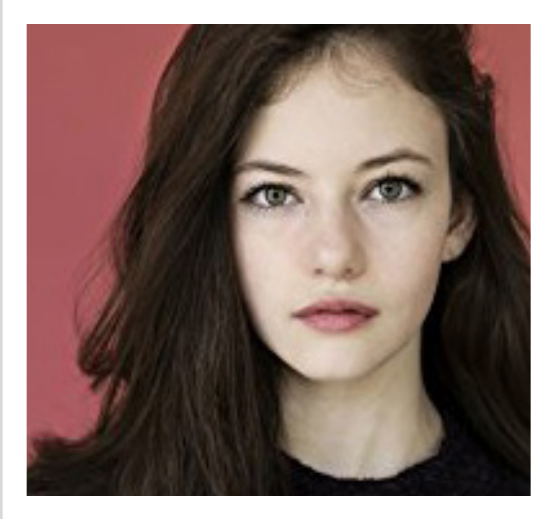
**KATIE HOLMES**

**KNOWN FOR**

The Giver  
Batman Begins  
Phone Booth



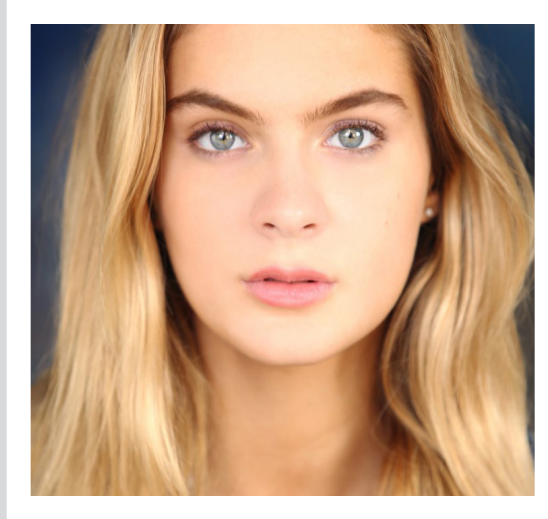
# MADDY CASTING



**MACKENZIE FOY**

**KNOWN FOR**

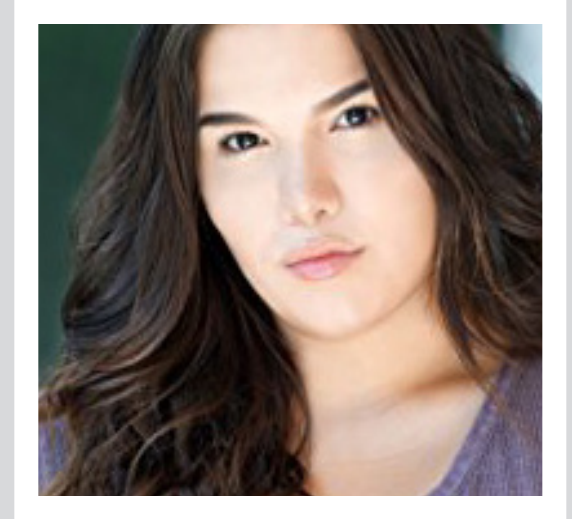
Interstellar  
The Conjuring  
The Twilight Saga



**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 family and faith films, *All In* has a story and message that's perfectly positioned to meet the market head on. The film is loosely based on the book, "All In," by New York Times Bestselling Author, Mark Batterson, and as such, offers something many of the top rated faith and family films do not. Batterson is the Lead Pastor of Washington DC based megachurch, National Community Church (NCC) and Batterson and NCC have consistently been listed among the "Most innovative churches/pastors in America."

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 yet loveable characters will capture the heart of the family audience.

# 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 and is the *New York Times* bestselling author of 15 books, including 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 in sales.

Mark's blog [www.markbatterson.com](http://www.markbatterson.com) had over 17 million hits in 2009. And the numbers are rapidly growing this year. He has over 70,000 readers subscribe to his e-votional email list, more than 114,000 Twitter followers, almost 45,000 Facebook friends and fans, and almost 20,000 on Instagram.

## NATIONAL COMMUNITY CHURCH

National Community Church in Washington DC has over 5,200 members. The church is focused on reaching emerging generations and meets in theaters throughout the DC metro area. NCC owns and operates the largest coffeehouse on Capitol Hill, and the Miracle Theatre, a second-run movie theater and live performance venue.

Over the past year, NCC Podcasts have been downloaded more than 304,000 times. Theater-church.com had 1.6 million page views from 195 countries.

# SIMON SWART

PRODUCER + DISTRIBUTOR



As EVP and General Manager of Twentieth Century Fox Home Entertainment, Simon 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 distribution and marketing for Twentieth Century Fox Film & Television in addition to MGM, Relativity, and DreamWorks Animation. Including 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 recognized an underserved market and launched Fox Faith in 2002 (the first ever big studio division dedicated to serving the faith based audience) which generated more than \$700mm in revenue. He selected and secured rights to multiple 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 Fox, Disney and Warner Brothers in a career spanning more than two decades. He is currently Producing/Executive Producing several movies including *6 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 16, 2018 becoming the most profitable movie of the year doing more than \$80MM of Domestic Box Office.





# RALPH WINTER

## PRODUCTION



In 1978, Winter started working in the film business for Paramount Pictures in post-production television, where he worked on *Happy Days*, *Laverne & Shirley* and *Mork & Mindy*. Following his experiences in television Winter began working alongside Harve Benet on the *Star Trek* films. He was 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 where he executive produced *Captain Ron* starring Kurt Russell and Martin Short, *Hocus Pocus* starring Sara Jessica Parker and Bette Midler, and *The Puppet Masters*. In 1995, Ralph moved into the independent arena, producing the film *Hackers* starring Angelina Jolie, and directed by the critically acclaimed, Iain Softly (*K-Pax*, *Skeleton Key*) for United Artists. In 1996, he was hired by Steven Spielberg to produce the ABC show *High Incident* starring David Keith and Blair Underwood. In 1997, Ralph went back to Disney to produce the remake of the 1949 RKO classic, *Mighty Joe Young* with Producer Tom Jacobson and director Ron Underwood (*City Slickers*). The following year he executive produced *Inspector Gadget* starring Matthew Broderick and Rupert Everett.

After a successful run at Disney, Winter collaborated with Twentieth Century Fox in 1999 producing Marvel's *X-Men* directed by Bryan Singer, which grossed 296 million dollars worldwide. Upon the achievement of the film, Fox offered Ralph an exclusive deal with the studio where he went on to produce *Planet of the Apes* (2001) directed by Tim Burton which made 362 million dollars worldwide.

He then teamed up with Singer again for the highly anticipated sequel *X-Men 2*, grossing 406 million dollars. Followed by, *Fantastic Four* (2005) directed by Tim Story, produced a gross of 329 million dollars. During his time at Fox, these films collectively grossed over 1.4 billion dollars worldwide.





## MARK BATTERSON

EXECUTIVE PRODUCER | WRITER

Mark went to the University of Chicago on scholarship playing basketball and majoring in pre-law. After a prayer walk through a cow pasture, he felt called to full time ministry and ended up at Central Bible College in Springfield, Missouri. That's the short story. Mark also holds a Doctor of Ministry from Regent University.

He is the author of a dozen books including his first published title, *In 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 direct 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 Nykyforchyn-Clark is the co-founder of Atlas District Pictures and Switchvert; production houses located in Washington, DC and Johannesburg, South Africa.

Joel has written and directed multiple award winning films, short films, sitcoms, commercials, adventure series and feature documentaries. Joel has also written fiction and nonfiction books which have been published widely. The quality of 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 Elah, in Washington DC.



## ESTHER FEDORKEVICH

PRODUCER

With a roster that includes 46 *New York Times* bestselling authors and over 1,000 books, Esther has developed The Fedd Agency's unique 360-degree model that comprehensively supports authors in gaining reach for all dimensions of their platform: traditional publishing, agent-managed self publishing, integrated marketing, and representation for film, television, and other 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 our world, one person at a time, is at the heart of Steve's career as a producer. In 2003, he founded Engage Entertainment, through which he produced numerous award winning shows for the SABC, Multi-choice, and eTV, including sitcoms, entertainment shows, music shows, children's series, eight TV documentaries and a short film.

Over the past 3 years Steve has travelled extensively co 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 staffs as a Family Pastor and Director of Ministries. His mission is to empower sons and 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, filmmaker, and storyteller based in Washington DC. His films have shown at festivals across the country. Both his films and the actors who have chosen to work with him have won awards at festivals such as Indie Fest and the Bare Bones Film and Music Festival.

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 media and film 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 'Finding Neverland,' 'The Secret Life of Walter Mitty,' and, 'Stranger than Fiction.'

## TARGET

### **FAMILY + CHRISTIAN**

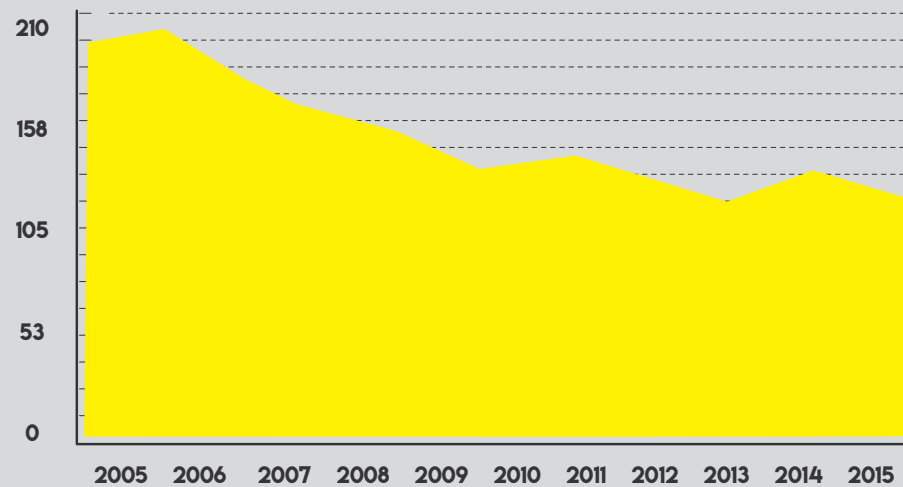
*All In* is a family film with quirky and loveable characters that will capture the hearts of young and old. Although the film deals with death and other heavy subjects, the tone is light and inspirational. It's fantastical elements add a sense of magic and wonder to the story. The ensemble cast of vibrant characters ranges in age from 7 years to late 60's, presenting a relatable family community, appealing to young and old alike.

Thanks to the Mark Batterson and NCC tie in, *All In* is a family film that will also capture the heart 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

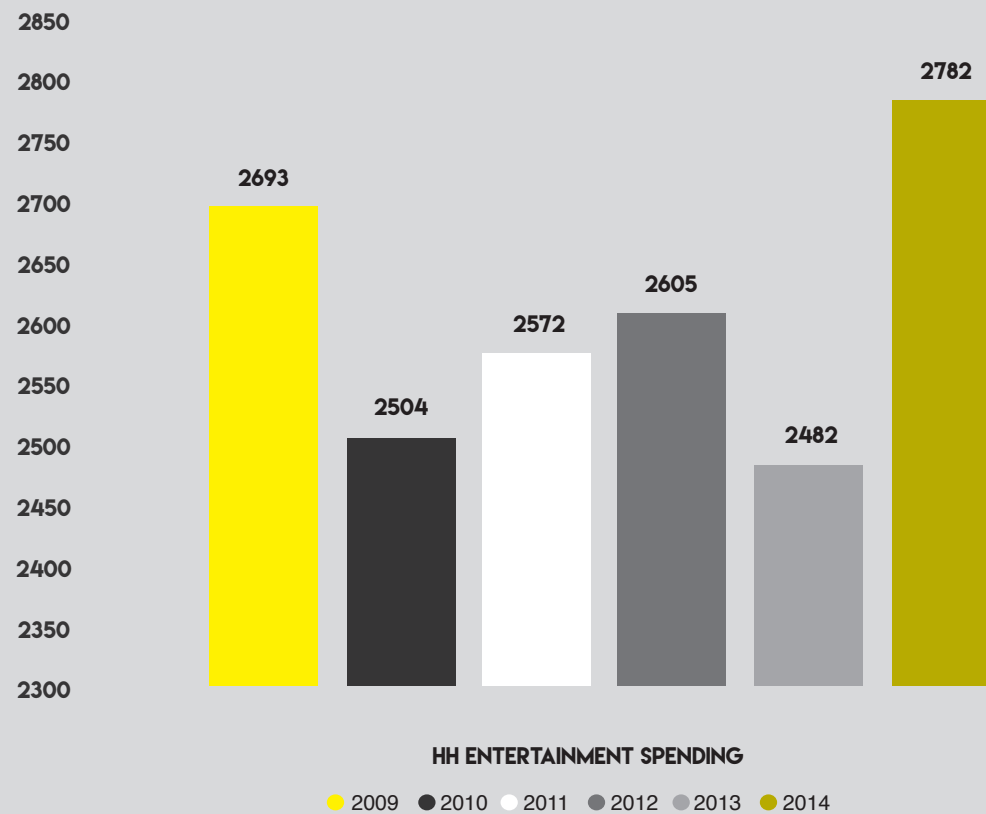
Family Genre	Title Count	Average DBO	Average Budget	Proxy ROI
	50	\$60.9M	\$50.7M	-23.4%


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

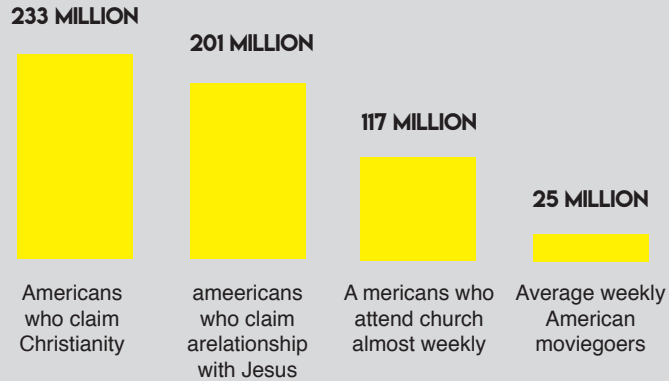
# ENTERTAINMENT SPENDING

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



 **Source:** U.S. Bureau of Labor Statistics - 9/15

# CHRISTIAN SPENDING



AVERAGE ANNUAL  
MOVIE TICKETS  
PURCHASED

1.7

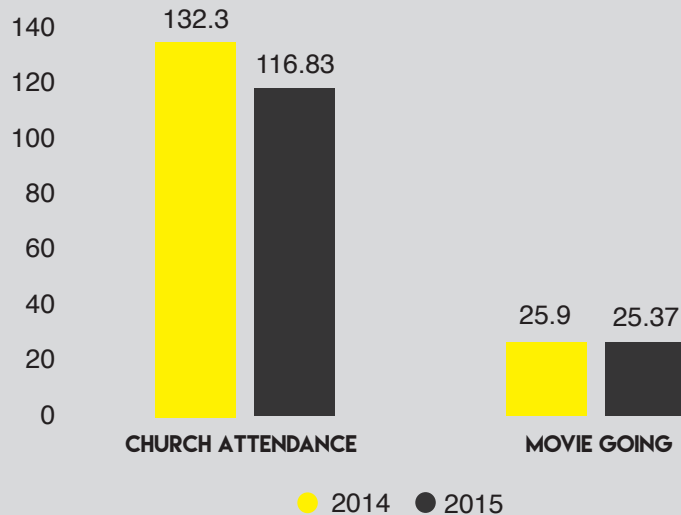


EVANGELICAL AVERAGE  
ANNUAL MOVIE TICKETS  
PURCHASED

2.7

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

## WEEKLY ACTIVITY - PEOPLE PER WEEK



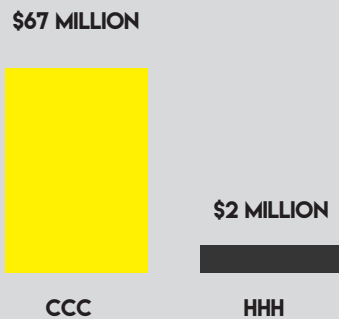
Source: Gallup, 12/24/14 and 2015; Variety; Deadline Hollywood; Box Office Mojo



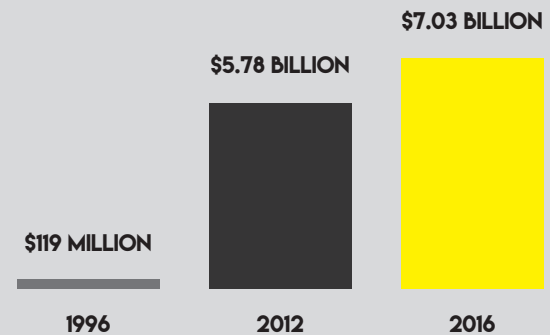
# “MOVIES WITH STRONG BIBLICAL WORLDVIEWS AND CONTENT OVER-PERFORM.”

## 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!

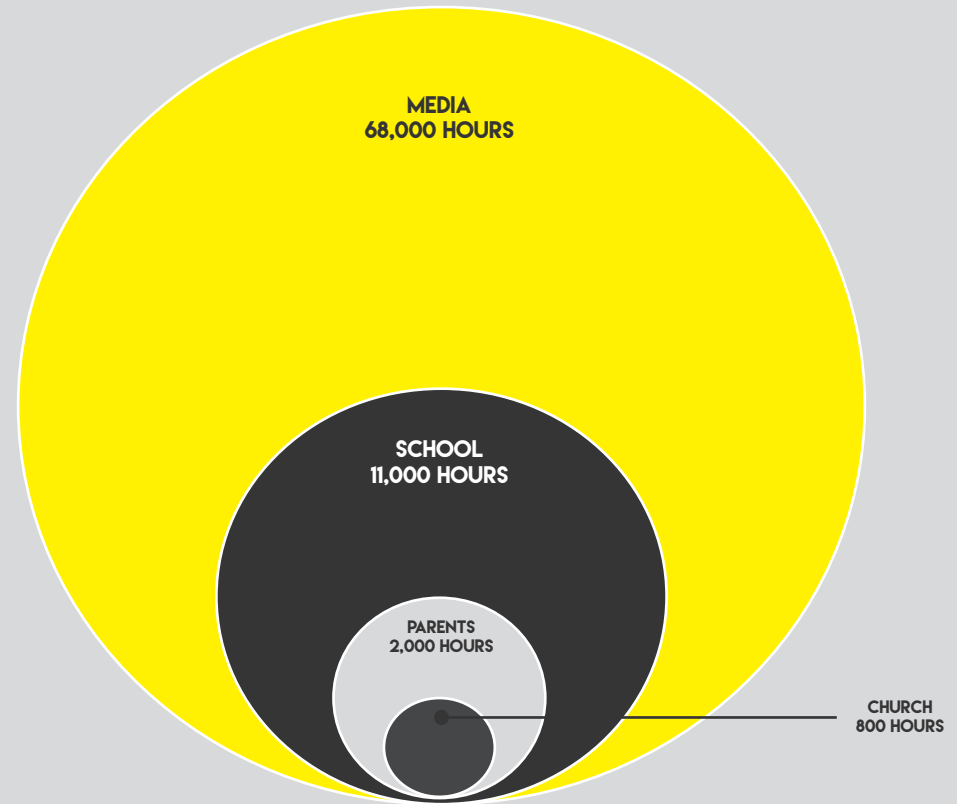
# INFLUENCE OF ENTERTAINMENT

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."



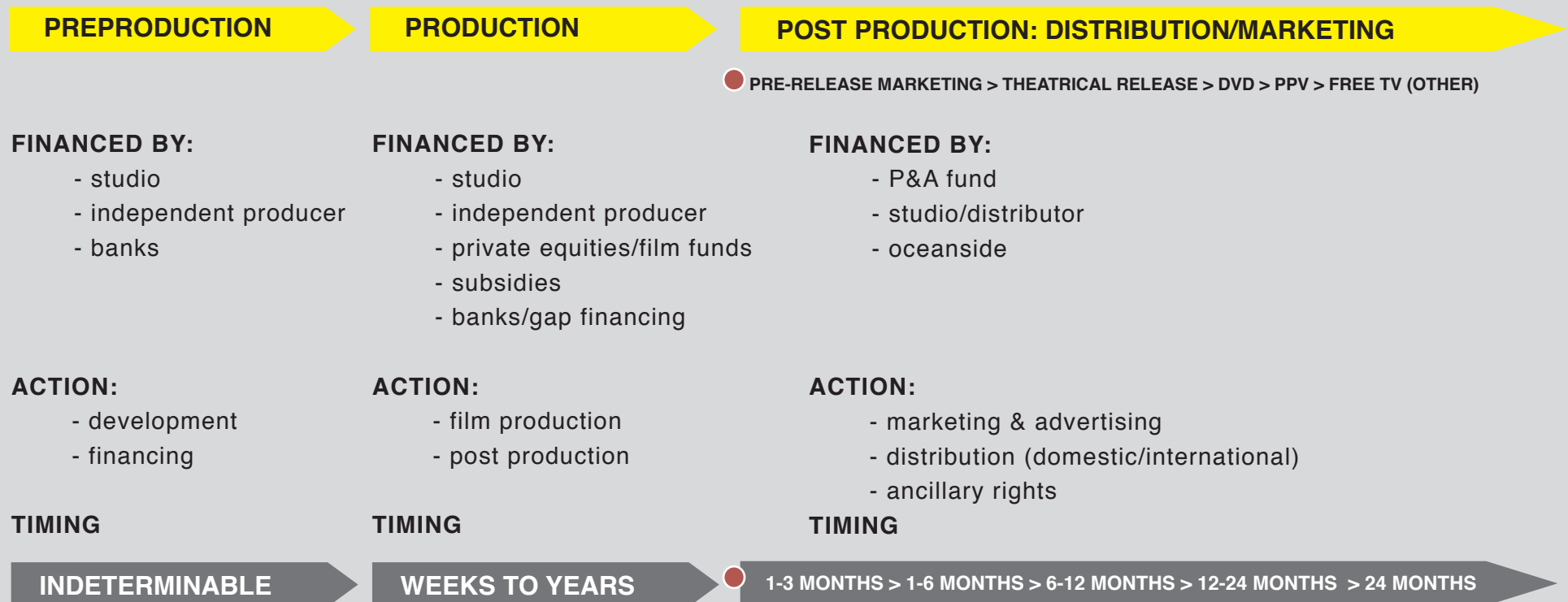
**Source:** Barna Group Picture Association of America, the American Pediatrics Association

# P+A AND DISTRIBUTION

Independent films enter a danger zone in post production where they require knowledgeable distribution teams to access their target audiences and reach desirable levels of returns. However, without access to large studio distribution departments, misinformed distribution strategies can lead promising independent films awry. We aim to protect *All In* 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

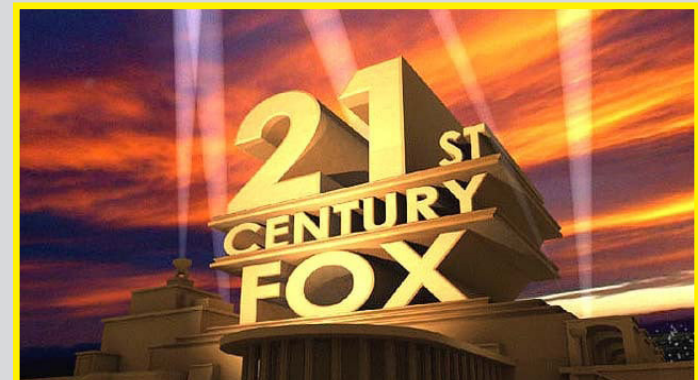


# P+A AND DISTRIBUTION

## DIRECT RELATIONSHIPS WITH DISTRIBUTORS & ALL KEY RETAILERS

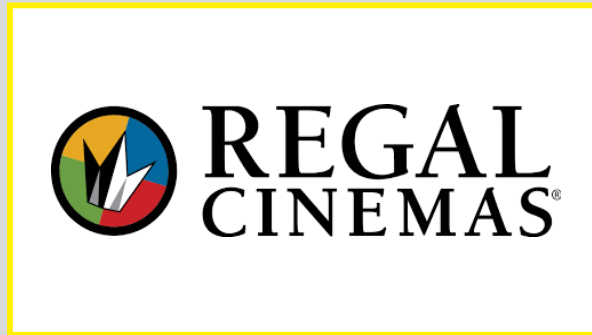
We have established strong strategic partnerships with key distributors and retailers to ensure the best distribution strategies for each film.

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

*All In* has significant platform off which to launch an effective awareness campaign; the credible reputation and extensive following Mark Batterson and 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. Integrate social networks by linking through from each platform. Link to *All In* website as well as relevant biogs, forums and reviews regularly. Announce from greenlighting of the film, through casting & pre-prod, into production and post to release . . . build audience and anticipation.



## **CHURCH NETWORK**

Build network of communication through church leader relationships, etc.



## **CHRISTIAN MEDIA**

Profiles, stories and interviews in magazines, on radio stations, and on TV channels.



## **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 festivals.



## **TOURING ROAD SHOW**

Pastor Mark and Joel will do special premiere screenings roadshow at selected cinemas, churches nationwide with Q&A 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 photos and sneak previews.
- **Live Video** - Will post videos of interviews with actors and director. Will host podcasts as well as utilizing Instagram video and Vine. Competitions - A chance to give fans the opportunity to meet the film’s stars, attend the premiere/launch or have an exclusive pre-screening.
- **Fan Art Gallery** - Highly stylistic or fantastical films often inspire beautiful art work. We can ask fans to create artwork and post the best pieces. This can also be a great idea for the competition.
- **Interview *All In* fans** - Offer fans the opportunity to take the limelight. A recent example comes from the film Olympus who used Vine to film six second fan reviews following their exclusive advanced screenings.
- **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 exclusive content. Developer will create an amazingly 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 friends or make decisions as your character.

# 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
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**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	%
	5,000	GB0	10,000	GB0	13,000	GB0	20,000	GB0
<b>Domestic Box Office</b>	<b>5,000</b>		<b>10,000</b>		<b>13,000</b>		<b>20,000</b>	
<b>Total Domestic Receipts</b>	<b>10,058</b>	<b>2.01</b>	<b>18,171</b>	<b>1.82</b>	<b>22,443</b>	<b>1.73</b>	<b>32,416</b>	<b>1.62</b>
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>	<b>10,058</b>	<b>100.0%</b>	<b>18,171</b>	<b>100.0%</b>	<b>22,443</b>	<b>100.0%</b>	<b>32,416</b>	<b>100.0%</b>
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>	<b>7,420</b>		<b>14,188</b>		<b>16,506</b>		<b>21,925</b>	
<b>Domestic Net</b>	<b>2,638</b>	<b>26.2%</b>	<b>3,984</b>	<b>21.9%</b>	<b>5,937</b>	<b>26.5%</b>	<b>10,491</b>	<b>32.4%</b>
International Net Estimate	400		1,000		1,484		2,623	
<b>Total Net</b>	<b>3,038</b>		<b>4,984</b>		<b>7,421</b>		<b>13,114</b>	
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>	<b>538</b>	<b>21.5%</b>	<b>2,484</b>	<b>99.3%</b>	<b>4,921</b>	<b>196.8%</b>	<b>10,614</b>	<b>424.6%</b>
<b>Investors</b>	<b>3,038</b>	<b>121.5%</b>	<b>3,948</b>	<b>158%</b>	<b>5,167</b>	<b>207%</b>	<b>8,013</b>	<b>321%</b>
<b>Producers and Participants</b>	<b>-</b>		<b>1,036</b>		<b>2,254</b>		<b>5,101</b>	

### 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>		<b>3,038</b>	<b>4,073</b>	<b>5,292</b>	<b>8,138</b>
<b>Return %</b>		<b>15.0%</b>	<b>48.1%</b>	<b>92.4%</b>	<b>157.6%</b>

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 scope of work by Mark Batterson and the extensive reach of National Community Church, *All In* has a built in audience that will be the Launchpad for the film.

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

The message of *All In* is aimed at the heart of the Family and Faith audience while the fantastical story offers something rarely seen in this genre.

The film's dramatic story allows for a strong message while staying away from the pitfalls of other faith-based, overly "preachy" films in the genre.