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# Looking for Faith

**Film Proposal**







The purpose of this presentation is to outline a course of action for the successful completion, marketing and distribution of the feature-length motion picture "Looking for Faith."

*Title:* Looking for Faith

*Genre:* "Dramedy" (90 min.)

*Budget:* \$500,000-\$1 million

*Logline (The Story):*

When a young woman loses her job and her boyfriend the same day she decides a Hawaii vacation is the answer, but when things go wrong, she learns there's more to Hawaii than beaches and palm trees and finds out more about herself than she expected.



## *Summary:*

The feeling/genre: light - comedy/drama.

Think "Mom's Night Out" meets "Divine Influencer" with a touch of "Legally Blonde".

## *Themes:*

Fear: "Perfect love casts out fear."

Shallowness: "People look at the outward appearance, but God looks at the heart."

Worry: "Don't worry about what you will eat or what you will wear.

God knows what you need."

## *Audience:*

While not a faith-based film and not a Hallmark movie, audiences for both types of entertainment will like this movie. While women 35-50+ are a primary target for this type of film, there's just enough action to keep their men engaged, too.

## *Why It's Unique:*

"Looking for Faith" may feel like a Hallmark movie at times, but the story is all about one young woman's growth; there is none of the cliché story points as Faith finds new meaning for her life. And, though there is a mentor character dispensing pearls of wisdom from her faith, it's not a faith-based movie with the requisite conversion scene at the end.





## Synopsis:

Faith Paulson, 25, a social media marketer in Los Angeles, loses her job. As she leaves, she is approached by a homeless man, from whom she recoils in fear. Later, her boyfriend breaks up with her over the phone. Faith decides a trip to Hawaii is the answer, but her friend, Cherry, can't go.

She meant to go to Waikiki, but flies to Kona because she didn't know the difference. She is a cliché tourist, but on a boat tour, drops her cellphone in the ocean. She gets a loaner flip phone.

At a bar, she meets Ethan, who seems nice, but he steals her purse while she's in the restroom. She finds \$100 emergency cash in her luggage and decides to go to the volcano. She sees Hilo on the way.

She arrives at the volcano after dark. By chance, Ethan and his two accomplices are there. While they view the volcano, Faith finds her purse and other purses they stole in his car, but they see her and chase her in her car. Somehow, she loses them, but Ethan keeps "looking for Faith". In the dark, she hits a wild boar, crippling her car, so she sleeps in her car until morning.

When she wakes, she's lost in a lava field and falls into a lava tube. She is rescued by a big, scary native Hawaiian, Kekoa. He takes her home in his pickup, where Kekoa's mother, Noelani, takes her in.

She learns another side of Hawaii: poverty, off-grid living and subsistence farming. Noelani is a Christian who quotes "the good book," giving Faith gentle wisdom. Faith helps with a homeless ministry with Noelani's church, which begins changing her.

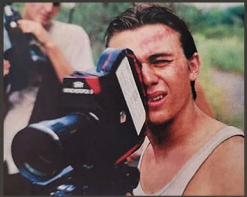
Cherry can't reach Faith so she comes to Hawaii to look for her. Ethan is also "Looking for Faith," but with sinister intentions.

Noelani and sons take Faith back to Kailua town on their Costco run, pulling her rental car with Kekoa's brother Haoa steering. Ethan and crew spot her car and give chase. Ethan cuts them off.





# Production Team



**Director:** Jonathan Stimac, a native of Kailua-Kona, Hawai'i, has been captivating audiences since directing his first feature at 19. He has won best director at the International Music Video Underground, The American Tracks

Award, and the Honolulu Film Festival.

Since founding Big Island Studios in 2008, his feature "SPIT - The Story of a Caveman and a Chicken" won the top prize at the Honolulu Film Festival. He is currently in development on the "based-on-a-true-story," Hawaii-based comedy feature "Return to Sender."

Jonathan has directed more than 100 hours of dramatic film. He is also working with Disney to develop a super secret feature film about missing socks and how they disappear in the dryer.

Jonathan's films and music videos have had sweeping global influence that has garnered the attention of over 50 million viewers.

**Known for:** "SPIT" (dir. - feature) "Litmoon" (dir. - short), "A Creature in the Night" (dir. - short). The Kiki Bongo Show (dir. - TV series)



**Director of Photography:** Ryan Shields Johnston, also of Big Island Studios, has been producing branded content, tv shows, and music videos for over 27 years. He is a creative visionary who crafts visually stunning content that captivates audiences. Ryan has always adapted to evolving trends while staying true to the essence of storytelling.

**Known for:** Jurassic World (feature - asst. art dir.), "SPIT" (feature), Almost Had It All (DP - short), Da Training Brahs: Backfire (DP - short)



**Screenwriter/Producer:** Gary Ivey has won awards for his screenplays at film festivals and has been nominated for runner-up at several more. He has also won awards for his four published novels. He writes from Hawaii Island, his home for almost 10 years. His production company is Studio IV Productions, which developed a reality TV pilot for the Discovery Channel back in the 90s plus corporate training video and commercials.

**Known for:** "Age of the Kingdom" (novel series and proposed TV series), "Looking for Morning" (feature screenplay), "Backlash" (novel series and proposed feature film).

**Post Production/Colorist:** Timothy "Timo" Gomez of One Wave Productions has done production and post-production for a variety of music videos and Big Island clients such as Four Seasons Resort. One Wave Productions is a boutique style video production company based on the Big Island of Hawaii. With its unique blend of creativity and marketing expertise, Timo creates videos that move audiences to take action.

**Known for:** Video for Hawaii Workplace, Ann Hoku Lyn "Love Rebel" (music video), Four Seasons Resort (multiple videos)

**Connections:** Crew and Talent connections are available through the Hawaii Film Office (Hawaii County).

Big Island Studios also has a working relationship with Picasso Chase Productions in Los Angeles, CA.

**Known for:** "A Date With Miss Fortune," "The Kiki Bongo Show."



# Cast (examples of cast for each character)

Faith:



Ethan:



Noelani:



Cherry:



Kekoa:





## *Distribution Plan:*

Today there are more potential distribution paths than ever before, ranging from festivals to streaming platforms. No longer is theatrical the main avenue for a film to be seen by audiences, plus an eventual appearance on TV.

### **Current potential distribution options include:**

- 1) Theatrical is the most expensive, requiring the creation of expensive "prints" (DCP - "Digital Cinema Package") or each theater), but still has cachet. Even a limited theatrical release can lead to additional opportunities.
- 2) **Big-5 network and cable/satellite channels.** Many films are "made-for-TV," with cable channels like Hallmark and Lifetime devoted almost exclusively to original, scripted content. Other channels air many movies that had theatrical runs, as well as "made-for-TV" fare, such as **AMC, TNT, TBS, TCM** and more.
- 3) **Streaming and On-Demand Services.** Online distribution came to prominence when **Netflix** changed from mailing DVDs to being completely online. Since then streaming services have proliferated. Many broadcast and cable/satellite networks also have streaming services. Streaming services fall into several categories:
  - a. **AVOD** (advertising-based video-on-demand): examples **Tubi, Peacock, Pluto TV, Crackle, Hulu, Freevee, YouTube.**
  - b. **SVOD** (subscription VOD): examples **Netflix, Amazon, Paramount+, Disney+, HBO Max, Apple TV+, Hulu, Peacock.**
  - c. **TVOD** (transactional VOD): examples **Amazon Prime, Apple TV, Vudu, Redbox, Google TV.** In addition, today it is possible to offer file downloads behind a pay wall, so customers can download a digital video file to watch on computer, tablet, or phone. This is a form of self distribution TVOD.

- 4) **Film Festivals.** While festivals usually don't earn a film any money, the exposure could result in sales to domestic or foreign distributors or networks. Major festivals include: **Cannes (France), South-by-Southwest (TX), Toronto, Sundance (UT)** and **Tribeca (NY).** There are many more with special emphases.
- 5) **Film Markets** are an opportunity to meet film buyers for int'l markets. Major film markets include **American Film Market (AFM Las Vegas), NAPTE (TV specific), Marché du Film (Cannes), European F.M. (Berlin).**
- 6) **Physical distribution (DVD/Blue Ray, etc.)** Large retailers such as **Walmart** and **Amazon** are potentials. Another option is flash-drive distribution.

**Joshua Carpenter** of **Global Content**, a distribution company, personally encouraged "Looking for Faith" Writer **Gary Ivey** to write and produce a "Hawaii movie." Joshua has more than a decade of sales and acquisitions experience, licensing more than 600 movies and TV titles into the global marketplace. He focuses on helping release diverse content from first-time filmmakers with micro and low budgets to seasoned filmmakers with star-powered casts up to \$20M. He distributes theatrically, on DVD/Blue Ray through retailers like Walmart and VOD.

**Director Jonathan Stimac**, having directed his first feature at 19, has experience with festivals as well as theatrical and streaming distribution. His feature "Spit - The Story of a Cameman and a Chicken" won the top prize at the Honolulu Film Festival. He, along with Big Island Studios partner **Ryan Johnston**, is currently in development on the "based-on-a-true-story" feature "Return to Sender." He is also working with Disney people on a super-secret feature.





# Comparables

We have tried to include as comparables films that are of a similar budget to what we propose for "Looking for Faith" as well as a similar genre and have focused on relatively recent films to ensure the market is similar. We have not included the extremes such as "Life Happens" from 2012 that cost \$950,000 to make and only reaped \$30,905 at the box office or, at the other extreme, "Clerks" from 1994, made for \$27,000 but grossed \$3,894,240 worldwide.



**Your Sister's Sister (2012) Drama**  
Budget \$120,000  
Domestic BO \$1,597,786  
Worldwide BO \$3,090,593



**Like Crazy (2011) Romance, Drama**  
Budget \$250,000  
Domestic BO \$3,395,391  
Worldwide BO \$3,728,400



**Lovely and Amazing (2002) Comedy, Drama, Romance**  
Budget \$250,000  
Domestic BO \$4,210,379  
Worldwide BO \$4,613,482



**Celeste and Jesse Forever (2012) Comedy, Drama, Romance**  
Budget \$840,000  
Domestic BO \$3,103,407  
Worldwide BO \$3,787,689



**Meet the Blacks (2016) Comedy, Horror**  
Budget \$900,000  
Domestic BO \$9,097,072  
Worldwide BO \$9,097,072



**Hello, My Name Is Doris (2015) Comedy, Drama, Romance**  
Budget \$1 million  
Domestic BO \$14,444,999  
Worldwide BO \$14,662,703



**Do You Believe? (2015) Drama, Faith-based**  
Budget \$2.3 million  
Domestic BO \$12,985,600  
Worldwide BO \$14,628,921



**Lost in Translation (2003) Comedy, Drama**  
Budget \$4 million  
Domestic BO \$44,585,453  
Worldwide BO \$117,085,297



**Father Stu (2022) Drama, Faith-based**  
Budget \$4 million  
Domestic BO \$21,096,678  
Worldwide BO \$21,799,053



**Our Idiot Brother (2011) Comedy, Drama**  
Budget \$5 million  
Domestic BO \$24,814,830  
Worldwide BO \$25,861,249

Budget and Box Office data compiled from IMDbPro.com and the-numbers.com.



# The Investment

## *Join Us in Bringing a Compelling Story to Life*

Investing in our film offers a unique opportunity to be part of a meaningful project while also participating in its potential success. Your investment not only fuels the creative vision but also positions you to share in the rewards.

## *Investor Benefits*

**110% ROI:** Investors receive their initial investment back plus a 10% bonus before profits are distributed.

**Profit Sharing:** After recouping initial investments, profits are split 50/50 between investors and production company.

**Executive Producer Credit:** Investors contributing at certain levels will receive an Executive Producer credit on the film, an honor that recognizes your invaluable support.

**Invitation to the Premiere:** Be our guest at the exclusive premiere event, celebrating the launch of the film with the cast and crew.

## *Important Considerations*

While the film industry offers the potential for significant returns, it also comes with inherent risks. The success of a film depends on various unpredictable factors, including market conditions, audience reception, and distribution.

We strongly advise that you invest only what you can afford to lose and consult with a financial advisor to determine if this opportunity aligns with your investment strategy and risk tolerance.

## *Be Part of the Journey*

If you're passionate about supporting quality storytelling and excited to share in the success of our film, we invite you to join us on this journey. Together, we can bring this vision to life and share it with audiences around the world.

*This is not an offer to sell securities. Any investment in the film should be made after careful consideration of all potential risks and in accordance with applicable laws and regulations.*





# Thank You!

We appreciate your time and interest in this project. Our team is committed to seeing “Looking for Faith” be completed and being available to a wide variety of audiences everywhere.

Whether or not you become an investor, let's keep in touch. If we have your contact information we will send reports of progress.

The “Looking for Faith” team