



*Ride in Paradise*

Featuring: Brad Behle

Directed By: Kent Thalman

Produced By: Anna Thalman

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# Executive Summary

THE PURPOSE OF THIS BUSINESS PLAN IS TO OUTLINE AN ACTIONABLE COURSE FOR THE SUCCESSFUL COMPLETION, MARKETING, AND DISTRIBUTION OF THE FEATURE LENGTH MOTION PICTURE, *RIDE IN PARADISE*.

## THE STORY

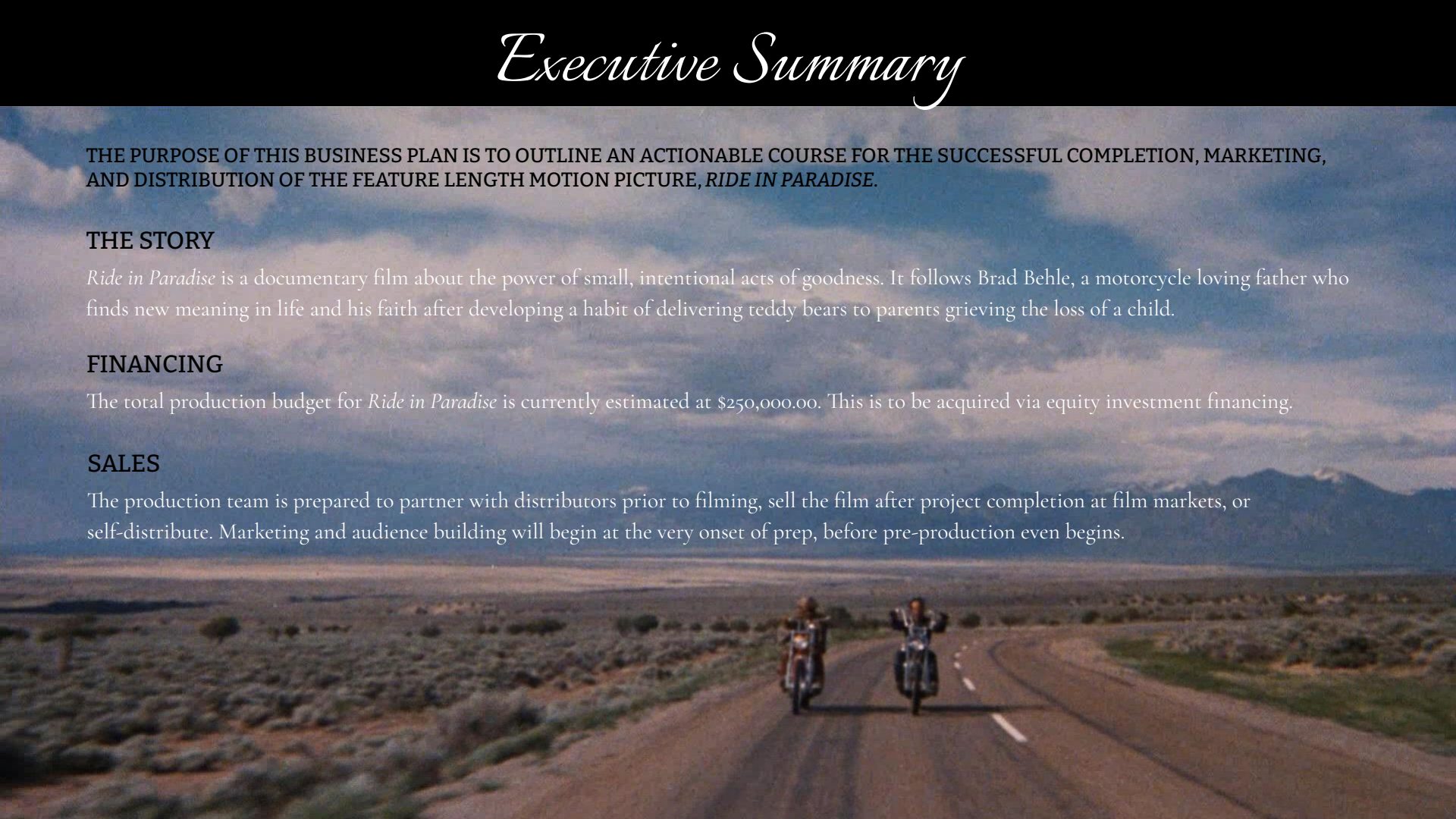
*Ride in Paradise* is a documentary film about the power of small, intentional acts of goodness. It follows Brad Behle, a motorcycle loving father who finds new meaning in life and his faith after developing a habit of delivering teddy bears to parents grieving the loss of a child.

## FINANCING

The total production budget for *Ride in Paradise* is currently estimated at \$250,000.00. This is to be acquired via equity investment financing.

## SALES

The production team is prepared to partner with distributors prior to filming, sell the film after project completion at film markets, or self-distribute. Marketing and audience building will begin at the very onset of prep, before pre-production even begins.



## *Director's Statement*

I met Brad under unique circumstances. Specifically, in a box, with a book and a bear.



KENT THORMAN

The day I received the box was not a good one. I had spent most of the night before and the entire morning feeling like a failure as a husband and father. This sense of failure was accentuated by the recent loss, a few months prior, of our fourth child hours after a complicated birth. The kids had just gone down for naps, and a knock at the door produced the box: a package from a complete stranger. The teddy bear had a note that told me my son was near, and that this bearded motorcycle-riding guy named Brad hoped that I could feel my son's presence. In that moment I did. The timing of that package's arrival was nothing short of an inconspicuous, but earth-shaking miracle.

And that sums up what we hope this documentary becomes. A simple man. An insignificant act, repeated habitually, that produces miracles in his community - even entire course corrections in the lives of both giver and receiver.

In the end, the viewer will walk away saying, "I can do that. What's my teddy bear?"

# Summary



The film's structure follows several narratives which weave together by the end. It adopts a blend of observational and point-of-view documentary styles, and features very few traditional interviews. Rather, the narrative is extracted through narration, written and read by each narrative subject (Brad and those to whom he has delivered bears), and the use of organic conversations between subjects. This approach will increase a sense of authenticity and realism, while also allowing each subject to tell their story from their own perspective.

Just a few of these subjects include:

Kimberli Howard, who lost her five-year-old son Keaton in a tragic boating accident in 2013.

Mason Sawyer, who lost his wife, brother, two children and a nephew in a single car accident in 2021.

Kent and Anna Thalman (the filmmakers), who lost their son Seth hours after he was born in 2021.

Brad Behle, who lost his brother as well as his sense of purpose in life after becoming a parent, and better understanding the pains his parents endured in burying their son, Brad's brother, in 2003.

The story of each recipient, as well as Brad's own story develop, but how they relate is not revealed until later. The film's style intentionally requires patience initially of its viewers, causing them to lean into the story and its potential meanings. By leaning away from the audience, the measured pacing of the narrative invites the audience to come in, participate, and finally transform from the inside as revelations descend in the film's final act.

# Team

## **Kent Thalman**

Director/DP

Kent Thalman brings aesthetic and logistical expertise to the team, having produced, shot, and edited hundreds of documentary films and several fiction narratives. Past credits include *The Loved and Lost*, *Papa's 61*, and various documentary projects for Brigham Young University.. His skill sets in cinematography and post production allow him to push any project to the finish line, no matter the obstacles. He is the co-founder of Invisible Mansion Pictures.

## **Anna Thalman**

Producer

Anna Thalman is a film producer, writer, director, and actor. She is the director of *The Loved and Lost* and *Ready or Not* and has appeared as an actor in various commercials and films. On top of graduating film school and mothering, she enjoys screenwriting, training at Evolv Acting Studio, instructing emerging filmmakers in the Feature Filmmaker Academy, and helping meaningful films like this one become a reality.

## **Aaron Hinton**

Post Sup/Colorist

Aaron Hinton has managed efficient post production workflows on hundreds of television episodes and feature films. His eye for color and understanding of editing afford him an end-goal vision when planning, shooting, and carrying projects through post production. His past credits include *The Other Side of Heaven 2*, *The Loved and Lost*, *Cryo* and *Studio C*. He teaches advanced color grading at UVU and works at BYUtv as Senior Colorist.

## **Devin Anderton**

DP

With over a decade of experience launching creative visions, Devin Anderton has found his momentum in leading projects to new heights across multiple platforms. His attention to detail and dedication to quality has created demand for his work across commercial and narrative film productions alike.

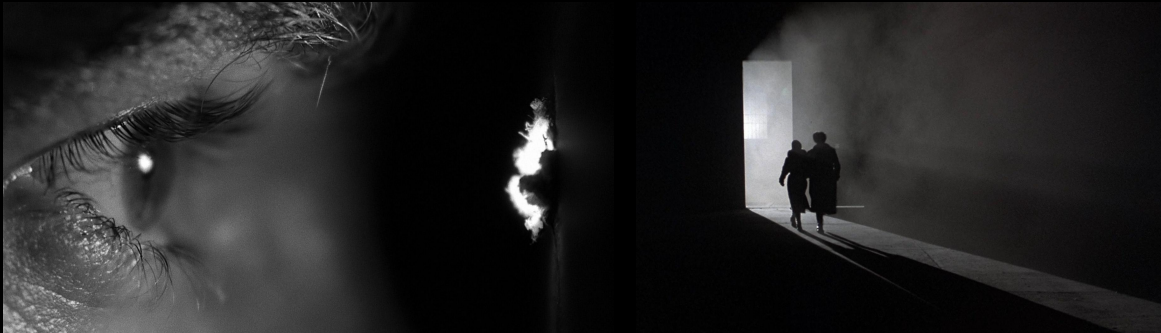
## **Brad Behle**

Executive Producer

Brad Behle is a motorcycle riding, book writing, bear-hugging, husband, father, and friend. He's a 2x published author and owner of a marketing and promotion company, called Behle Branding, LLC. His greatest joy is his family, and his biggest source of peace is found when delivering teddy bears on his motorcycle to individuals who have experienced the loss of a child or loved one.

# *Visual Inspiration*

Darkness will be a strong visual theme throughout the film, as well as small, singular light sources.



# *Visual Inspiration*

A stark contrast of brightness will bring a surge of hope and healing for the audience while experiencing the meaning behind suffering and trials, to reflect the subjects' own internal states.





# Visual Inspiration



Stills from footage already  
acquired.



# FINANCIAL PLAN

The anticipated financial breakdown is described below. The overall budget is \$250,000. The film is partially financed with 37 available shares remaining.

## ROI

Investors will recoup 120% of their investment before any profits are distributed. After that point, additional net profit will be divided according to a pro rata split, with 50% going to investors and 50% to the producing entity on the basis of sweat equity.

## TAX DEDUCTIONS

Section 181 Deduction under the Tax Cuts and Jobs Act of 2018 (TCJA) creates a 100% deduction for any money invested in a film, that is produced in the United States and that qualifies under the original qualification standards of Section 181.

## 100% HARD-EQUITY

Investors will be able to buy 50 of 100 available shares in the film's LLC. Each share will be valued at \$5,000 and will give an investor a 1% profit share of the full net return of the film.

## EXAMPLE

Assumption: \$700,000 revenue, with an ROI waterfall structure as follows:

- Equity/Direct Investors: \$300,000 (20% return on the original \$250,000 investment)
- Profit participation recoupment: \$400,000 (\$200,000 to investors and \$200,000 to the production entity)

# PRODUCTION BUDGET

## Budget Overview - Ordinary

Department/Item	Est. Cost/Day	Days (#)	Total
<b>CAMERA</b>			
			<b>\$11,250.00</b>
Camera A Rental (IMP)	\$250.00	18.00	\$4,500.00
Camera B Rental (8Blade)	\$250.00	18.00	\$4,500.00
Lenses (Tokinas)	\$125.00	18.00	\$2,250.00
Tripod Rental (IMP)	\$100.00	18.00	\$1,800.00
<b>SOUND</b>			
			<b>\$3,200.00</b>
AA Batteries	--		\$500.00
Mixing Kit Rental	\$150.00	18.00	\$2,700.00
<b>CRAFT</b>			
			<b>\$3,240.00</b>
Food (crew of 3 - \$60 each per day)	\$180.00	18.00	\$3,240.00
<b>POST</b>			
			<b>\$4,000.00</b>
Hard Drives	--		\$4,000.00
Legal			\$2,500.00
LLC/E&O/Contract Write Ups			\$2,500.00
<b>INSURANCE</b>			
			<b>\$13,500.00</b>
General Liability			\$2,000.00
Equipment			\$1,500.00
Data Loss			\$10,000.00
<b>TRANSPORTATION</b>			
			<b>\$15,100.00</b>
Airfare	--		\$10,000.00
Gas	--		\$800.00
Rental Vehicles	--		\$1,500.00
Travel Per Diems (2x 350)	\$700.00	4.00	\$2,800.00
<b>DISTRIBUTION</b>			
			<b>\$5,500.00</b>
Festival Submissions	n/a		\$1,500.00
Festival Screenings	n/a		\$4,000.00
<b>CONTINGENCY</b>			
	~10%		<b>\$24,110.00</b>

<b>SUMMARY</b>	
Crew	\$167,600.00
Hard Costs	\$82,400.00
<b>GRAND TOTAL</b>	<b>\$250,000.00</b>

## CREW

Department/Name	Position	Day/Project Rate	Day-Player Days	Total
<b>PRODUCER</b>				
				<b>\$35,000.00</b>
Brad Behle	Executive Producer	\$15,000.00 project		\$15,000.00
Kent Thalman	Producer	\$5,000.00 project		\$5,000.00
Anna Thalman	Producer	\$10,000.00 project		\$10,000.00
Aaron Hinton	Executive Producer	\$5,000.00 project		\$5,000.00
<b>DIRECTOR</b>				
				<b>\$15,600.00</b>
Kent Thalman	Director	\$200.00	18	\$3,600.00
Anna Thalman	Director/Sound Mix	\$1,000.00	12	\$12,000.00
<b>CAMERA</b>				
				<b>\$38,000.00</b>
Kent Thalman	Director of Photography	\$1,000.00	19	\$19,000.00
Devin Anderton	Director of Photography	\$1,000.00	19	\$19,000.00
<b>POST</b>				
				<b>\$79,000.00</b>
	Post Supervisor		--	\$0.00
	Editor	\$700.00	50	\$35,000.00
	DIT/Assistant Editor	\$5,000.00 --		\$5,000.00
Aaron Hinton	Colorist	\$12,000.00 --		\$12,000.00
Erik Naumann	Sound Design	\$12,000.00 --		\$12,000.00
Zach Sundwall	Composer	\$12,000.00 --		\$12,000.00
	Instrumentalists	\$3,000.00 --		\$3,000.00

# Risk

## INVESTMENT RISK

An investment in the production of a motion picture involves a high degree of risk. The Producers will seek investors who understand this risk. The ideal investor is one who believes that *Ride in Paradise* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and TVOD releases. This is in an effort to eliminate the element of chance and to ensure future returns.

## PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin pre-production and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in the following ways:

1. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of *Ride in Paradise* are experienced in the field and possess excellent production planning and execution skills. The teams is therefore prepared to shoot in whatever weather, with backups for key team players should emergencies change the availability of crew last minute. The Production Team also has excellent professional relationships within the shooting location (states of Utah and Georgia), meaning all vendors/equipment, etc., will be obtained at fair & even heavily discounted rates.
2. Comprehensive insurance will be put in place to mitigate any expense that might truly be out of the producers' control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the Production Team's first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery.

# Marketing and Distribution

## FESTIVALS

The production team feels that a festival run for *Ride in Paradise* would be beneficial for several reasons. First, it will mark the project as a distinct work of art, as opposed to a piece of programming, helping it appeal to a broader audience. Second, it will provide reviews, exposure, and laurels, useful for marketing and promoting the film.

## START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *Ride in Paradise* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy and thoughtful marketing campaigns, and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market.

# Target Markets

## DOCUMENTARY/ARTHOUSE

*Ride in Paradise* is intended to serve audiences of critical and intellectual persuasion to a high degree. This is not for reasons of prestige or ego, but out of respect for the audience and the medium of documentary filmmaking.

Documentaries, while once a mostly niche market, have become an extremely popular, and now preferred subset of films by many audience members. The popularity and number of documentaries available in theaters and across various streaming platforms has multiplied exponentially over the last decade. Documentary demand is indisputable.

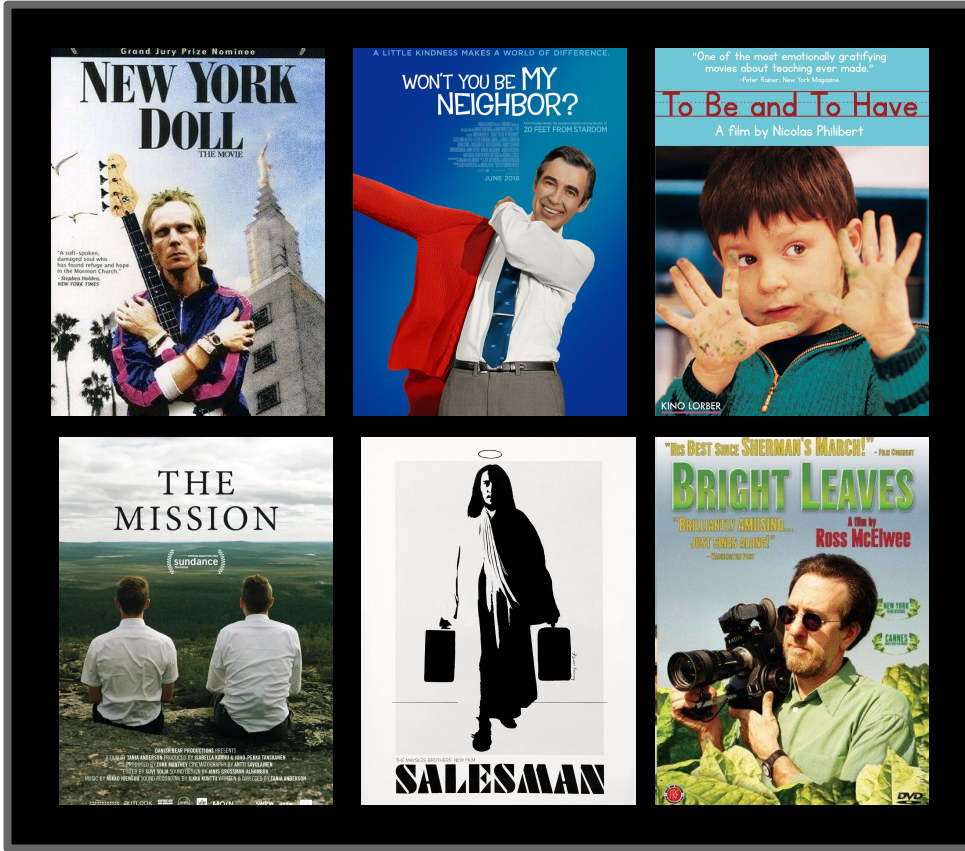
Documentaries, more than almost any other type of film, are well suited for giving voice to the voiceless. 2018's *Won't You Be My Neighbor?* grossed \$22.8 million (before streaming or disc revenue) becoming the highest-grossing biographical documentary of all time. This stands as a strong case to show that legacies of goodness, as well as subject-driven documentaries hold power in the hearts of millions of audience members now more than ever before.

## FAITH/SPIRITUALITY

People everywhere are hungry for present-day examples of hope and goodness. They're starving for media that sheds light on wholesomeness without being saccharine or inauthentic. And the films that successfully tell these stories in an emotional and artful way act as powerful, unifying magnets.

This is due to the great neglect faith-based and spiritual content creators have given their audiences over the last several years. Audiences are tired of being told that because a piece of media was made for them as people of faith, they are somehow obligated to spend their time and money thereon.

The *Ride in Paradise* will serve the millions of people of faith seeking a deeper-than-surface-level exploration of the mortal experience in all its nuances. By being truthful about things as they really are, the film will elevate audiences to feel the inevitable hope when they understand things as they really will be.



# Comparables

NARRATIVE THEMES:

- Trials
- Observational Documentary
- POV Style
- Loss
- Service
- Family
- Community
- Redemption
- God's Love
- Healing
- Hope
- Light

# PROJECT TIMELINE

## PRE-PRODUCTION (4 WEEKS)

- Hire complete production team
- Adjust and finalize production schedule and budget
- Book all equipment according to schedule
- Complete location scouting, contracting, and permitting
- Engage music licensing and pre-recording
- Book all travel and arrangements according to schedule and agreements

## DEVELOPMENT (CURRENTLY UNDERWAY)

- Fully develop the shooting treatment
- Complete preliminary shooting schedule
- Complete preliminary budget
- Secure project funding

## PRINCIPAL PHOTOGRAPHY (3 WEEKS)

- Engage in all activities involving picture and field sound acquisition on a fifteen-day shooting schedule
- Wrap all outstanding business issues and ensure documentation is complete
- Finalize, document, and back up all creative assets for post-production



## **POST-PRODUCTION (18 WEEKS)**

- Sync, log, tag and select sequence all footage
- Speech to text transcription
- Sequence-based chapter assemblies
- Full film assembly cut
- Finalize edit (10 weeks from wrap)
- Finalize score, sound design, and color grade
- Finalize deliverables for festivals/broadcast/streaming

## **MARKETING & DISTRIBUTION (VARIES)**

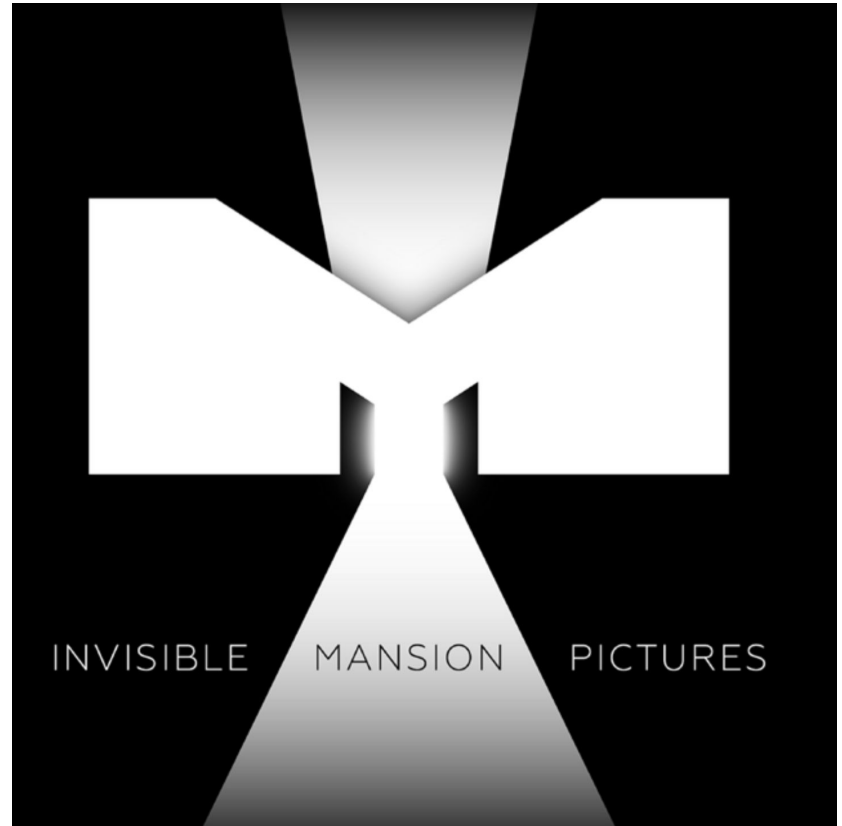
- Fully engage in all market-focused film festivals
- Schedule screenings for leadership of special interest groups
- Promote film on relevant podcasts, channels and events

**FINISH**

# EXECUTIVE PRODUCERS

*Invisible Mansion Pictures was founded in 2017 by Kent and Anna Thalman, and is the production arm behind their narrative film projects, including both documentary and fiction feature films.*

*In a world where most of us care too much about things that matter too little, TMP's mission is to create cinema that reminds people from all backgrounds of what matters most in life through unheard stories, told in unique ways.*





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