



Booklet

Fatima and the Secret Treasure animated movie

Nov 2019

Idea

On the Sanctuary at Cova da Iria, I came across a group of 250 South Koreans who had come to Portugal with one only goal – to visit Fatima. Not Lisbon, Sintra or Cascais! That's when I realized the real significance of Fatima worldwide. It occurred to me that in three years time, the centenary of the apparitions was going to take place and Pope Francis, one of the greatest and most inspirational people of our time would be there to lead the celebrations on the sanctuary.

There and then I'd decided that I had to do something to mark that magic place. There are lots of books. Too much merchandise. But not a movie exploring faith and carrying a simple, yet meaningful message. An animated picture for people of all ages, conveying the values that Fatima teaches and which the world needs so much today. Tolerance, respect, peace and friendship. The movie which will not only provide the audience with excellent entertainment, but will also give them reasons for thought and conversations about the role of faith in their live.

Rui Pedro Oliveira, CEO Imaginew



Credits

Production Imaginew (co-working with Filmayer)

Name Fatima and the Secret Treasure

Film Genre Family, Children Animation and Adventure

Film Length 90 min (approximately)

Original Language Original version – English; Other versions – native languages of the distribution countries

Music Expressly for the movie, Rui Massena - acclaimed portuguese maestro

Script Philip Lazebnik , the author of screenplays for, among others, Disney’s Pocahontas and Mulan and DreamWorks’ The Prince of Egypt

Figures Involved His Holiness Pope Francis (voice and image), José Mourinho (football coach), Dalila Carmo (portuguese actress), João Ricardo Pateiro (portuguese sports commentator), Luís de Matos (magician), Sofia Escobar portuguese actress/singer winner of best musical theatre award in England and a nomination for a “Laurence Olivier” and others to be confirmed

Formats Movie theatres, VOD, DVD, Free Television and Digital Platforms. To be defined

Worldwide Premiere Date to be disclosed

Movie gains

Fatima and the Secret Treasure, it's a movie that relies on a modern history, with children from the 21st Century as main characters, targeted to all ages. And therefore, the aim of spreading a message associated with friendship, faith and fraternity in modern times with a timeless story, applied to all religions and beliefs. Angels (completely confidential) will be one of the most important appearances in the movie making an effect on marketing and merchandising like the princesses and the fairies did on other movies making this movie unique and timeless.

Highlights:

- Pioneers on a animated feature movie
- The message goes to 1.2 billions of catholic spectators all over the world, having already the acceptance of the Jewish, Ismaeli and Muslim communities
- Approvals of His Holiness Pope Francis, Vatican and Fatima sanctuary chancel, High patronage of our President of Republic, Government of Portugal and Ministry of Culture of Portugal
- Worldwide visibility, dissemination
- Opinion leaders involvement, globally recognized



How to get funded
and the return of
investment of an
animated 3D movie

How much does an animated movie cost?

- We find a remarkable difference in 3D Animated Movie budgets, from the ones “over 200 M\$” (*Tangled*, *Finding Dory*, *Toy Story 3*, *Monster University*, *Cars 2*) or the “over 150 M\$” (*The Good Dinosaur*, *Brave*, *Wall-E*, *Inside Out*, *Up*, *Monster vs Aliens*, *Coco*, *Shrek*, *Big Hero*, *How to train your Dragon*, *Wreck it Ralph*, *Bolt*, *Beowulf*, *Mars need moms*, *Frozen*, *Ratatouille*, *Moana*, *Madagascar 2*, *Kung Fu Panda 2*, *Bee Movie*...) and the “around 30 M\$” (*Nut Job*, *Tim Burton's Corpse Bride*) or the smaller European Budgeted that run from “*Planet 51*” (60 M\$) “*Ballerina*” (35 M\$), “*Capture the Flag*” (14 M\$) or “***Tadeo Jones***” (10 M\$) just to speak of movies that performed well at the box office (Although these last ones did it only at the Spanish markets).
- When thinking of a painting, it is clear that the painting price has little to do with the cost of the canvas and the paint and more with the painter himself. In a movie we are talking about a sequence of 150,000 paintings and some time over three hundred people involved. So, other than the “cost of materials” or “physical costs”, the cost of the artists and team organization have a strong impact in the final prices. Prices are even scaling up (*The Incredibles 2* has been 320 M\$).
- In European animated movies, budgets tend to be kept under the 50 M\$ line. As a general rule and for today standards, the range 15 -30 M\$ is safe to make good quality movies if the project is well managed and the decisions are taken correctly, with regards to script, talent, and so on. We have to consider that just the physical costs -Hardware, Software, Calculus Potential and Rendering time- may need around 4 M\$ or over for a look that fits today standards.
- There are “niche” options for smaller movies, more “artisan made”, that need less in material costs -hardware, software, render... as quality may be inferior, and they may recoup investment just from TV sales, we are speaking of small 1,5-2,5 M\$, that may win festivals and have a longer track, or just local releases that help the movie recoup its cost.

Why those differences?

a) Marketing

- It has to be defined if the movie budget includes just the “negative cost” (just the cost of production), or if it includes as well “marketing and distribution expenses”. Some movie studios may include marketing costs among production costs, as it is the case of the “blockbusters” from the big studios in U.S.A.
- In 1980, the average cost of marketing a studio movie in the U.S. was 4.3 M\$” (12.4 M\$” in today's dollars). By 2007, it had shot up to nearly 36 M\$” . Today that number would be north of 40 M\$” for medium-size films and over 100 M\$” for big budget movies. The 320 M\$” from Incredibles 2, splits 200 M\$” in negative cost and 120 M\$” in marketing.

b) Management Risk and Insecurity

- The theatrical box office is split between movie theatres share, distributor share, recoupment of marketing and distribution expenses and producer share. So we may say that a producer receives usually from theatrical exposure of the Box Office, plus other incomes such as Video Rights, Digital platforms release or TV release, that may reach, as a rule of thumb, the total Box Office figure. So Box Office figure is a fast way (never really reliable) of knowing the return of a movie. And of course, merchandising.
- Micro budget movie investment may be easier to recoup, and macro budget movie investments need massive spend in media as they need massive audiences for recoupment, but this involves a considerable risk that operates like a "vicious circle": The higher the budget, the more safety elements you need, and therefore an even higher budget.
- The nature of the movie industry makes recoupment highly dependent from the first week of release, and this makes very difficult to predict how much a movie is going to generate until it's too late.
- This means more "safety" elements: “famous actors for the voices, 27 script writers to review a screenplay, additional dialogues, scene repetitions until everyone in the management team feels safe, shoot of new scenes that were not in the script or in the animatic, reshoot of scenes that were poorly shot...”
- Disney even got to repeat a whole movie from the beginning after it was completely finished... “Do it again. Make it as a comedy”, said the management at the internal premiere.
- The trick is: never start Production until you have a final animatic or layout that you have checked with possible distributors in different territories, so the money to spend gives high chances for returns and getting profit.

Why those differences?

c) Talent

- Talent refer to actors to voice the movie, writers, artists, modelers, animators.
- Apparently, the higher the talent the safest the investment, but this is not entirely true. Many great actors, or writers, or artists have had big flops. The only clear truth is the higher the talent the higher the budget. But lower budget may be reach by using non famous actors if they are good enough.
- A balance needs to be found here. A good Director may help to reduce costs a lot.

d) State of the Art Techniques

- Animation new techniques are now more attractive as they offer "unseen" possibilities. This may imply higher budget if there are not technicians familiar with those, or lower if they are available.

e) Over Expenses

- Most of the times it is hard to tell the cost of values. In a movie part of the cost has to do with the expectations of the artists, or the talent, or a subcontracted company, that feels they may charge more because they value more, or because they have no profit participation and they feel they may be underpaid, or because they compare their fees with a bigger budgeted movie, and this may exceed the reasonable limits of the project.

f) Repeatsments, New Scenes, Reshoots...

- As said, this comes from insecurity and fear. This is not wrong. The problem with a movie, unlike a painting or a novel, is that it is so expensive that "everything" has to be right: The story, the characters, the emotions, the reactions... A movie is like a hypnotic process: the moment that, for any reason, the audience feels "out of the trance", then you have lost the audience and you have lost the movie. But some times things are hard to see until they are actually "finished". Hugh dilemma here that explains why a minimum level of "talent" is mandatory, and why "luck" plays a role here.

g) Luck

- It is easy to blame "bad luck" for something that hasn't worked. Better not to have to. Unfortunately it does happens due to the thousands of element that have to be combined. In Architecture, if a building does not end up exactly the way it was projected, nothing serious really happen, except for the frustration of the architect. In movies we refer back to upper paragraph b) Risk and Insecurity: Some part of the budget has to be ready to cover this: not because it will happen, but because it may happen. If things go well, the those can be done for less money. As the engineers usually say: infinite safety means infinite budget, so a compromise have to be found.

Why Animation?

- Usually animation movies are more expensive than “live action” ones. Why then do people and studios invest in animation?
- Animation allows working with fantasy stories in a way that no live action can.
- Animation has greater visual impact in the film releases, and tend to be supported by big media campaigns increasing the exposure of the movie. At the same time they receive a huge promotional coverage from the media, because of its cultural value.
- Animation has a “longer shelf life”. Most of animated movies resist time passing much better. Those can be seen by different generations with interest, and every seven years the audience of family animated movies is renewed, and it looks like “new” again. Some “live action movies” do so (*Gone with the Wind*, *The Godfather...*) but nothing compared with animated ones: In general, 20% of live action movies resist time passing, while 80% of animated movies do.
- Therefore, animation movies allow continuous commercialization, and so continuous revenues.
- Animation travels better to different territories, so good animated movies are much more “universal”. No matter where those are shown, kids do understand those.
- If properly designed and made, animated movies may attract the whole family audience. If there are different “reading levels” that may appeal to different ages, animated Movies go directly to the 80% that resist time passing.
- Animation has a strong business revenue source in merchandising, that provides a steady flow of income.
- Aesthetics in animation movies live also longer, so they become “cultural assets” for each territory and great “ambassadors” for their issues and cultures.
- Animated movies generate a constellation of cultural products like sequels, TV shows, additional shows, theatre plays for kids, Musicals and so on.
- When well made, animated movies provide more returns, last longer and reach more territories.



In summary, why to invest and why companies do so?

As we could read, animation movies are more expensive than live action ones because of the extreme quality and talent needed, but at the same time are very promising in terms of getting steady revenues .



Hardly a movie like a “Class A” movie is made for one country only, because of the predicted price and income. Distribution has to be made worldwide and the ROI becomes bigger.

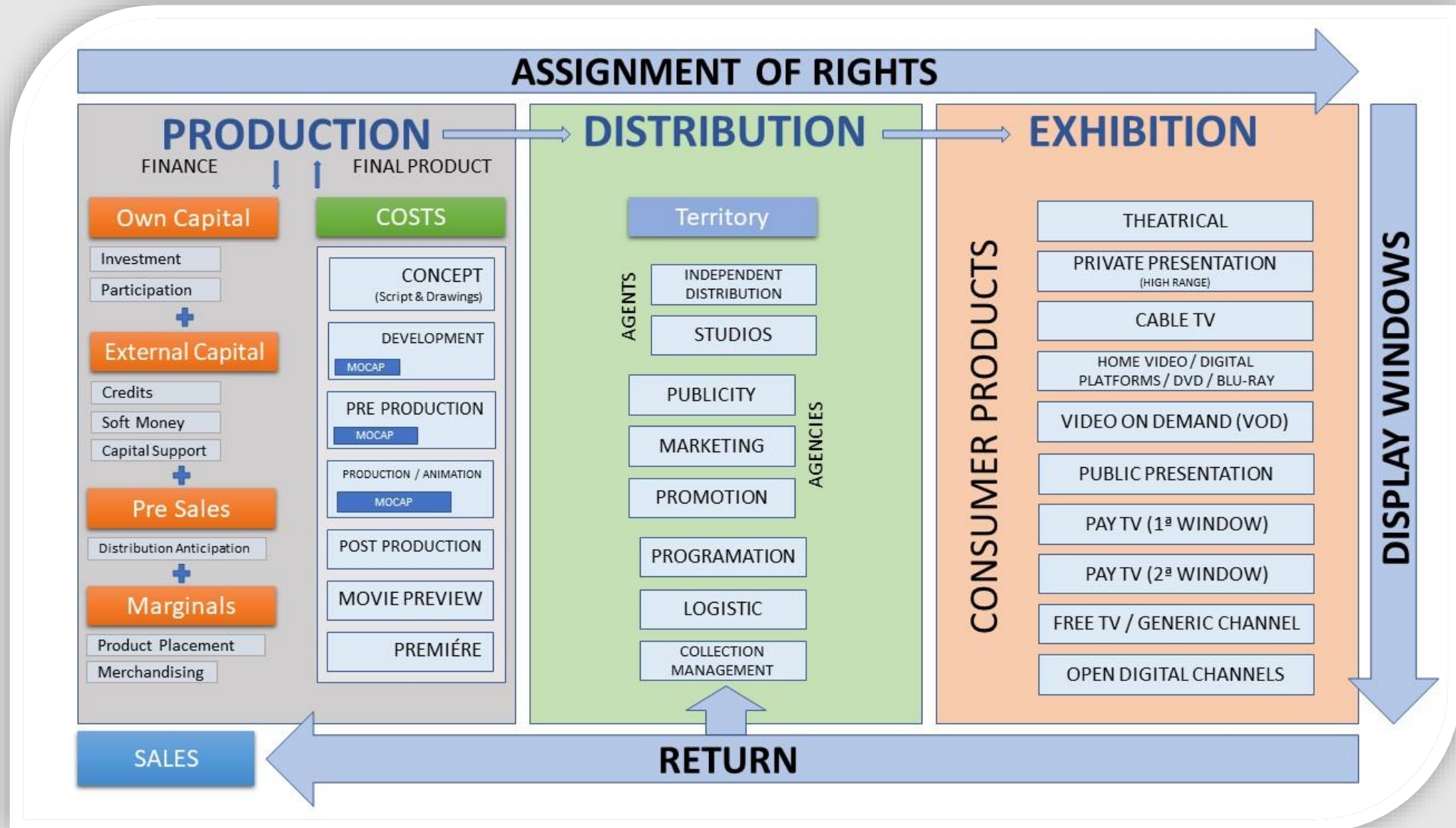


That’s why you always ask about the same companies that produce movies, like Disney or Pixar, they have their own funds and professionals inside to do so without any problem or big risk.



3D animated movies have the lowest index of failure among the Film Industry and the Highest rate of success.

A brief chart summary of all process

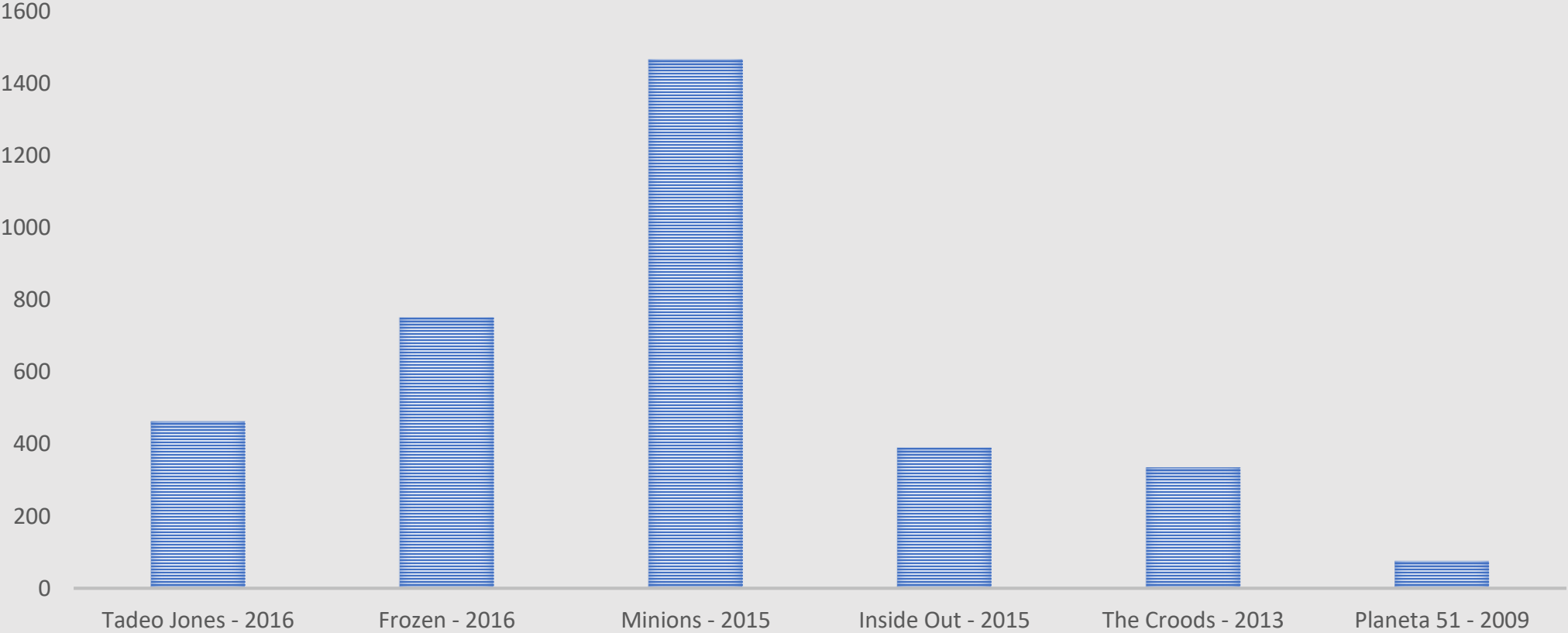


How an animated movie is financed?

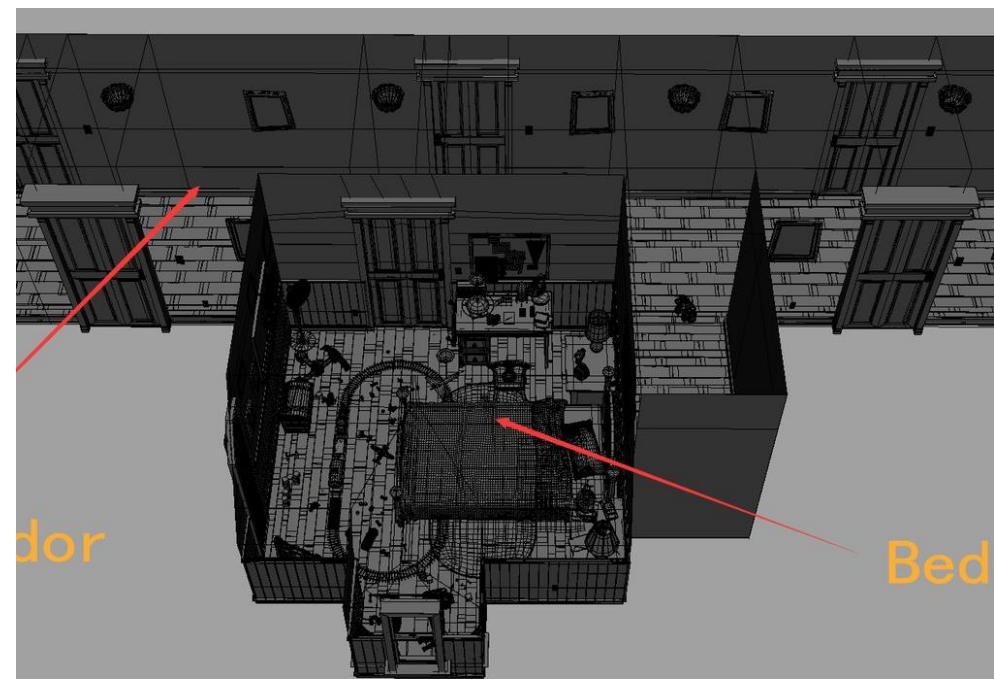
- Own Capital.
- Co-Production Agreements.
- Private investors that get profit participation in movie revenues.
- Sponsorships like Jerónimo Martins that invested to have the merchandising licences for Portugal, Poland and Colombia, or Portugal Tourism to promote the movie abroad.
- Presales from the International Film Industry through the established Markets. A well recognized company in London predicted that if things are done correctly, 4 to 5 M\$ may be raised.
- Some “Non Intrusive” product placement in the movie.
- Bank Loans.
- Crowd-funding.
- State Funding (Institute of Cinema or some European funds).
- Small donations to have their logo presence in the movie papers.



Animated Movies Box Office



	Tadeo Jones - 2016	Frozen - 2016	Minions - 2015	Inside Out - 2015	The Croods - 2013	Planet 51 - 2009
Production Budget	8 000 000,00 €	150 000 000,00 €	74 000 000,00 €	175 000 000,00 €	135 000 000,00 €	60 000 000,00 €
Box Office	45 000 000,00 €	1 276 480 000,00 €	1 159 398 000,00 €	857 611 000,00 €	587 205 000,00 €	105 647 000,00 €
Gross Margin	37 000 000,00 €	1 126 480 000,00 €	1 085 398 000,00 €	682 611 000,00 €	452 205 000,00 €	45 647 000,00 €
Gross Margin %	82%	88%	94%	80%	77%	43%
ROI	463%	751%	1467%	390%	335%	76%



Fatima Project and Filmayer

- Filmayer has a track record of 62 years in the audiovisual industry .
- In the last 5 years it has developed new techniques and processes for 3D animation production that can lower the average cost of film production providing high quality animation.
- Mr. Angel Blasco, the CEO, has a 39 years track record in the sector. He has worked with companies as Disney, Columbia Pictures or Telefonica, and has had a long relationship with many animation studios.
- He is Executive Co-Producer of “Las Aventuras de Tadeo Jones”, the highest grossing Spanish animation movie of all times
- The Fatima Project may be produced following the regular process of searching investors and presales, after an initial investment for preparing a development package.
- The project may also enter production if a minimum investment of 6,5 M€ is reached.
- We are working on a “Completion Bond” for guaranteeing the good end of the Project

Tadeo Jones, from Filmayer, Example



Country	Distributor	Release	1st Weekend	% of total	Total Gross	As of
Gross to date					\$49,491,605	
Spain	PPI	08/31/2012	\$3,614,372	15,1%	\$23,871,402	05/19/2013
International					\$25,620,203	
Argentina	Alfa	04/11/2013	\$231,958	40,5%	\$572,901	06/16/2013
Belgium	Belga	03/27/2013	\$73,457	7,3%	\$1,003,019	07/07/2013
Bolivia	UIP	04/11/2013	\$43,666	42,6%	\$102,505	05/19/2013
Brazil	PPI	02/08/2013	\$830,126	24,8%	\$3,353,750	07/14/2013
Bulgaria	Tandem	11/17/2017	-	-	\$746	02/04/2018
Chile	PPI	02/07/2013	\$218,082	24,2%	\$900,301	03/24/2013
Colombia	UIP	02/08/2013	\$271,726	28,9%	\$940,129	03/24/2013
Croatia	-	05/09/2013	\$21,425	21,7%	\$98,728	06/30/2013
Czech Republic	-	05/09/2013	\$27,134	35,5%	\$76,352	06/16/2013
Ecuador	UIP	02/22/2013	\$135,552	25,8%	\$524,867	03/31/2013
France	-	04/17/2013	\$562,629	27,4%	\$2,053,874	05/05/2013
Greece	Roadshow	03/14/2013	\$46,668	24,9%	\$187,105	04/07/2013
Iceland	-	10/19/2012	\$11,028	28,8%	\$38,334	12/02/2012
Italy	Eagle	04/11/2013	\$188,216	22,2%	\$847,513	05/19/2013
Lebanon	-	12/20/2012	\$9,578	17,6%	\$54,289	01/06/2013
Mexico	PPI	02/01/2013	\$1,541,431	21,2%	\$7,274,656	03/24/2013
Netherlands	-	02/14/2013	\$182,865	15,5%	\$1,179,043	03/10/2013
Peru	PPI	02/14/2013	\$704,803	31,6%	\$2,232,646	04/14/2013
Poland	KS'Wiat	06/14/2013	\$156,477	15,9%	\$984,064	07/28/2013
Portugal	Lusomundo	03/14/2013	\$95,096	27,8%	\$342,017	04/28/2013
Russia	Caravella	12/06/2012	\$241,554	60,9%	\$396,917	12/23/2012
Singapore	Shaw	06/13/2013	\$31,396	48,4%	\$64,854	06/30/2013
Slovakia	ContFilm	05/09/2013	\$37,099	31,0%	\$119,844	06/16/2013
Slovenia	-	07/18/2013	\$2,966	31,4%	\$9,459	07/28/2013
South Korea	-	09/20/2012	\$513,101	40,1%	\$1,279,209	10/07/2012
Turkey	Tiglon	03/15/2013	\$206,862	36,3%	\$570,433	06/02/2013
UAE	Gulf	01/10/2013	\$108,968	37,9%	\$287,155	02/10/2013
Uruguay	PPI	02/22/2013	\$32,394	25,8%	\$125,493	05/19/2013

How to get profits with the movie?

- With all investment steps can exceed the movie price. (Everything depends on the theme and marketing). José Mourinho making some seconds voice-over (in 24h this appear in more than 500.000 press news worldwide, Pope Francis being his own voice-over on his character that we have that authorization, Fátima theme and focus a lot on Angels, the first animated movie on this base, an worldwide effect like fairy's and princesses done and still do with children).
- Use the promotional materials of the movie and “sell” to the countries (example of the booklet on next page).
- Sell the movies for theatres (70% producer / 30% for distributor was the offer we had in Portugal already), VOD, digital platforms (HBO, Netflix, Amazon TV, for example) e free TV.
- Merchandising (sometimes superior to the movie earnings on platforms shown above).
- Doing a movie with own characters, that are the main characters of the movie but not the “environment” of the movie, can make you put them into another movies with other themes (like James Bond for example), simple television series with those characters, NOS in Portugal proposed that already and get into animation books like Leya in Portugal did with us.



The rise of digital platforms versus cinema theatres

- Video streaming features original productions available only from their own services and offers different and limited catalogues. Those characteristics suggest that public can choose to watch what they want in an easy, practical and cheap way or watch only what a service offers and even subscribe more than one service.
- On the platform, subscribers pay a monthly fee and have access to thousands of titles 24 hours a day. Contents can be accessed on connected TVs, smartphones, tablets, and video games hardware. Predicting to be revolutionary in worldwide distribution, each streaming channel presents an annual growth number of over 109 million subscribers, 1 billion hours of video consumption per week, 40 million Facebook followers, nearly 4 million followers only on American Twitter and nearly 2.5 million YouTube channel subscribers.
- One of the greatest potentials of digital distribution of cinematographic works is the opening of new markets for independent filmmakers, because possibilities of network communication have been felt in the construction of several alternative systems through which such works can be created according to the target audience. The authors of these films most often use different digital infrastructures that offer them the chance to pass these works to many people and in different territories, something that has been having a remarkable set of effects on the form as the general public can currently access these same movies.
- As soon as the distribution landscape evolved into digital, the paradigm shifted in favour of the director / producer. From this moment on, the independent director gets instant access to the market. Through modern distribution, an independent director / producer can make, advertise, and sell his movie without asking permission.
- Given the fragmentation of content across platforms, "piracy" becomes an inefficient service for movie search. Not just alternative service, but also a symbiotic service. It's proven that a subscriber prefers to pay less than 10€ per month for a streaming digital platform instead of using "piracy" on his own.

Cinema VS Streaming

- The risk for a production company to exhibit a movie in theatres without knowing the return (box office) is high. The film must earn more revenues than the investment required for its production, and it always depends on the audience's acceptance.
- It is undeniable that watching a movie in theatre gives us a completely different perception of the action from the one that we have at home – for as good as our television is. There is an atmosphere that allows us to absorb the film much more, and it is only natural that the sound and image quality itself is superior.
- OTT platforms like HBO, Netflix or Amazon Prime, for example, ends that issue. Their investment is recovered through subscriptions and other profits, in that way they can invest in exhibit all kind of movies.
- Public power is precisely the ability to see what and when you want. Are you home and want to see a movie? Don't have to wait for TV programming to be at your own taste or watch again movies that you own in physical format. Hundreds of movies, series and documentaries are available for all tastes.
- Streaming platforms allows freedom of choice and greater control over how we consume movies. In addition, they are betting on highly diversified and quality productions.
- Today you don't give less importance to a movie or productor just because you don't watch it in theatres, especially and public recognizes its value. If so, how was cinema experienced when video clubs were the only way to watch movies?
- Streaming platform movies have, since their existence, been eligible for the Oscars awards.

Sponsors



This is an animation
from a typical tree in
Fátima. Let her grow
with our powerful and
amazing movie and
join us to make it true
worldwide.

Thank you,
Rui Pedro Oliveira



visit us in: www.imaginew.pt/en

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