
The Plan

Dear Prospective Investor,

Thank you for taking the time to review our investor package for *The Plan*, a road drama produced by Wide Water Productions, LLC. This document presents our vision for the film, the experienced team bringing it to life, and a transparent roadmap for how we intend to finance, produce, and distribute the project.

The Plan is designed to maximize breakout potential on the festival circuit and to convert that exposure into sustainable revenue through a combination of distributor negotiations, four-wall theatrical releases, transactional and subscription VOD, and ancillary merchandise opportunities.

We are currently raising $100,000 in production capital across clearly defined stages. Our goal is to deliver a 2× return on investment by leveraging our marketing plan, festival strategy, and lean production model. Importantly, our creative team is foregoing salaries during production to direct maximum resources on screen — a testament to our belief in the project's potential.

We invite you to consider joining us in making *The Plan* a reality.

Sincerely,

Greyson DelGrosso & Grant Hamilton
Wide Water Productions, LLC

Participation Options — *The Plan*

Total Production Budget: $100,000
Valuation: $200,000 (Post-Money)
Outside Equity Cap: 50%

Tier 1 — Executive Producer Equity

- **Investment:** $10,000 - $50,000
- **Equity:** Up to 25% per investor (capped)
- **Recoupment:** Return of capital, then preferred return until **1.5x**, then profit split pro rata.
- **Perks:**
    - *Executive Producer* on-screen credit
    - Invitation to set & all screenings
    - Priority updates & financial reporting
    - Pro rata participation in ancillary revenues (Merchandise, Licensing)

Tier 2 — Associate Producer Equity

- **Investment:** $2,500 – $9,999
- **Equity:** Tier 1 valuation formula — $2,000 = 1%, $8,000 = 4%, etc.
- **Recoupment:** Same as Tier 1, pro rata based on equity %
- **Perks:**
    - *Associate Producer* on-screen credit
    - Festival invites & private screening access
    - Monthly production & distribution updates

Tier 3 — Supporter Participation (Convertible / Profit Share Pool)

- **Investment:** $500 – $2,499
- **Structure:** Not formal equity; instead pooled into a **10% of ancillary profit participation fund.**
- **Perks:**
  - *Special Thanks* on-screen credit
  - Digital Screener & Festival Updates
  - Optional Set Visit (Regional Supporters)

Notes

- **Tiers 1 & 2** flow through the same **recoupment waterfall**: return of capital → preferred return (1.5x) → profit split.
- Producers retain **minimum 50% ownership** to maintain creative control.
- Legal agreements will be drafted for equity investors (Tiers 1 & 2). Supporters (Tier 3) receive participation agreements or reward confirmations.
- If you would like to support our film, but aren't interested in Equity or the $500 minimum investment, **we will begin accepting donations of all increments with tiered rewards on 12/01/25.**

Investor Term Sheet — *The Plan*

Project: *The Plan* (feature film)
Producers: Wide Water Productions (Grant Hamilton, Greyson DelGrosso)
Total Production Budget: $100,000
Target Raise: Up to $100,000
Valuation: $200,000 (Post-Money)
Outside Equity Cap: 50% (Producers retain 50% ownership minimum)

Based on comparable films with similar budgets, our multi-stream revenue strategy, and lean production, we project conservative earnings of $200,000. This includes screenings, digital distribution, and ancillary revenue streams like merchandise and licensing. Our approach prioritizes efficiency and targeted marketing to reach our audience while maximizing upside potential.

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1. Investment Structure

- Investors purchase equity in the film entity ("Wide Water Productions LLC") at a valuation of **$200,000 post-money**
- Minimum investment: **$500**
- Maximum individual equity: **25%** (ensures shared ownership)

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2. Recoupment Waterfall

All revenues collected by the Wide Water Productions LLC will be distributed in the following order:

1. **Distribution & Sales Costs** (aggregators, sales agent fees, deliverables).
2. **Return of Capital** — 100% of investor principal returned, pro rata.
3. **Preferred Return** — Equity Investors receive additional payouts until they reach **1.5x** their original investment.
4. **Profit Split (post-1.5x)** — Remaining net profits split **50% Investors / 50% Producers**.

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3. Investor Benefits

- **On-Screen Credit** (Executive Producer or Associate Producer, depending on investment tier).
- **Festival Access** — Invitations to festival screenings, private events, and Q&A sessions.
- **Updates & Reports** — Monthly investor updates on production, festival submissions, distribution, and revenue.
- **Participation in Ancillary Revenues** — merchandise, international sales, AVOD/SVOD/TVOD licensing.

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4. Exit Strategy

- Sale to distributor or streaming platform.
- Self-distribution via aggregators (Amazon, Tubi, Filmhub, etc.).
- Direct-to-consumer sales (film website, Vimeo On Demand).
- If revenue underperforms, project still retains long-tail AVOD monetization.

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5. Risk Disclosure

Independent film investment is speculative. Returns are not guaranteed. Investors should be prepared for the possibility of loss of principal.

Distribution Plan for *The Plan*

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1. Festival Strategy

The Plan will pursue a targeted festival circuit designed to maximize visibility, attract potential distributors, and generate critical acclaim.

- **Primary Festival Targets:** NYFF, SXSW, TIFF, Cannes, Sundance, Slamdance
- **Secondary / Regional Festivals:** Denver, Nantucket, Virginia, Mystic, Montreal, Philadelphia
- **Objective:** Secure premiere status at a top-tier festival to leverage exposure for press, audience engagement, and distribution opportunities.

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2. Sales & Distribution Outreach

- **Sales Agents:** Engage boutique sales agents with experience in indie drama and road movies. Potential partners include Film Constellation, Visit Films, Submarine, and UTA Indie.
- **Timing:** Outreach begins after festival acceptances are confirmed, using premiere screenings as leverage for agent and distributor engagement.
- **Alternate Plan:** If no traditional distribution deals are secured, the film will pursue a direct-to-digital strategy via aggregation platforms such as Quiver, FilmHub, or Giant Pictures.

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3. Theatrical & Event Screenings

- **Limited Regional Theatrical Release:** Focus on East Coast cities with strong indie and arts audiences (New York, Boston, Providence, Portland ME).
- **Art House Partnerships:** Collaborate with theaters such as IFC Center, Coolidge Corner, Avon Theatre, and Railroad Square Cinema.

- **Special Screenings:** College campuses (Yale, RISD, Wesleyan, Emerson, Brown) and museums with cinematic programming.
- **Filmmaker Engagement:** Director and key creatives to participate in Q&A sessions, emphasizing the personal and intimate nature of the production.

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4. Digital & Streaming Strategy

- **SVOD / TVOD Platforms:** Target boutique and curated streaming services, including MUBI, Criterion Channel, Hulu, HBO, Amazon, and Netflix (conditional on festival reception).
- **Distribution Flow:**
  - Boutique streamer for exclusivity and brand alignment
  - If no exclusive deal, release via TVOD aggregator platforms
  - Follow up with AVOD platforms (Tubi, Plex) to capture long-tail revenue

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5. Press & Marketing

- **Press Kit Components:** One-sheet, stills, synopsis, cast/crew bios, director's statement.
- **Publicity:** Hire a festival publicist for premiere screenings; manage subsequent press internally to maximize cost-efficiency.
- **Social Media Campaign:**
  - Behind-the-scenes content leading up to release
  - Teasers and trailer rollout
  - Director-driven content emphasizing the creative vision and indie ethos

❖ **Key Marketing Hook:** Marketed as a raw, intimate road movie crafted by two filmmakers leveraging personal storytelling and New England locales.

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6. Community & Niche Marketing

❖ **Regional Engagement:** Highlight the New England setting to generate local media coverage and audience interest.

❖ **Partnerships:** Collaborate with independent social media platforms, podcasts, and arts organizations aligned with the film's themes.

❖ **Ancillary Materials:** Commentary, photobooks, and merchandise to strengthen community and fan engagement.

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7. Timeline

Phase	Dates	Key Activities
Pre-Production	Nov '25 – Feb '26	Finalize Locations, Casting & Crewing
Production	Mar '26 – Mar '26	Principal Photography
Post-Production	Apr '26 – May '26	Edit, sound design, color, festival-ready deliverables
Festival Circuit	Sep '26 – May '27	Submissions, screenings, Q&A, press engagement
Distribution Negotiations	May '26 – Jun '27	Sales agent outreach, streaming / theatrical deals
Wide Release	Jul '27 Onward	Limited theatrical / digital release, AVOD rollout

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8. Contingency Plan: Direct-to-Digital Distribution

Should traditional distribution not be secured:

- ❖ Self-release through aggregation platforms to major digital marketplaces.
- ❖ Schedule targeted regional screenings to maintain visibility and audience engagement.
- ❖ Utilize festival laurels and press coverage to strengthen marketing appeal.
- ❖ Acquire theatrical release through a distributor, or Four-Wall as a backup.
- ❖ Optimize long-tail revenue via AVOD platforms and educational licensing opportunities.

Summary

The Plan is positioned to succeed both in traditional festival-driven distribution and self-directed digital release. Its unique New England road movie narrative, combined with an intimate production scale and festival-ready presentation, provides multiple avenues to reach audiences, generate revenue, and establish the filmmakers' reputation in the indie film market.

Budget Topsheet — *The Plan*

Full Budget Available on Request

Title	*The Plan*		
Length	1:20:00		
Production Co.	Wide Water Productions LLC		
Address	2222 Frankford Ave. Unit 2, Philadelphia, PA 19125		
Cell #	860-367-6106		
Cell #	860-574-7952		
Email	production@widewaterprod.com		
Exec. Prod			
Director	Grant Hamilton		
Producer	Greyson DelGrosso		
DP			
Editor			
Pre-Prod Days	90		
Production Days	27		
Post-Prod Days	30		
Location(s)	Connecticut, Rhode Island, Maine		
Format			
Shoot Date(s)	3/01/26 - 3/31/26		
	SUMMARY	**ESTIMATED**	**ACTUAL**
1	Pre-Production & Wrap Costs (Totals A & C)	305	
2	Shooting Crew Labor (Total B)	3005	
3	Location & Travel Expenses (Total D)	19408	
4	Props & Wardrobe (Total E)	17828	
5	Studio & Set Construction Costs (Total F, G, & H)	2660	
6	Equipment Costs (Total I)	10879	
7	Media/Storage Costs (Total J)	1969	
8	Miscellaneous Costs (Total K)	27601	
9	Talent Costs & Expenses (Total M & N)	6400	
10	Post-Production Costs (Total O-T)	5170	
	SUBTOTAL Direct Costs	95225	
11	Director/Creative Fees	0	
12	Contingency (5%)	4762	
	Grand Total	**99,987**	

Marketing & Outreach Strategy for *The Plan*

We have developed a multi-phase marketing plan designed to maximize visibility and audience engagement from pre-festival buzz through post-release distribution. This plan covers both traditional and grassroots channels to ensure *The Plan* reaches its intended audience and delivers strong returns for investors.

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1. Media & Publicity Outreach

❖ **News Outlets & Magazines:** Curate a list of key national and regional publications and pitch exclusive stories, interviews, and features.

❖ **Film Critics, Podcasts, and Radio:** Compile targeted lists of critics, hosts, and stations; conduct personalized outreach timed around festival acceptances and release announcements.

❖ **Film Forums & Centers:** Engage with online communities, film centers, and academic programs to build a groundswell of early advocates.

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2. Screenings & Events

❖ **Festival & Four-Wall Screenings:** Launch with a festival run, then expand to commercial four-wall screenings across the East Coast to build word-of-mouth and reviews.

❖ **Pop-Up & Q&A Screenings:** Organize special events, community showings, and post-screening Q&As to create a sense of exclusivity and deepen audience connection.

❖ **Academic Screenings:** Partner with universities and film schools for guest lectures and screenings to reach engaged cinephile audiences.

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3. Social Media & Digital Presence

❖ **Platforms:** Launch official Instagram, TikTok, and YouTube channels featuring teasers, behind-the-scenes content, and interviews.

- **Content Calendar:** Maintain a consistent posting schedule with fresh content, cross-promotion by other filmmakers, and micro-influencer partnerships.
- **Email Growth Strategy:** Build and segment an email list to drive ticket sales, streaming views, and merchandise orders.

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4. Advertising & Guerrilla Marketing

- **Paid Ads:** Deploy targeted digital ad campaigns around key events and geo-targeted screenings.
- **Poster Campaigns:** Release multiple promotional poster designs and execute poster "bombs" in high-visibility locations to create buzz.
- **Recruitment & Outreach Teams:** Utilize volunteers and hired callers to expand our reach across cities and coordinate on-the-ground promotion.

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5. Web & Branding Assets

- **Official Website:** Launch a landing page with the URL and QR code, featuring key crew bios, synopsis, and stills.
- **Investor Updates:** Provide periodic progress updates to investors with key performance metrics from these campaigns.

Phase-by-Phase Timeline

Phase	Dates	Key Marketing Actions
Pre-Prod Marketing	**Nov 1 – Feb 28**	Build all contact lists (media, critics, podcasts, film centers, screenings); design multiple poster concepts; register URL and build website/QR; launch social channels and start seeding content; start email list and growth funnel.
Production Marketing	**Mar 1 – Mar 31**	Release behind-the-scenes photos and short clips from set; run introductory press pieces ("in production" stories); ramp up micro-influencer outreach; begin poster bombs in key cities.

Post-Prod Marketing	**Apr 1 – May 31**	Drop teaser and official trailer; send press kits to critics and festival programmers; pitch podcasts/radio for interviews timed to festival acceptance news; open pre-sales/interest lists for four-wall and pop-up screenings.
Distribution & Festival Phase	**June onward**	Execute festival PR push; coordinate live Q&As and pop-up screenings; deploy geo-targeted ad campaigns; expand academic/commercial screenings; roll out merch and ancillary content; maintain weekly email blasts and social media updates.

Summary

Our marketing plan for *The Plan* begins months before cameras roll and carries through festival screenings, commercial runs, and digital distribution. By combining traditional press outreach with grassroots tactics — media lists, festival PR, social media channels, on-the-ground poster campaigns, and micro-influencer partnerships — we'll build sustained awareness and drive audiences to screenings and streaming platforms.

This multi-phase approach ensures that investor funds are supported by a coordinated promotional push designed to maximize visibility, revenue potential, and long-term brand value for the film.

Target Market & Revenue Streams

The Plan is designed to appeal to audiences seeking smart, character-driven films with a distinctive voice. Our primary target audience is men aged 20–30, but our story, style, and marketing approach will also reach:

- **All male demographics** who engage with indie films and festival-circuit discoveries.
- **Both genders 20–30** who are active on socials and respond to fresh, authentic content.
- **Secondary markets** include film-school audiences, cinephile communities, and regional festivalgoers along the East Coast.

This audience is digitally savvy, attends festivals and pop-up events, streams indie films, and is highly responsive to influencer recommendations and grassroots campaigns.

Projected Revenue by Avenue (Goal: $200,000 Total)

Avenue	Strategy	Projected Gross
Festival & Limited Theatrical / Four-Wall	Aggressive outreach to theaters nationwide; goal of booking 50+ screens (4–6 anchor cities plus satellite bookings); Q&A and pop-up screenings to drive premium ticket prices	**$40,000+**
TVOD (Transactional Streaming)	Amazon/Apple/Vimeo on Demand at $3–$5 per rental, promoted through our email list & social channels	**$60,000**
SVOD / Licensing	Sell streaming rights to a platform after festival run	**$50,000**
AVOD / Free-With-Ads Platforms	Additional viewership on ad-supported services with revenue share	**$20,000**
Merchandise & Ancillary	Limited-edition posters, behind-the-scenes, screenings + merch bundles	**$30,000**
Total Projected Revenue		**$200,000**

Revenue & Repayment Timeline for *The Plan*

Phase 1: Festival & Distributor Negotiations

Mid - Late 2026

Revenue Source – Sales Minimums, Pre-Sales

Action – Attempt sale or MG at festivals; if sold, investor equity recouped from first proceeds until original investment returned + agreed premium.

Phase 2: Four-Wall Contingency

Late 2026 - Early 2027

Revenue Source – Box Office Splits (75/25 with Theatres)

Action – If no distributor, four-wall select East Coast theaters; ticket revenue flows to investor pool until investment + premium recouped.

Phase 3: Digital / TVOD Release

Early 2027

Revenue Source – Transactional VOD revenue (Amazon, YouTube, etc.)

Action – Typical 70% back to rights-holder, 30% platform; 100% of net receipts applied to investor recoupment then profit participation.

Phase 4: SVOD / AVOD Licensing

2027 Onward

Revenue Source – Subscription & ad-supported streaming deals

Action – Lump-sum license or ongoing per-view payout; continues profit share after recoupment.

Phase 5: Ancillary & Merchandise

Rolling 2026 - 2028

Revenue Source – Posters, merchandise, international sales

Action – All net receipts flow through to investor profit pool after recoupment.

Financial Timeline for *The Plan*

Stage 1: Finalize Pre-Production
by 02/01/2026
Funding Needed – $50,000
Needed For – Art Department Acquisitions, Camera & Gear Rental, Locations and Permits, Safety Equipment

Stage 2: Film Production
by 03/01/2026
Funding Needed – $27,000
Needed For – Shooting Labor, Talent Labor, Travel Expenses, Meals, Lodging

Stage 3: Post-Production
by 04/01/2026
Funding Needed – $5,000
Needed For – Video Editing Labor, Sound Design Labor, Media Storage, Soundtrack

Stage 4: Festival Circuit & Publicity
by 06/01/2026
Funding Needed – $10,000
Needed For – Festival Submissions & Shipping, Ancillary Overhead, Private Premiere, Publicity

Stage 5: Marketing & Distribution
by 08/01/2026
Funding Needed – $8,000
Needed For – Marketing Campaign

Why Now? — *The Plan*

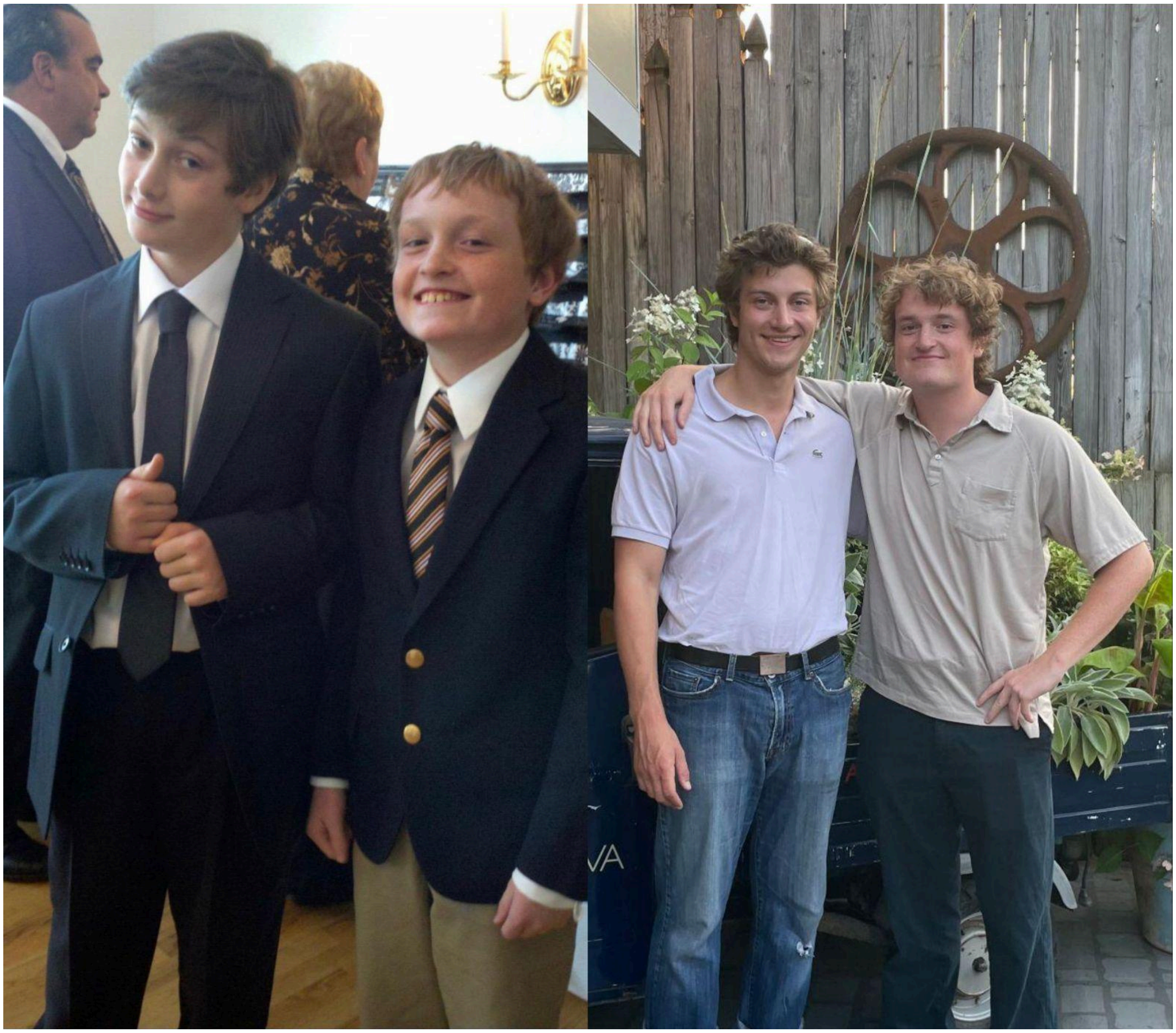
Audiences are increasingly hungry for original voices and authentic stories. In an era where large streaming platforms churn out formulaic content with interchangeable stars, truly independent films have a unique opportunity to stand out and capture attention. *The Plan* is designed to meet that demand: a bold, distinctive story crafted outside the big box studio system.

At just 23, our team has already produced over three dozen short films and written more than a dozen feature-length scripts. We've honed our craft, built a nimble production pipeline, and are ready to deliver a polished, festival-ready feature on a lean budget. This experience positions us to execute at a level beyond typical first-time filmmakers.

Market conditions also favor independent projects right now: festivals, regional theaters, and streaming audiences are actively seeking fresh content from emerging filmmakers. By combining a relatable narrative with a strategic grassroots marketing plan, *The Plan* can ride this wave and gain traction across both traditional and digital channels.

Finally, the story itself is both timely and timeless — it speaks to themes prevalent in the current cultural conversation while exploring universal human dynamics that will resonate well beyond the present moment. This blend of relevance and endurance makes *The Plan* a compelling project for audiences and investors alike.

Who Is Wide Water Productions?



Wide Water Productions was born from a lifelong friendship and a shared passion for storytelling. Greyson DelGrosso and Grant Hamilton met as kids, began collaborating in 2012, and formally founded the company in 2020. Since then, they have steadily honed their craft — earning placements at film festivals, building a following on YouTube, and studying their respective disciplines.

Today, Wide Water Productions operates as a full-service creative studio. Grant directs and co-writes; Greyson produces, acts, and co-writes. Together they have created more than three dozen short films and developed over a dozen feature-length scripts, building a pipeline that combines artistic ambition with practical execution.

Thank You for Your Consideration!
It is Greatly Appreciated.

For Questions or Commitments

email – *production@widewaterprod.com*
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alt. phone – *860-574-7952*
or check us out on ***widewaterprod.com***

– WWP –