

# TE TOA...THE WARRIOR

A Feature Film Proposal – Moemoea Mohoawhenua



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## Executive Summary

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In today's entertainment market, independent films are becoming increasingly more important. After the success of independent films in the last few decades, the mainstream movie industry has had to re-evaluate their own marketability and movie integrity, as well as total cost to return. Two of the most successful Independent films made on micro low budgets were MEMENTO and THE BLAIR WITCH PROJECT grossing over \$50,000,000 dollars worldwide and winning academy awards. Nowadays audiences are increasingly searching for movies that are driven by powerful stories and interesting characters, not just huge budgeted movies with over the top special effects etc. It is with these principles that we seek to bring the action drama TE TOA...THE WARRIOR to audiences. The proposal seeks financing for an independent feature film budgeted at \$25,000 dollars.

As a story, it will appeal to a wide demographic of consumers from young to old. The thrilling, fast paced story will draw the younger generation in, whereas the sophisticated feel and drama offers appeal to the older generation. Through our independent film we can provide a means of low-cost investment to create a high-end product with the possibility of a 10% or greater return on investment. With strategic product placement and exposure, we can also use various companies to supplement investment and create an entertainment product. The unique nature of film allows for a broad range of market exposure. A feature not only reaches audiences throughout Aotearoa, New Zealand, but the world, and in so doing will continue to promote your product, and/or provide returns, for the life of the film. The average film, in its initial release, garners over 150 million viewers (compared to only 25 million for top rated television shows), a number that cannot be ignored, especially when compared to the relative ease and low cost of investment on an independent film. Strengthening our ability to provide a sound investment is the highly competent nature of our crew. We will have a mixture of both professionals and students and amass a team with the knowledge of the newest techniques, equipment and special effects, along with practical experience. In this way we can offer a higher calibre of effects and digital skill not usually found in independent films, allowing us to create a truly high-quality film. We strongly believe that this will be the defining factor in creating our success.

*According to industry statistics, the sudden growth and popularity of independent films is years in the making.*

## Logline & Synopsis

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### *Logline*

A Māori Shakespearian tragedy of love, power and madness. The year is 2022. A brutal Pakeha Dictator rules Aotearoa. A Māori Warrior Prophet arises to give the people hope and to try and lead them to freedom.

### *Synopsis*

From the day he was born...it had been his destiny to rule. And it did not matter to him if the people hated him. As long as they feared him more, because then he could control them. But, once their hatred overcame their fear, well, that is when they would rise against him. Which, unfortunately, some of them were doing. Unfortunate that is, for them. Because many had been executed so far, and many more would be, until every last one of them had been wiped from the face of the earth. Especially him. The one they called the warrior. The one who was giving the people hope. A false hope which he was determined to crush. Because the only hope for the people, was the hope that he, the Dictator, gave them. The hope to see his face. The hope to worship him. The hope to praise him. The hope to fall on their knees and bow before him. Before his greatness. His glory. His power.

The Warrior Prophet. He was the one and had always been the one and would always be the one. The one to lead the people from darkness to light, hate to love, slavery to freedom. And everyone knew that, believed that, except him. Because he was consumed by doubt. A self-doubt that gnawed away at him day and night, like a maggot feasting on a rotten piece of meat. But to them, he was their savior.

Two men. Two destinies. Their lives are on a collision course...from which there will be no escape for either of them.



## Overview

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The major obstacles to investing are finding investments at low cost with high return as well as finding broad groups of consumers who will be interested in your investment. When dealing with most investment scenarios it is difficult to judge who will identify with your product. As with all investments there is also the question of risk. Research has shown that the film medium reaches perhaps the largest audience of consumers. Films are distributed on both domestic and foreign markets. This same research has shown in recent years, that even if a film does moderate to poor in a theatre market, the home viewing audience always brings a higher revenue margin than the box office. This means that no matter the scenario your investment stands to be seen by not just thousands, but also literally hundreds of thousands and possibly millions around the world. In fact, the 18-34-year consumers alone boasted 51,938,116 moviegoers in 2018. Since then movie attendance has only increased with the 18-24 and 25-34-year-old groups, bringing in the largest percentages of moviegoers and money spent at the movies.

Independent movies have created an extremely successful bond between investment and film. Movies like MEMENTO have created unexpected results with marketing, and investments providing proof of the possibility of successful investing through film. THE BLAIR WITCH PROJECT still stands as the investors dream. This movie sparked a trend in independent films made at lower cost with extremely high returns. In many cases these story driven high return phenomenon's have almost become common place as the audience seeks higher quality films. In each of these films their success could be followed back to investments made to ensure artistic freedom and creativeness that mainstream movies often lacks. The financial support given in these movies was directly mirrored by the notice the audience took on the investment. Independent film investment immediately creates a level of integrity that exceeds that of normal mainstream produced films with the chance for higher returns than what could normally be expected in conventional movie investment.

*When looking at the population of Aotearoa, New Zealand by age group adults 18+ accounted for 86% of all movie admissions in 2019.*

## Foreign Markets

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The expansion of foreign markets add an entirely new aspect to the profits and success, especially if seen from the American film market which in 2019 alone, English-language films collected a record breaking \$1.5 billion dollars at the international box office, and this number was only expected to grow. In addition to this \$918 million dollars was grossed from foreign theatres, DVD and online sales, accounting for fifty-five percent of foreign movie sales.

Foreign markets are playing an increasingly important role in both product advertising and film distribution. In recent years, English-language films have seen their acceptance grow within foreign markets, creating an extremely profitable market. Not only are the films grossing more income due to foreign markets, but products depicted within them are being seen by larger audiences, and are thus being marketed overseas as well as within Aotearoa, New Zealand. In this way films can provide a broader base of successful investment. Foreign markets have expanded to accept films foreign to them, to a greater degree than ever before. Beyond this, foreign audiences often hunger for English-language films that differ so greatly from those within their own country. Common logic would support that films marketed overseas easily attain a level of success and larger audiences than those marketed strictly within the English-speaking world.

In 2019 alone many foreign countries grossed hundreds of millions of dollars in their box offices. Germany and France both grossed over \$900 million, with the UK running closely behind at \$825 million. Japan and the United States however were by far the world leaders with over \$1 billion (\$1.5 for Japan, and \$1.7 for the US). In total the world grossed over \$17 billion through the various box offices. Even on smaller markets hundreds of millions of dollars have been grossed in film in 2019.

## Independent Film Industry

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In recent years, the independent film industry has boomed extraordinarily. Traditionally, independent films have always been the means for directors, artists and students to expose themselves within a large market. Today, the purpose, while remaining largely the same, has branched out. Independent films are now also becoming the films that we see up-and-coming in the market. It isn't unheard of for an independent film to be bought by a major company and distributed through them. In fact, many current success stories in film were actually independent films. In addition, independent films can now be tailored just as expensive mainstream films are, for a significantly reduced cost. Because a broader market is now seeing independent films, there are also greater gains to be seen in the industry. From 2010 – 2019 many independent films grossed well more than was expected. The box office gain for independent films is often great, seeing as their cost to produce is extremely lower than that of high-budget mainstream industry movies. In the past films such as THE BLAIR WITCH PROJECT completely took the market by storm, grossing greatly over the cost of its production. This phenomenon, while being most unexpected at the time, is becoming more commonplace and nowadays independent films make up a fair amount of the top grossing films, because they are made at such a nominal cost. Then these films are bought and distributed by larger studios.

Independent films usually begin their marketing process through film festivals. It is at these festivals that films not only gain public notoriety and box office sales, but are also seen by distributors, studio executives and journalists who will help in continuing the output of the film. It is through this medium that these films are either picked up by larger studios or moved on to greater markets so that they may gross more income. It is films like these that are the examples of the dramatic change in the Independent film industry over the last ten years. Where the industry was once semi-obscure, it has now become the centre of much attention. This phenomenon is strongly due to privately funded films being bought outright by major studios. The margin of growth and possible capital made by independent movies has increased so greatly over the past decade that many studios have created divisions specifically for seeking out new talent. In this way, larger studios buy out smaller scale films and are able to give exposure to both the films and the talents that create them.

## Target Market

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The Target audience are the 18-25 and 35-54 age range for TE TOA...THE WARRIOR. According to our research of similar films these are the two main age groups that the film will appeal to, those being a younger adult audience as well as people of middle age.

Who will want to watch the film? The main interest in the film is expected to come from the middle age range; the largest segment of the population. They are educated and seeking an intelligent, well thought out story, that has both action, but also compelling drama. They also make up the largest range of frequent movie watchers. The film's story is both compelling and driving and has enough plot twists and turns to keep this audience block captivated and hopefully gives them a feeling of interest and intellectual diversity. The second audience is the young adult range (18-34). who will be drawn to the film for it's intense action scenes. Young women especially will identify with one of the main characters' (the Dictator's Daughter AROHA) trials and tribulations as she is increasingly drawn into a world she neither understands nor wants to belong to. The overlaying theme of the love between her and her Father (the DICTATOR) will be a strong draw. Teenagers look for it and will find it compelling and have plenty of action to keep them drawn in. The older end of this generational curve will also find meaning in the dynamics of their love, which is brought about in a mature nature.

The following is a list of the percentage of audience members for each age group that generally watch movies. Over 65% of both males and females over the age of 12 consider themselves frequent movie watches:

Age Group	Percent of Group of Moviegoers
18-24	82%
25-34	70%
35-44	68%
45-54	58%
55-64	40%
65-74	34%
75-96	19%



## Production Schedule

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### *2022 Production Schedule*

#### April

- Script Completion.
- Pitch Proposal Completion.
- Promotion & Marketing of Pitch Proposal to possible investors.
- Online Promotional Presence – Website, Facebook Page, Twitter, Instagram.

#### May/June/July

- Cast Auditions.
- Hui (meeting) with crew.
- Storyboard completion.
- Script readthrough.
- Preparation of two-minute trailer to gain distribution and investment.
- Financing – Crowdfunding campaign. Promotion and marketing of Pitch Proposal to potential investors.
- Costume, prop and interior/exterior design (including religious flags & designs etc.).

#### August

- Pre-production.
- Finalize locations.
- Rehearsals & readthroughs.
- Financing – Crowdfunding campaign. Promotion and marketing of Pitch Proposal to potential investors.

#### September

- Cast and crew Hui (meeting).
- Rehearsals & readthroughs.
- Financing – Crowdfunding campaign. Promotion and marketing of Pitch Proposal to potential investors.

#### October

- Production/Filming (dependent upon funding).

#### November – March (2023)

- First shooting assembly completed.
- Fine cut editing.

- Special effects added.
- Computer Animation laid out.
- Sound editing.
- Score composed.
- Music track recorded.
- Recording effects.
- Titling effects.

### *2023 Production Schedule*

#### March – December

- Unique online proactive marketing and promotional strategy.
- Foreign distribution for distribution deals.
- Contracting of promotions agent to further movie exposure.
- Film Festivals marketing and preparation.
- Film Festival Premiers.
- Distribution deals.
- Sundance film attendance review
- L.A. Film festival preparation
- Cannes Film preparations made
- Publicity Gears up
- L.A. film Festival premier
- American Distribution deals closed
- Cannes film festival premier.
- International film distribution deals
- International film distribution deals
- Aotearoa, New Zealand theatrical release.
- U.S. theatrical release.
- European theatrical release.
- World theatrical release.

*‘Film festival attendance is crucial to the marketing and distribution of independent film’*



## Progress to Date

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### Script

- Script written and rewritten over a six-year period. Completed.

### Storyboard

- Storyboarding has begun and will be completed by June.

### Cast

- Casting will begin once initial financing has been secured.

### Crew

- Before shooting begins all key crew positions will be filled with film makers and students who are dedicated and passionate about their chosen craft.

### Locations

- The key locations and permits have been obtained.

### Marketing & Promotion

- To date an online presence has been established with a Website and Facebook Page. Our next step will be to create Twitter and Instagram accounts, after which we will be implementing our unique proactive online campaign in order to try and gain as much publicity in our pre-production phase, so that there is a fan base already established once the film is released.

*'Individuals dream of success, but in a film it takes the dreams of all the individuals involved to create that success'*



## Budget

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The budget to make Te Toa...The Warrior is \$25,000. If you are if you are genuinely interested in the possibility of being an investor you may acquire a full summary of the budget from Producer Moemoea Mohoawhenua whose contact details can be found at the end of this Proposal. Kia-ora.

## Distribution Approach

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While our film cost is a miniscule amount of the average mainstream feature film, we expect that the look and feel of it will exceed that of other films of its class and cost. With the team we will be assembling, made up of experienced and trained professionals in the key positions, we expect that we will be able to inexpensively produce what would generally cost a studio greatly.

Our choice of location, timeframe, and utilization of existing resources will allow us to produce a high quality, exciting film, on a micro low budget. Before the film's creation and final editing even take place, we plan to create an excited air about the film. Our primary focus will be to create a powerful, well planned and implemented online marketing strategy, using ingenious and unique marketing ideas. We have already started marketing our film online through a Website and Facebook Stage. We will also be using the traditional models of marketing, such as Newspapers interviews, TV etc. In addition, we will be networking within the industry through word of mouth etc. In our attempt to promote and ensure the success of this film, everyone involved in the film, both cast and crew, will be asked to help promote and market it online as well through their Facebook page, Twitter etc. We will also have team members dedicated solely to the purpose of promotion. We want this film to be the buzz on the lips of every studio head's lip and every distributor's must get list. All of these marketing ventures help not only in securing distribution after the film's shooting but open the possibility for pre-distribution.

The second phase of marketing aimed at distribution of the movie is entrance into well-known film festivals such as Sundance and Cannes. In its running at these festivals, our film will be seen by numerous distributors who will have an interest in its' worldwide marketing. Through these distributors we will license the film for advances that will not only recoup our investors, but also produce a profit. These festivals draw numerous types of distributors. These range from large U.S. studios, like Disney, Warner and Fox, to smaller U.S. distributors like Miramax, New Line, MGM and Trimark. In addition, there are numerous foreign distributors who attend in efforts to buy films. It is in this setting that independent producer's endeavour to sell their film to the highest bidder. Generally, as a rule of thumb, the distributor who offers the most amount of money is also the distributor who will market it to the largest number audience. This once again reinforces the intent to show your investment to the largest number of target audiences. We fully expect to license our film to the best bidder, both foreign and domestic, to insure not only a profit, but also a large, worldwide exposure to the investment.

## Talented Team

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In our efforts to produce a successful independent film, we have formed a core team of highly talented and passionate Film Makers with the skills necessary to generate a high-quality film. For our actual production team, we plan to have a mixture of both students and professionals, allowing for a successful blending of knowledge of the newest techniques and equipment, along with the practical, hands-on experience to produce a superior film. The following are brief summaries of our core team to date:

### *Writer/Producer/Director Moemoea Mohoawhenua.*

Moemoea is the creative mind and driving force behind this noble and idealistic vision. With four short films, five feature docs and two feature films already under his belt, and now this, his latest one Te Toa...The Warrior to come, this talented Director is far away from taking a break. As well as all his films and docs, he has also written and published three books and toured around the country with two well-received plays that he wrote, directed and starred in. Plus, he has also won numerous awards for his inventive rap-poetry, and in 2019 had his first every street photography exhibition with the prestigious Auckland Festival of Photography.

Moemoea is a visionary director who likes to be completely absorbed in his work, while being well aware of the business side of things. For most of his previous projects, he had to raise the funds himself, asking hundreds of individuals and businesses for support – never giving up when his request was declined until he had found supporters who shared his vision. Moemoea's incomparable commitment and stamina have their seeds in the passion he feels for his projects.

### *Co-Producer Tipene Teira (Steve Taylor).*

Tipene will be bringing his years of experience as a successful businessman and accountant to ensure the film is made on budget and on time. He was the owner/operator of Glenfield Tax Accountants (which he successfully ran for over ten years), before selling the business in order to finance his dream of helping others through the creative arts, which he did by setting up a arts place that had animators, musicians, artists, film makers and so on. As well his business side, he also has a strong spiritual aspect and believes in the philosophy of cosmic creation and that we are all in essence cosmic creators whose purpose on this earth is to create. He has successfully produced a short film, feature film and feature documentary.

*Co-Producer Craig Taylor.*

Craig is a talented actor, musician and former professional boxer. He is extremely creative and passionate about his singing, acting and film making careers.

## The Investment Return

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Through our film, we can offer low cost investment with potential for large margins. The income is returned to the investor over the 'Life' of the film, which could stretch for a decade or more. However, about 80% of the film's revenues are expected in the first three years, which is what is projected in the tables herein. Following are the projections from all the markets worldwide. Excluded are merchandising and television syndication. In addition, it is possible to obtain better deals from distributors than are indicated here. Instead of making high projections, we have taken a more conservative approach in regard to the available distribution markets and more favourable deal structures. Here is an explanation rationale for the 'low', 'medium' and 'high' projections (with the actual projection figures to follow):

### *NZ/US Distribution.*

A distributor will deduct a % as a distribution fee and then what they have spent for film prints and advertising. Ideally, as a film rolls out, the distributor will spend less and less on marketing in relationship to gross revenues brought in.

### *Non-Theatrical Rentals.*

These are the revenues collected by the distributor from film rentals to universities, colleges, and other institutions. There is minimal income for these markets.

### *Pay / Cable.*

Cable network, such as Sky, Showtime, The Movie Channel, HBO or Cinemax will license the film for broadcast following the theatrical and home video release of the film. The better the film does at the box office, the greater pre-exposure and worth to a pay television buyer.

### *Online.*

Similar to Cable network online networks such as Netflix, Amazon etc. will licence the film for a specified period of time or buy the film outright.

### *Television and Syndication.*

The final ancillary is licensing to network television and syndication. Sales are not shown in these projections because they occur well after the three-year period projected here.

### *DVD.*

There is still a niche market for DVD sales. This is mainly within the middle age and older markets. For a finished, independent film, the distributor is not entitled to a distribution fee from home video. A royalty of 20% (or more) will be paid directly to the producer. Sometimes a large portion of the anticipated royalty is paid out as an advance prior to distribution and before actual sales are made. Usually the better the theatrical release the better the DVD sales, but not always.

*Soundtrack royalties.*

Similar to a DVD advance, a record company would pay an 'advance against royalties' for the rights to distribute the motion picture soundtrack on CD or audiocassette.

*Foreign Distribution.*

A foreign distributor will license the rights in each media (theatrical, DVD, TV, pay cable and online) to the territories throughout the world. Often these are 'advances' from which the distributor will deduct 35% distribution fee.

*Foreign Film Rental.*

These are the revenues generated by theatrical exhibition of the film worldwide. Foreign theatrical markets may return revenues equal to or greater than, the U.S. box office rentals. Conservatively, we have projected that the foreign film rental is either equal to or less than the U.S. box office rentals.

*Foreign Television License Fees.*

These are the net license fees for the foreign television rights.

*Foreign DVD Royalty.*

These are the net license fees for the foreign DVD rights.

*Foreign Pay/Cable.*

These are the net fees for the foreign pay television and syndication rights.

*Projection Financial Return Forecast.*

DISTRIBUTION	LOW	MEDIUM	HIGH
NZ/US Box Office	1,000,000	2,250,000	3,700,000
NZ/US DVD Sales	500,000	1,250,000	2,000,000

NZ/US Nontheatrical Rental	30,000	57,000	100,000
NZ/US Cable Network	150,000	280,000	540,000
NZ/US/Foreign Online Networks	2,000,000	4,000,000	8,000,000
Soundtrack Royalties	35,000	65,000	125,000
Foreign Box Office	1,500,000	2,800,000	5,800,000
Foreign Television Licence	200,000	375,000	725,000
Foreign DVD Sales	125,000	350,000	650,000
Foreign Cable Network	130,000	200,000	700,000
<b>TOTALS</b>	<b>5,670,000</b>	<b>11,627,000</b>	<b>22,340,000</b>

These then are the possible gross profits for Te Toa...The Warrior. Once costs are deducted i.e. Distribution costs etc. the nett total, for even the lowest projected returns (5,670,000) shows a possible huge return for a very small investment.



## The Investment Process

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Our motto for the process of investing in our film is the following well known Acronym: KIS...KEEP IT SIMPLE. We are seeking an investment of \$25,000. Minimum investment is \$1,000. For every \$1,000 invested in the film, you will receive 1% of all nett profits from the film, for the life of the film.

All repayments will be paid out on an annual basis (once Moemoea Movie Studios Ltd. and our accountants have received the nett profits from our distributors etc.). A simple, but professional formal legal contract will be signed between Moemoea Movie Studios Ltd. and any and all investors with clear legal requirements between both parties, so everything is clear and above board.



## Q & A

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*Q. Can you complete the film?*

*A. This is a fair question, especially if one is investing their hard-earned money into this film. While there are many factors involved in the completion of a film, there are a number of important factors we feel will ensure the successful completion of Te Toa...The Warrior from start to finish. The first is the sheer passion and dedication of Writer/Producer/Director Moemoea Mohoawhenua who is the driving force behind this magnificent vision. For over six years now he has worked on this feature film and is determined to see it's eventual successful completion, no matter what challenges or obstacles need to be overcome. However, no film is made by one individual alone, so by surrounding himself with a core team of passionate, dedicated and talented film makers he is confident that their combined strengths and abilities will ensure it's successful completion. Also, all cast and crew, even though working for deferred payment (except for the two key positions of DOP and sound technician), will be chosen on their passion and dedication to film making (as well as their skills of course). Plus, most importantly they will be well fed, paid for their travel costs, given full credits, accommodation, a fantastic team experience, full credits and hands on experience in their chosen field. Also, anyone unwilling or unable to meet the criteria for participating in this film will be released from the project to ensure that their position can be filled immediately with a qualified person with the dedication the project deserves.*

*Q. Will it return my investment? When?*

*A. While there is no investment with a 100% guarantee of return, we feel our film can offer a probability of return on investment and profit. One of the key factors is the low cost of investment against the projected average returns on a film. The low cost of production offers many opportunities for the film and also allows the film to be displayed as experimental in many film festivals. This translates to a greater opportunity for exposure due to the low number of films in this category, which further leads to a higher probability of being picked up by a major studio, and thus a higher chance of a large return on investment. Also, although a film's income can be spread out over a decade, most of its initial returns will come in the first three years through distribution advances and advances from Foreign Distribution Representatives.*

*Q. Will it make money?*

*A. We believe it will based on our research into independent films and our detailed projection of possible profits (as provided in the prior pages).*

*Q. Why are you making Te Toa...The Warrior?*

A. In the Paipera Tapu (Holy Bible) the opening words say, 'In the beginning God created'...CREATED. And just as the Creator created us, that is why creating is an integral essence of who we are, and what we were born to do, that being to CREATE. And so that is why I am making Te Toa...The Warrior. To express my creativity as a writer and film maker. And in fact, that is why I have created all that I ever have, in order to create. However, unlike my previous films, one of my goals for this one is for it to make money for all involved. Money never has been, nor ever will be the driving force as to why I create anything, be that my photography, books, poetry, acting, films or docos. But, the reality is, it takes cash, cold hard cash to make films. And because I love film making and passionately desire to continue making films and docos, I want to reach a place where I can fund my own visions, without having to rely on others, and in order to do this, I need to make a film that is financially successful. Which I sincerely hope Te Toa...The Warrior will be. Also, another key reason is so that all those who are involved, who are giving their valuable time, energy and skills, are fairly compensated in return. And I know Te Toa...The Warrior is going to be made eventually. I have worked on this project for over six years now, during which I have suffered setbacks, challenges and obstacles, but, the fire and passion to make this dream a reality has always been there. Ti hei mauri ora.

Q. What are the social/spiritual values of the film?

A. This film has very strong spiritual and social values to it, both according to Tikanga Māori and the Paipera Tapu (Holy Bible). One of the main protagonists, PATU, is a Warrior/Prophet whose character is based heavily on one of the main Māori warrior/prophets who ever lived in Aotearoa (I will not say his name out of respect for his Iwi, Tribe). I studied his life in depth over a considerable period of time, and it is from this knowledge and respect for his great and noble deeds, that the character PATU was born. So the social values of the films are those of justice, righteousness and truth, according to both the Holy Bible and Tikanga Māori. Tragically due to the prolonged devastating effects of colonization many of my Māori people are like ships without a sail, going nowhere but to addiction, homelessness and prison. Not all of course, there are many Māori success stories, but, sadly, there are also many of my people who have lost their way. So my hope is that Te Toa...The Warrior will hopefully touch some of my people so they desire to explore and return to their culture, or go to whare karakia, church, in order to seek Ihu Karaiti, Jesus Christ and the truth of his teachings (but please be aware that this is NOT a religious films per se, it just as religious influences through some of the characters).

Q. As an investor. How can I participate?

A. In most investment scenarios, an investor puts forward money and/or a product, with very little interaction with the project they are supporting. They leave their investment open to those involved in producing the product. While this approach is most often the case, we wish to encourage participation in the project. If we are going to ask you to invest money into our project we feel it important for you to not only know what's going on within your investment, but also know who is involved and where the project stands at any given time.

*Q. Is there a market for your genre of film?*

*A. This is a simple question in which there is only one answer, 'Yes!' Even Hollywood has had to change their style of movie making to accommodate the interest of the viewer. Movies with all action no longer hold the appeal they once did. In today's busy and sophisticated world, people no longer accept that guns don't need to be reloaded. The viewer also has become jaded; they want to see drama that has true feeling, not drama for the sake of drama. Our independent film brings the viewer to that place with a sincere and honest plot.*

*Q. Do you have a competent, reputable distributor?*

*A. As we are still in the stages of pre-production on an independent film it is difficult to acquire a pre-distribution deal without a final product, but not impossible. We will be creating a trailer to be shot and distributed to select distributors before we begin principle shooting. Your investment will help in producing this distribution device. The pre-trailer will be a two-minute piece highlighting key sequences selected by the director and producers which we feel will be the strongest points to secure a distribution deal.*

*Q. Is your budget adequate?*

*A. Yes. We will be taking every realistic step to keep the cost of production down without sacrificing the overall integrity and quality of the film. Some key ways in which we will be doing this is through the use of professionals who are working for a reduced fee, because of their belief in potential of the project. We will also continue actively marketing the project to companies for endorsements and comps, which will further reduce the cost needed for materials etc. and thus, the overall cost of production.*

*Q. Will you succeed?*

*A. There is no sure map for a success, but there is a road to failure: Making unrealistic deadlines and lack of planning. While we cannot 100% guarantee success (no one can for any project, as even films that have been funded tens of millions of dollars were failures, or not even made at all!), we can guarantee we are taking every possible step to avoid failure and will do all within our power to make this movie as financially and creatively successful as possible. While no one can predict the future, we feel with our dedicated and passionate core team, plus dedicated and passionate cast and crew, the value and integrity of our script, plus our hard work, will result in a high quality and successful film.*



**Moemoea Movie Studios**

## Contact

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If you would like to become an investor or have any questions, please feel free to contact:

Company	Moemoea Movie Studios Ltd.
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