

# Malachi

## Film Pitch Deck



**Psychological Thriller / Sci-Fi**

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# MALACHI

*Do you know why you are here?*



Film Type	Feature Film
Running Time	100 mins
Status	In Development
Genre	Psychological Thriller and Grounded Sci-Fi
Country of Origin	United Kingdom / France
Language	English
Minimum Budget	€3.5mil (Euros) / £3mil (GBP)
Filming Locations	France & Europe

**LOGLINE:** A vulnerable young man wakes up in a featureless black room with no memory of how he got there. Manipulated by an unseen voice and haunted by visions of a life half-remembered, he must unravel the truth of who he is — or be consumed by a system built to erase him.

**SYNOPSIS:** *Malachi* is a psychological chamber piece grounded in the tradition of European arthouse thrillers. Influenced by the structural minimalism of *Dogtooth*, the moral ambiguity of *The Lives of Others*, and the tonal unease of *Son of Saul*, the film explores the fragility of identity under institutional pressure.

The story centres on Malachi, a young man trapped in a black, windowless room — part interrogation space, part psychological experiment. As he is manipulated by an offscreen interrogator, flashbacks begin to bleed into his present reality. Through fragmented glimpses of his childhood, his relationship with his mother, and a disturbing history of overmedication and abuse, Malachi’s sense of self starts to unravel.

Set against the backdrop of a near-future Europe where mental health and incarceration have become commodified, *Malachi* interrogates how society pathologises difference, how systems devour the vulnerable, and how we construct meaning in the absence of memory. Intimate and stylised, the film is a character-driven descent into institutional dehumanisation — with visual echoes of *1984*, *Black Mirror*, and *Stalker*, and a performance core built for awards recognition.

## CONTACT

**Andrew Faure, Producer**, Karoo Sky Entertainment  
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London, United Kingdom

**Roz McKenna, Producer**, Silver Road Media  
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Languedoc, France

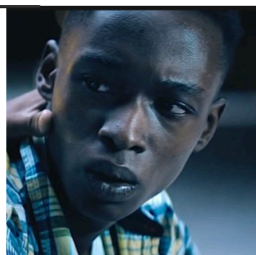
## CAST

**NOTE:** We are pleased to confirm that we have secured commitments from our preferred actors for each of the film's leading roles. However, until we enter pre-production we are still open to new potential actors for some of the roles, if our partners or financiers have someone in mind, and are able to make the connections.

### **MALACHI - Lead Role**



**ASHTON SANDERS**



**Credits Include:** Lead role in the Oscar winning “Moonlight” || Lead role in the ongoing series “Wu Tang: An American Saga” || Role of Bobby Brown in “I Wanna Dance With Somebody” || “The Equalizer” with Denzel Washington || “Judas and the Black Messiah” with Daniel Kaluuya

**@ 624k followers**

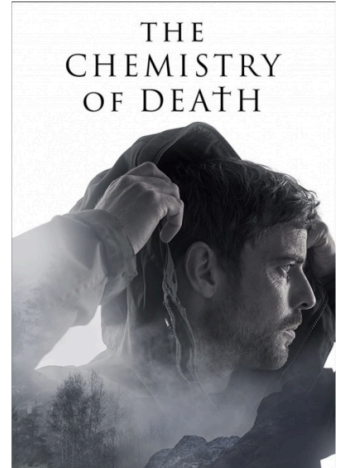
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## **INTERROGATOR aka DR LAMBERT**



**HARRY TREADAWAY**



**CREDITS INCLUDE:** Dr Frankenstein in Showtime's "Penny Dreadful" || Narek in "Star Trek: Picard" || Lead in Paramount's "Chemistry of Death" || "Mr Mercedes" || "Gringo" || "The Crown"

**STATUS: LETTER OF INTENT PROVIDED**

## **RALPH LAMBERT**



**RICHARD DILLANE**



**CREDITS INCLUDE:** Role of King George in "The Crown" || Star Wars series "Andor" || Netflix's "Young Wallander" || "The Last Kingdom" || "Wolf Hall" || "Batman: The Dark Knight" || "Argo" || "Pennyworth" || "Poldark" || "Peaky Blinders" || "Dr Who" ||

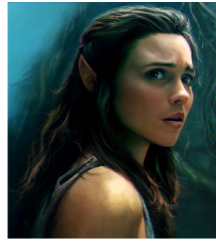
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## **DR JENNIFER WARREN**



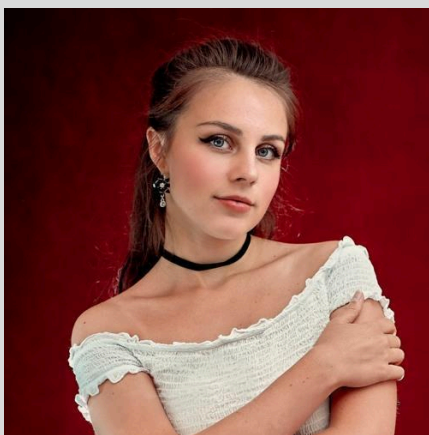
**POPPY DRAYTON**



**Credits Include:** MTV's *"The Shannara Chronicles"* || CW's *"Charmed"* || *"Downton Abbey"* || *"The Little Mermaid"* || *"The Rising Hawk"* || *"Plebs"* || *"See You Soon"*  
**@ 183k followers**

**Status: CONFIRMED INTEREST**

## **OTHER TALENT**



### **Ekaterina Shelehova - Soundtrack Vocalist (*confirmed*)**

International opera star and vocalist:

- Over 2 million fans across social networks
- 1M+ Instagram Followers
- 400k+ TikTok Followers
- 260k+ YouTube Subscribers
- 380k+ Monthly Listeners on Spotify & Millions of streams

**\*\* As part of our agreement with her, she will actively promote our film across all of her platforms when we give the greenlight for that to begin.**

## DIRECTOR



**Hugo André**



### [IMDB](#)

Hugo André is an award-winning French director and screenwriter known for his gripping, genre-fluid storytelling — particularly in the realms of psychological thrillers and intimate character dramas.

His latest feature, ***Happy as Larry* (2025)**, had its world premiere at the Oscar-qualifying **Dallas International Film Festival**, where it won the **Best International Feature award**, and the film is currently enjoying a successful run on the international festival circuit.

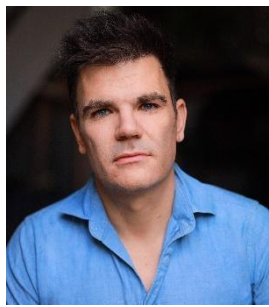
Hugo's previous feature, ***Makeup* (2023)**, was met with widespread acclaim, winning five awards — including Best Feature Film and Best Young Director — and earning 17 additional nominations and honourable mentions. It is currently available on Amazon Prime and Apple TV.

His short thriller ***Blind Innocence* (2022)** swept 12 awards for Best Film and Best Director and is now streaming on platforms including Tubi and PlexTV. Earlier work such as ***Soul Forest* (2020)** showcased his experimental flair and earned multiple awards for originality.

With a distinctive cinematic voice and a growing reputation for bold, emotionally resonant filmmaking, Hugo André continues to establish himself as one of Europe's most dynamic and visionary emerging directors.



## TEAM



[IMDB](#)

[COMPANY WEBSITE](#)

### **Producer: Andrew Faure (British)**

- *"Lost Cities Uncovered"* - Disney+ 2024
- *"In From The Side"* – UK & US Cinema Release 2022/23 & Netflix (current)
- *"The 1%"* - CNN Original 2023
- *"The Extraordinary Life of April Ashley"* – Channel 4 (UK) 2022
- *"Untitled – a Movie"* – Amazon Prime 2017
- *"Jayson Bend: Queen and Country"* – Amazon Prime 2015



[COMPANY WEBSITE](#)

### **French Co-Production Partner: Roz McKenna, Silver Road Media**

Silver Road Media is an independent French production company focused on developing and co-producing international film and television projects.

They assist international filmmakers access French funding, tax incentives, and co-production opportunities as well as develop their own slate of bold, original projects that reflect their passion for powerful storytelling.

As a French-registered company (SAS), they work with producers to structure projects that meet the criteria for support from CNC, SOFICA, regional funds, and TRIP.



[IMDB](#)

### **Executive Producer: Lucas A. Ferrara (American)**

**Producer or Executive Producer on: 23 Features, 3 TV series & 145 Short films**

Including:

- *"Help"* - Mystery Thriller (2021)
- *"Makeup"* - Comedy/Drama (2023)
- *"Children of the Pines"* – Thriller (2022)
- *"Ghost Crew"* – Horror (2022)
- *"Chainer"* – Horror (2022)



[IMDB](#)

### **Director of Photography: Haris Mlivic (Swedish)**

- *"Happy as Larry"* - British Feature (2025) working with Hugo André
- *"Drama Kings"* – Scandinavian Feature – (2023)
- *"Hemligt Hav (aka "Secret Sea")* – Scandinavian Mini-Series (2021)
- *"Five"* – Scandinavian Thriller feature (2021)
- *"Olympic Stories"* – TV Series (2018)

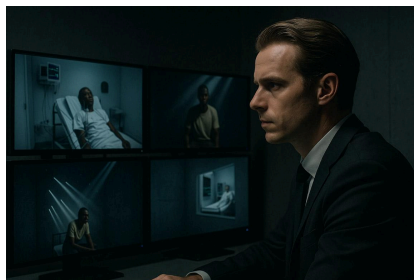
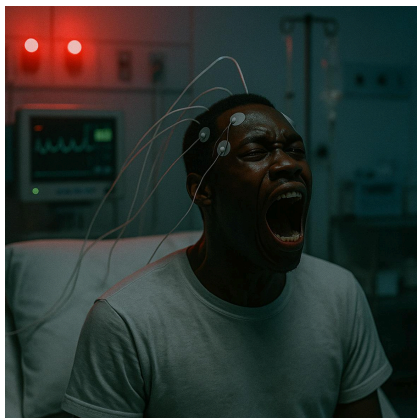
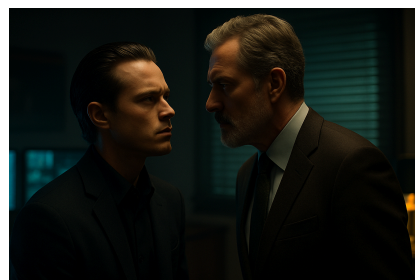
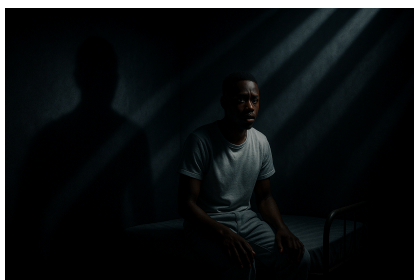


POST PRODUCTION

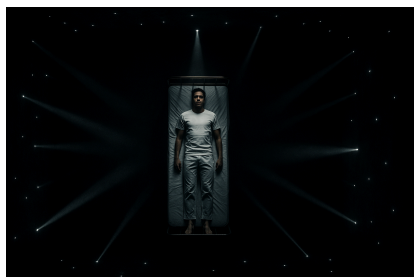


Avan Post

- *Oscar, Cannes, Venice* and *Berlin* award winners
- The largest production & post-production hub in Eastern Europe



STORYBOARD  
IMAGES



# NARRATIVE & DIRECTOR'S CREATIVE VISION FOR THE FILM

## WHAT IS THE BLACK BOX PROGRAMME IN *MALACHI*?

The ***Black Box Programme*** is a state-sanctioned behavioural experiment operating on the fringes of legality and ethics. Under the guise of criminal reform and psychological assessment, vulnerable individuals—those living with mental illness, addiction, or social exclusion—are immersed in a simulated virtual environment designed to strip away identity, agency, and resistance.

Founded by corporate psychologist Ralph Lambert, whose ties to multinational pharmaceutical interests run deep, the programme operates as part of a profitable cycle: institutional control feeding private incarceration and clinical exploitation.

Lambert's son—known only as the Interrogator—serves as the programme's most devoted executor. Through the fabrication of criminal evidence and psychological pressure, he engineers subjects' descent into mental disintegration, all under the gaze of a data-hungry system that rewards compliance over truth.

From a production perspective, the Black Box will be realised within a controlled studio environment. Its design—a stark, featureless cube—echoes themes of surveillance and isolation. Piercing shafts of light enter through perforations in the walls, while an invisible entrance and removable ceiling allow for cinematic precision. The space becomes both a character and a cage: clinical, unyielding, and oppressive.

## OPENING IMAGE

From a detached overhead view, Malachi lies motionless on a narrow metal-framed bed, centred within an unlit, symmetrical chamber. The room—no larger than a domestic garage—is stark and silent, its blackened walls perforated with pinprick holes that allow slivers of cold, clinical light to pierce the darkness in uneven patterns, as though the space itself is watching.

There is no window, no clock, no signal of time passing—only a bed, a toilet, and a sink. The geometry of the room is precise, almost ritualistic, heightening its psychological pressure. It is not just a holding cell, but an abstraction: a void of context and identity, designed to erase orientation and self.

## FILM NARRATIVE AND DIRECTOR'S VISION

Set in a near-future Europe, *Malachi* explores the quiet violence of institutional systems and the human cost of control masquerading as care. The film presents a psychological descent wrapped in a chamber thriller—an intimate, discomforting study of identity under pressure.

The Black Box is both a physical space and a metaphor. It represents the void that society imposes on the marginalised—those with schizophrenia, histories of addiction, or simply those who deviate from the norm. Designed as part of a state-sanctioned behavioural programme, the Black Box functions as a clinical limbo: sensory-deprived, temporally unmoored, and morally ambiguous.

Malachi, our protagonist, is subjected to a system in which memory, reality, and selfhood are no longer stable. His only interaction comes through the voice of the Interrogator—an unseen presence that slowly dismantles his grip on reality. The absence of physical contact intensifies the disorientation. It is not torture in the conventional sense—it is erasure.

As the narrative unfolds, we begin to glimpse the architecture of the system outside the Box: a for-profit complex of pharmaceutical interests, social control, and private incarceration. At the centre are the Interrogator and his father—the latter fuelled by grief, the former by something colder. But the film avoids simple binaries. These characters are not villains, but extensions of a world where empathy has become a liability and efficiency a moral compass.

In its final act, Malachi reveals that his family—once presumed dead—are complicit, if unknowingly so, in his confinement. Their decision, born of desperation and manipulated trust, reframes the entire narrative: this was never just a story of personal struggle, but of systemic betrayal masquerading as help.

Visually austere and psychologically layered, *Malachi* draws from the traditions of European cinema: the moral ambiguity of *The Lives of Others*, the minimalist dread of *Dogtooth*, and the institutional critique of *Stalker*. This is not a film of spectacle, but of suffocating stillness—designed to linger, to provoke, and to ask uncomfortable questions about who gets to define sanity, and why.



## CHARACTER BREAKDOWN



**MALACHI** is a young man adrift in a system that pathologises difference. In his mid-twenties, he carries the weight of a fractured identity—shaped by a strict religious upbringing, emotional neglect, and years of institutional silence. His mental health struggles have never been fully understood or compassionately addressed. Instead, they have been misread, misdiagnosed, and ultimately surrendered to an experimental programme cloaked in the language of treatment.

Inside the Black Box, Malachi becomes both subject and observer—tested, watched, and gradually undone. As fragments of his past emerge through flashbacks and disorienting visions, he is forced to confront not only the trauma he carries, but the constructed narratives imposed upon him by others. His descent is not a breakdown in the conventional sense—it is the slow erosion of certainty, of self, of truth.

**Appearance:** Malachi's presence is striking, though not immediately sympathetic. He carries a stillness that borders on unreadable. His lean frame and sharply defined features give him a sculptural quality, yet his eyes betray a deeper unease—flickering between alert intensity and a hollow, faraway stare. He is a character both contained and volatile; one whose silence speaks volumes.



**INTERROGATOR / DR LAMBERT** – For much of the film's first act, the Interrogator exists only as a voice—calm, measured, and disembodied. His words echo throughout the Black Box like a presence without form, eroding Malachi's sense of time, space, and reality. There is no violence in his tone—only an unsettling clarity. He never raises his voice, never falters. His power lies in the slow precision of language, in the system he represents rather than any visible threat.

Later, we glimpse him at his station: a man alone in a sterile control room, surrounded by surveillance monitors and silent algorithms. His presence is clinical rather than cruel, but as the story progresses, the veneer begins to crack. Beneath his professional detachment is a man raised inside the very ideology he now enforces—trapped by the legacy of his father, the programme's creator, and by his own need to believe in the utility of what he does.

**Appearance:** In his mid-thirties, the Interrogator maintains a meticulous appearance: clean-shaven, hair tightly slicked back, features angular and unreadable. He is not imposing, but there is a sharpness to him—an austerity. His eyes, cool and analytical, are those of someone used to watching without being seen. He is both technician and priest: executing ritual without question, believing the ritual itself to be truth.



**DR JENNIFER WARREN** is a systems person—precise, pragmatic, and, until recently, loyal. As Head of Operations within the Black Box programme, she oversees simulations with clinical efficiency, ensuring that protocols are followed and metrics recorded. She is not naïve, but for years she has chosen to believe in the stated aims of the project: rehabilitation, research, reform.

Yet as her proximity to the Interrogator deepens, and the boundaries of the programme blur, fissures begin to form in her moral compass. She starts to question the invisible line between observation and participation—between compliance and complicity. Hers is not the arc of a whistleblower or hero, but of a woman caught between personal integrity and institutional obedience. Her rebellion is quiet, procedural, and—at times—hesitant. She knows how the system works, and therefore how dangerous it is.

**Appearance:** In her early thirties, Dr Warren carries herself with calm authority. Her appearance is minimal, composed—long black hair neatly tied back, a pale face usually free of makeup, save for a hint of red at the lips. She dresses in neutral tones, her white coat more uniform than expression. There is a precision to her presence: efficient, emotionally guarded, yet increasingly burdened by the knowledge of what she cannot unsee.





**RALPH LAMBERT** is the founder and director of the Black Box programme—a man whose public image suggests control, intellect, and bureaucratic conviction. In private, he is defined by absence: the absence of grief that was never processed, the absence of doubt that might have tempered his ambition. His wife’s death, decades ago, in an incident involving a mentally unwell stranger, left him with a wound he converted into ideology. For Lambert, rehabilitation is not healing—it is containment, order, control.

What began as a programme for mental health intervention gradually evolved into something more lucrative, more politically useful, and more ethically tenuous. He did not set out to create a system of clinical incarceration. But over time, the justifications hardened, and so did he. Pharmaceutical testing, behavioural compliance, privatised confinement—all became part of a mechanism he now considers essential to public safety. He is not driven by cruelty, but by belief: that society must protect itself, even if the methods are uncomfortable.

He shaped the system. He raised his son inside it. And now, he watches its consequences unfold, refusing to acknowledge the human cost.

**Appearance:** Tall, lean, and discreetly well-dressed, Lambert carries the presence of someone who no longer needs to explain himself. His thinning hair and grey-flecked brows frame eyes that reveal little. Deep lines mark his face—not from kindness or laughter, but from decades of internal justification. He does not posture or threaten. His power is in how rarely he needs to raise his voice.



**OSCAR** – Oscar, Malachi's 19-year-old younger brother, stands as a beacon of unwavering support and empathy amidst the turbulent storm of his sibling's illness. Demonstrating a maturity beyond his years, he strives to restore harmony to the family, stepping into his older brother's shoes and assuming the mantle of responsibility with determination.



**JOY** – Joy, Malachi's mother, emanates an air of authority within the family dynamic. As a middle-aged woman rooted in traditional beliefs, she staunchly resists the conventional medical approaches to addressing mental illnesses. By compelling Malachi to confront his demons head-on, she inadvertently severs the intimate bond they once shared, and in the process, relinquishes control over his fragile mental health and stability.



**ROBERT** – Robert, Malachi's father, stands as a highly-regarded corporate lobbyist. While maintaining a seemingly composed demeanour, he remains fiercely vigilant against injustice, unafraid to harness his knowledge and formidable professional influence to challenge and rectify wrongdoing whenever the need arises.

With a shared history, Robert and Ralph Lambert (the Programme Director) were once united in their work at a pharmaceutical giant two decades ago. As a result of trust forged in their past, Robert naively entrusts his son Malachi's fate to Ralph, expecting compassion and fairness. Yet, as the sinister truth unravels, Ralph's cold, calculating nature emerges. Driven by insatiable greed, he ruthlessly discards any semblance of loyalty or friendship. For Ralph, Malachi is nothing more than a mere commodity to be exploited for financial gain.

# Finance Plan Summary

Investments	€EUR	£GBP
<b>Total Investment Required</b>	<b>€3,578,202</b>	<b>£3,002,300</b>
Equity Investment - Already Secured	€235,000	£200,000
Pre-Sales / MGs (estimated)	€250,000 (est)	£211,000 (est)
Potential French Grants (CNC/Regional/Media) (est)	€800,000 (est.)	£673,600 (est)
Post-Production Finance - Secured	€377,000	£320,000
French Tax Rebate (CNC Crédit d'Impôt)	€540,000 (est)	£457,600 (est)
Tax Credits / AVEC (39.75% estimated UK expenditure)	€424,675	£357,750
<b>Investment still outstanding</b>	<b>€951,527</b>	<b>£782,350</b>

## Comparative Income Predictions

Similar Films	Budget £ / \$	Income £ / \$
Room (2015)	€12.9mil / £11mil / \$13.3mil	€34mil / £29mil / \$35mil
Split (2017)	€8.8mil / £7.5mil / \$9.1mil	€271mil / £230mil / \$278mil
Buried (2010)	€2.8mil / £2.4mil / \$2.9mil	€19.4mil / £16.5mil / \$20mil
<b>Average</b>	<b>€8.26mil / £7mil / \$8.50mil</b>	<b>€108mil / £92mil / \$111mil</b>

The budget for *Malachi* is 2x less than the average budget of 3 very similar films above.

Film revenue is famously unpredictable, and past success does not necessarily equal future success. However, the best calculations we are able to do, are to compare films which are as near to ours in style, content and genre (with a similar target audience) and draw statistically likely conclusions from those.

Based on these, if we divide the average income of those 3 films by roughly 2 in order to calculate a very basic speculated income prediction, we arrive at a possible income for "*Malachi*" of around €54mil / £46mil / \$55.5mil

<b>Malachi</b>	<b>€3.5mil / £3mil / \$3.9mil</b>	<b>€54mil / £46mil / \$55.5mil</b>
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## Film Tax Relief/Tax Credits and Rebates:

**French Tax Rebate (CNC Crédit d'Impôt):** Assumes 30% on €1.8m French-qualifying spend

**UK Tax Rebate (AVEC or FTR):** Assumes partial UK spend of £900k qualifying at 42% AVEC

**Potential French Grants (CNC/Regional/Media):** To be confirmed — may include CNC Aide au Cinéma du Monde, regional funds (PACA, Occitanie), MEDIA funding

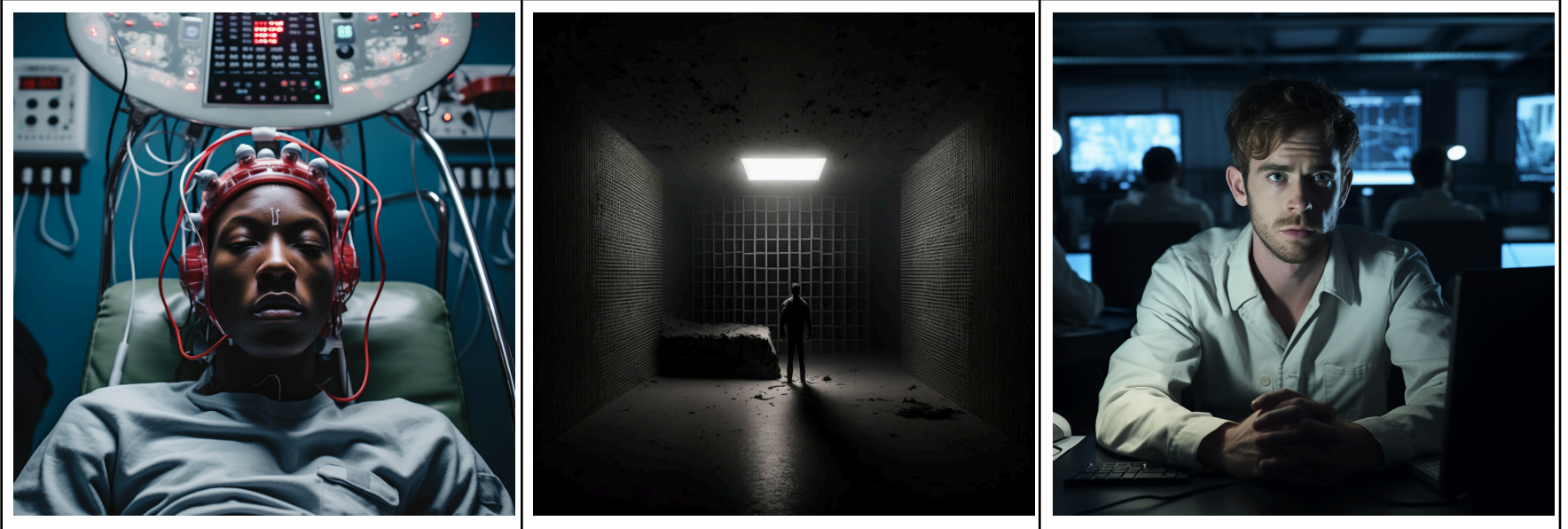
**Pre-sales/ MGs:** Conservative estimate based on packaging with sales agent + cast

## Responsible Financing:

The final budget will be reviewed and finalised by the entire production team before any funds are released to the production company to ensure sufficient financing is available to complete the film.

We have included a **contingency within our budget of 10%** of the total overall budget, in order to protect our investors from overruns.

# Target Audience & Marketing



Malachi is aimed at a global audience drawn to psychological thrillers and grounded science-fiction with emotional weight and political resonance. The film appeals to viewers who seek more than entertainment—audiences who value cinematic storytelling that interrogates systems of control, mental health, and identity through formally daring, thematically rich narratives.

## Primary Audience:

- **Adults aged 25–45**, particularly urban, university-educated viewers with an interest in philosophy, psychology, and socially conscious cinema.
- Frequent attendees of European and international film festivals, art-house cinemas, and curated VOD platforms such as MUBI, Curzon Home Cinema, and Criterion Channel.
- Viewers who appreciate films like *Dogtooth*, *The Lives of Others*, *Stalker*, *Son of Saul*, and *Never Let Me Go*—works that combine emotional intensity with structural experimentation.

## Appeal and Positioning:

- The film's minimalism, confined setting, and ethical ambiguity place it squarely within the tradition of European psychological chamber pieces.
- Its dystopian premise and institutional critique align it with current discussions around mental health, state control, and systemic exploitation, making it timely and resonant.
- With a strong lead performance and visual austerity at its core, *Malachi* is built for critical attention and awards potential, particularly in Best Actor, Screenplay, and Cinematography categories.

## International Reach:

- While rooted in a European production context, the film's themes are universal, ensuring accessibility across cultural and language boundaries.
- Ideal for inclusion in competitive sections of major festivals (Cannes, Venice, Berlinale, TIFF), followed by a curated release strategy via boutique distributors and streaming platforms catering to discerning audiences.

Apart from being entertaining, we believe that this film will raise mental health awareness, particularly for those suffering from schizophrenia, and hopefully shine a light on some of the mistakes we make as a society when dealing with mental illnesses.



# Targeted Audience

Age Group	Gender	Location	Keyword
18 – 35 Adult	Male & Female	Worldwide	Psychological Thriller
16 – 60 Teen / Adult	Male & Female	Worldwide	Schizophrenia Communities
20 - 60 Adult	Male & Female	Worldwide	Mental Health Advocates
25 – 60 Adult	Male & Female	United Kingdom	British Film Fans
16 - 60 Teen / Adult	Male & Female	Worldwide	Thriller

## Marketing

In the competitive landscape of independent European cinema, the most effective marketing strategy is built not on spectacle but on trust: trust in the creative team, in the quality of the storytelling, and in the strategic partnerships formed around the project.

### Sales & Distribution Strategy:

Our priority is to secure a sales agent experienced in psychologically-driven genre cinema, with strong ties to both theatrical distributors and curated VOD platforms across Europe and North America. The goal is a hybrid release model: a targeted festival run leading into a combination of limited theatrical release and digital distribution via platforms such as MUBI, Curzon, BFI Player, Shudder, and Apple TV.

### Creative Team & Market Credentials

The project is led by a team with a proven track record of crafting high-quality, festival-friendly work, with expertise spanning the UK, French, and international markets:

- **Andrew Faure** (Producer) — A British producer whose recent credits include the theatrical and streaming release of *In From the Side*, which achieved global distribution through platforms including Netflix. Andrew brings extensive production experience across international documentary, drama, and narrative feature formats.
- **Hugo André** (Writer-Director) — A rising voice in European independent cinema. His latest feature *Happy as Larry* won Best International Feature at the Oscar-qualifying Dallas International Film Festival, following the success of *Makeup* (2023), which premiered across multiple VOD platforms after an award-winning festival run.
- **Lucas A. Ferrara** (Executive Producer) — A seasoned New York-based financier and creative producer with over 20 features, three television series, and 145 shorts to his name. He brings international financing expertise and a wide network of distribution and festival contacts.
- **Roz McKenna** (French Co-Producer) — Founder of Silver Road Media (France), Roz previously owned and managed Silver Road Film Studios in London, supporting numerous UK-based productions. Now based full-time in France, she brings hands-on experience in production infrastructure and a growing network within the French film landscape. Her role bridges the co-production structure, helping *Malachi* access French incentives and partnerships as part of its European strategy.

### Audience Engagement Assets:

- We have secured talent with established fanbases across genre, art-house, and commercial audiences.
- Our soundtrack will feature internationally renowned vocalist *Ekaterina Shelehova*, whose social media reach exceeds 2 million. As part of her involvement, she will engage her audience through behind-the-scenes promotion and teaser content across platforms, creating early anticipation among younger international viewers.

**Positioning:**

*Malachi* will be positioned as a festival-calibre psychological thriller with crossover appeal to audiences interested in smart, emotionally resonant genre cinema. The film's aesthetic and thematic DNA align with the marketing strategies of films such as *The Platform*, *I'm Thinking of Ending Things*, and *The Lobster*—titles that found strong viewership through both curated and commercial distribution channels.

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## Risk Mitigation Factors

The *Malachi* team has taken comprehensive steps to minimise production risk and maximise the project's deliverability, marketability, and long-term profitability. Our approach is grounded in responsible financial planning, industry-standard protections, and strategic creative choices aligned with audience demand.

**Proven Creative Team & Recognisable Talent**

Risk to sales and festival placement is significantly reduced through the attachment of a proven creative team and recognisable cast. All core team members have prior experience on successfully completed and distributed feature films. Our cast includes actors with existing followings and strong market appeal, contributing to both commercial viability and critical positioning.

**Comprehensive Production Insurance**

The production will be fully insured to cover standard industry requirements—public liability, damage, and cast and crew protection—as well as specific coverage for force majeure, key cast/crew illness, and disruption that may require reshoots or schedule changes. This guarantees deliverability of the completed film under a wide range of unforeseen circumstances.

**10% Contingency Reserve**

The production budget includes a 10% contingency fund, designed to absorb unexpected costs such as overtime, technical issues, or additional shooting days. This buffer allows us to respond to challenges without seeking further investment or compromising the creative vision.

**Responsible Financial Oversight**

The budget has been built around realistic planning, transparent financing structures, and strict cost control protocols. Oversight will be maintained throughout by experienced line producers and production accountants to ensure the project stays on track.

**Revenue Strategy**

As an international co-production, *Malachi* will be positioned to generate revenue from multiple sources, including European and UK tax incentives, presales, festival sales, and global distribution via theatrical and digital platforms. Our sales and recoupment strategy will ensure that investors, producers, and partners receive proportional and timely returns.

Our guiding principle is to mitigate creative and financial risk without compromising artistic integrity—ensuring a film that is both deliverable and globally marketable.