How to Quantify Value of the MEDC's Potential Grant of $20,000 to Reflective Life Ministries

As I worked on preparing this item for the MEDC's Board of Directors Meeting, I came to see two distinct paths for items to consider in placing value on this request. Some items can be identified by a hard number (though may rely on estimates) and some items have a "soft" value that is distinguishable but hard to value economically.

Reflective Life Ministries previous full length movie production "We Are Stronger" has seen 4.5 million views through a variety of mediums, including Amazon Prime, and runs 120 minutes in length (for the ease of comparison I am using each of these as a single viewing while most are likely to have been more than one person). A $20,000 grant applied to this project would have worked out to be $0.0044 per viewing, with all viewings counting as one in this calculation. [The viewing count of 4.5 million for "We Are Stronger" is based on the period of November 2017 through May 5, 2021.] In addition, applying the $20,000 grant to this based on run time would have been $166.67 per minute of run time.

Where "We Are Stronger" addresses post-traumatic stress disorder (PTSD) in a single viewing film, "Breaking Strongholds" addresses a wider issue of teen suicide across multiple episodes. Both the topic and the format make it more likely for "Breaking Strongholds" to draw a larger number of views than "We Are Stronger".

By comparison, "Breaking Strongholds" will run eight 43-minute episodes for a total of 344 minutes across the series. This works out to be $58.14 per minute for the $20,000 grant being requested.

Reflective Life Ministries expects an audience of 4.5 million watching 8 episodes (36,000,000 episode views) with multiple opportunities for Montgomery to be recognized in each episode. A $20,000 grant applied to 36,000,000 views is $.0006 per viewing, with all viewings counting as one. Please note that each episode has multiple opportunities for Montgomery to be shown or highlighted.

Our most comparable data for reaching public views is boosting our posts on the Facebook social media platform. For a recent Facebook post, we had options that used a 5 mile radius of advertising that ranged from a cost of $.0722 to $.2093 per person, or a 10 mile radius that had a cost of $.0189 to $.0554 per person. Each of these is well above the cost of what Reflective Life Ministries experienced with "We Are Stronger". Given the wider range of audience targeted by the subject matter of "Breaking Strongholds", I expect the per person cost will be less. The online show format will provide an opportunity for the viewing of the show to occur over an extended period and remain fresh with new audiences that find the show for several years. I have tried to keep this on the conservative side with assumptions of one person for each viewing (which I believe is below real expectations). In addition, there are multiple opportunities for Montgomery to be emphasized during each show, plus the start and end credit sequences, therefore any effort to try to define the cost down to a per unit cost for each time Montgomery has a significant shot or background use would result in an even lower cost per view.

I believe the above items alone provide enough potential financial value upon which the MEDC would consider this grant request, especially in the more cost-efficient way that we can put Montgomery in front of a viewing audience and be a completely different way of reaching a wide audience from what

we have previously done. However, there are also several "soft" benefits that should be considered that also add to the value the MEDC would see from awarding this grant.

The MEDC/City would be listed as a sponsor on the "Breaking Strongholds" website in relation to this production. This provides the opportunity for additional recognition to the City for those using their website.

The MEDC/City would be listed in the episode credits as a sponsor and noted as the filming location for the episodes.

There are multiple ways "Breaking Strongholds" can add to our City's tourism:

Reflective Life Ministries will fully produce a video up to two and a half minutes long for MEDC and City of Montgomery's use that shows the direct association between Breaking Strongholds and Montgomery Texas, to be used by both the MEDC/City and Reflective Life Ministries to promote local tourism.

Reflective Life Ministries will provide a photoshoot with key Breaking Strongholds actors at several iconic sites in the City.

Reflective Life Ministries will provide digital copies of still images of iconic City sites and scenic views from unused or backdrop images of the Breaking Stronghold film footage.

Since Montgomery is a known area to most in the region and is the site of most of the show, the City can benefit from tourism resulting from fans of the show who wish to visit the sites seen during the show, including iconic landmarks that are shown. I would consider the MEDC/City developing a tour for the City website/Facebook page that would highlight areas included in episodes that would help to encourage such tourism.

In the cooperative marketing of "Breaking Strongholds", Reflective Life Ministries and their related Facebook groups have a combined 13,600+ followers that will see their marketing efforts related to this project, including the materials featuring the City of Montgomery. This will significantly add to the City's reach of just over 6,000 followers on Facebook.

An additional "soft" value that is more difficult to quantify is how this production adds to the quality of life for the City of Montgomery. While it is no secret that teen depression and suicide can hit families and communities hard, "Breaking Strongholds" takes on the mission to shed light on these items to help those who may be in need and better equips them to seek assistance with their situation, contributing to the positive well-being of our community.

Outlined above are several ways I believe the City of Montgomery would benefit from this project with the provision of this grant. These include direct promotion of City sites and landmarks through placement in the shows, tourism benefits and access to additional advertising materials and additional pathways to use those, and potential contributions to the quality of life for those viewing the episodes.

Addendum to the Montgomery Economic Development Corporation Performance Agreement

The following additional conditions apply to the grant request considered from Reflective Life Ministries:

1. Reflective Life Ministries will fully produce a video up to two and a half minutes long for MEDC and City of Montgomery's use that shows the direct association between Breaking Strongholds and Montgomery Texas, to be used by the MEDC, City of Montgomery and Reflective Life Ministries to promote local tourism. Deliver to MEDC by October 15, 2021.
2. Reflective Life Ministries will provide a photoshoot with key Breaking Strongholds actors at several iconic sites in the City. Deliver to MEDC by October 1, 2021.
3. Reflective Life Ministries will provide digital copies of still images of iconic City sites and scenic views from unused or backdrop images of the Breaking Stronghold film footage. Deliver to City by July 1, 2021.
4. Reflective Life Ministries will promote the City of Montgomery in relation to the Breaking Strongholds filming and production on its Facebook page, including its related group pages during appropriate posts.
5. Reflective Life Ministries and MEDC agree to the delivery timetable stated above for items 1 – 3.
6. MEDC to issue check to in payment of grant after initial delivery of Item number 3 above.

_____

Grant Awardee   Date

_____

MEDC President   Date

Breaking Strongholds Case Study

Prepared for The City of Montgomery, Texas.

'We Are Stronger,' Reflective Media Production's most recent full length film, was released in November of 2017. It has been viewed over 4.5 million times through Amazon Prime, Pureflix, Vimeo, DVD sales, and national organizations such as CRU Military, Mighty Oaks, Counselors who work with PTSD patients, Reboot Recovery, and many military resiliency training programs that use it to prepare them for deployment. This is a huge number for an independent film.

We expect the viewership for Breaking Strongholds to be much greater for many reasons. Listed below are just a few.

Our media properties have grown significantly since 2017. Just between our Facebook media properties: Reflective Media Productions, We Are Stronger, Breaking Strongholds, Reflective Life Ministries, and The Stronger Alliance we have over 17,000 followers.

We have also increased our marketing efforts by hiring a marketing director, which is a role that has never been filled in our organization's history.

We Are Stronger is 120 minutes long. Our latest project, Breaking Strongholds, will be an estimated 344 minutes long. Each episode of the show builds on the last by leaving cliffhangers at the end of each episode.

Our cinematic capabilities have increased drastically over the past three years and continue to improve.

Our overall budget has increased for the project. We have raised in excess of $300,000, which is five times the budget of We Are Stronger.
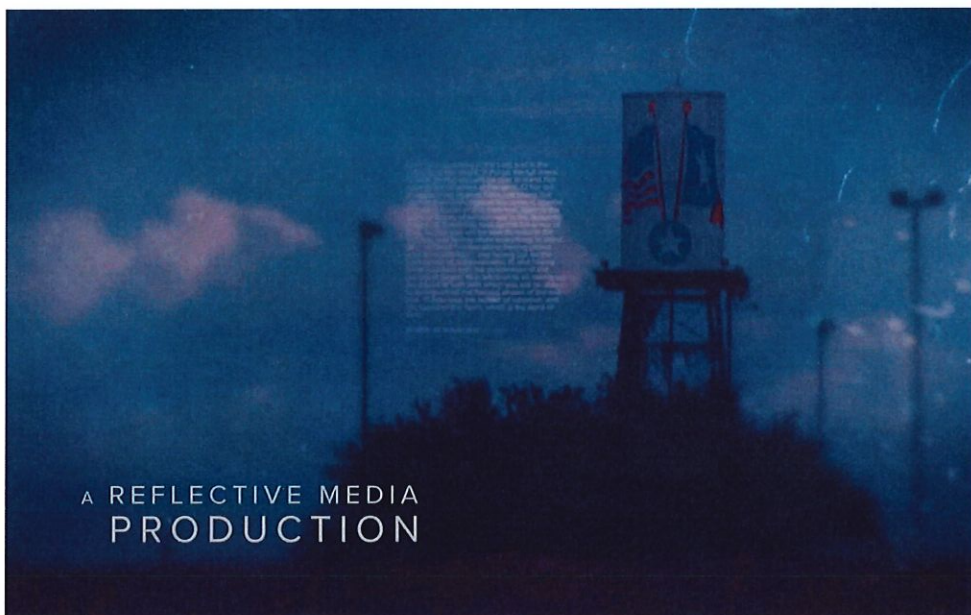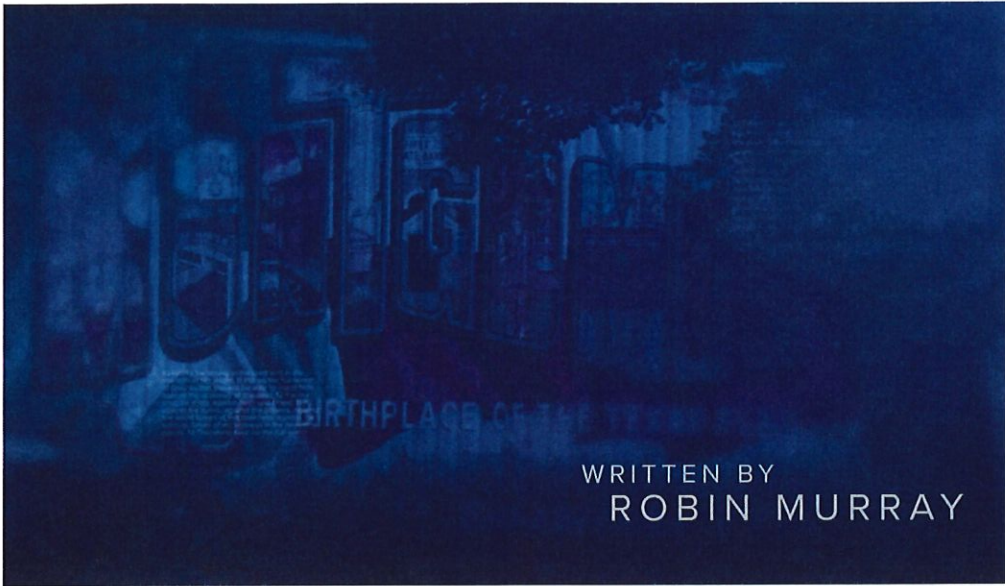
Other noteworthy factors:

Because Breaking Strongholds centers around Montgomery, Texas and uses the actual city name as the setting for the show, it will lead to a direct association between Breaking Strongholds and The City of Montgomery; therefore, Montgomery becomes a centerpiece of the show.

Breaking Strongholds, episode one, is an award winner, selected as the "Best Television Series" at the Branson International Film Festival. The pilot episode has also won awards at Content 2020 Christian Film Conference, The Waco Family and Faith Film Festival, BIFF, and has been

selected for upcoming festivals: Kingdomwood Film Festival, Dreams Come True Film Festival, and the CIFF.

The Breaking Strongholds Title Sequence, which runs at the front of all eight episodes, highlights iconic areas in Montgomery (Examples below from actual Title Sequence).

WRITTEN BY
ROBIN MURRAY

the Montgomery Harold

QUINN CHOOSES MONTGOMERY
AS NEW HEADQUARTERS!

Quinn is moving forward with plans to build one of the world's largest retreat centers on a 600-acre plot of farmland just north of Montgomery following a six-month search. The decision comes after a small number of community protesters unsuccessfully tried to block tax incentives for Quinn.

Because Breaking Strongholds has such a long production time, we have a much greater opportunity to market the show and build an audience before the show releases. Below are just a few examples of the media coverage we have already received.

The Courier of Montgomery County Article

Community Impact Article

Comparison Analysis: An Increase in tourism due to streaming series, 'Stranger Things.'

There is an endless list of websites that now host tourist information about the small town of Jackson Georgia, the location where the streaming series, 'Stranger Things' is being filmed. It has become a hotspot for travelers coming from all over the country to visit the small town. Below are just a few of the articles about the phenomenon that is taking place there.

[Video on Tourism due to Stranger Things - Inside Edition](#)

https://www.insideedition.com/tourists-flock-to-stranger-things-series-location-in-small-georgia-town-55502

https://patch.com/georgia/dacula/new-netflix-show-stranger-things-films-georgia

https://thetvtraveler.com/where-is-stranger-things-filmed-road-trip-to-filming-locations/

https://www.narcity.com/atlanta/9-stranger-things-filming-locations-in-georgia-you-can-visit-right-now

https://www.atlantamagazine.com/news-culture-articles/a-map-of-all-the-places-stranger-things-has-filmed-near-metro-atlanta/

https://www.thisismysouth.com/stranger-things-locations-in-georgia/

https://localadventurer.com/stranger-things-filming-locations/

We called a local cafe in Jackson Georgia and received this direct quote.

"We have seen a significant increase in tourism due to 'Stranger Things' being filmed in our town." Jaycee - employee at Lucy Lu's Coffee Cafe, Jackson, GA.

Additional Media Properties

Breaking Strongholds
Reflective Media Productions
Reflective Life Ministries (501 c3 parent organization)
We Are Stronger
The Stronger Alliance

City of Montgomery, TX
Economic Development Corporation
Grant Application

CITY OF
MONTGOMERY
TEXAS ☆ est 1837

Company Name: Reflective Life Ministries	
Company Contact: Terry Weaver	**Title:** Director of Marketing & Development
Best Phone: 949-212-7923	**Alt. Phone:**
Email Address: terry@reflectivemedia.org	
Physical Address: (Film shoot in City of Montgomery)	**City, State, Zip:** Montgomery, Texas, 77356
Mailing Address (if different): 6606 FM 1488 Ste. 148-185	**City, State, Zip:** Magnolia, Texas, 77354
Applicant's years of experience in this business: fourteen	**How long has his business been located in Montgomery?** Filming began in 2019

Do you own or lease this facility?	If leased, please provide owner information and a copy of lease agreement.	
☐ OWN ☐ LEASE	**Owner Name:**	**Owner Phone:**

Provide a detailed description of the proposed project as "Exhibit A" attached **"Breaking Strongholds Sponsor Booklet"**
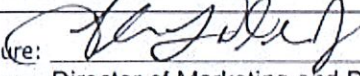
What is the estimated total cost of the project? (Include supporting information, ie estimates/quotes as "Exhibit B" attached)	**$400,000**
How much funding are you requesting from the MEDC for this project? (Typical grants are awarded at 1/3 the total project cost or up to $5,000)	**$20,000**
Are you requesting an exception for additional funding on this project? (Please provide additional supporting evidence for this request as "Exhibit C")	$

When will this project begin?	What is the estimated completion date?
Additional filming begins Fall 2021	December 2021

Attach all drawings of planned improvements as "Exhibit D"

Include a description of expected commercial revitalization impact & sales tax revenue impact as "Exhibit E"

If this project will employ Montgomery vendors, please supply details as "Exhibit F"

Applicant's Signature: _____

Title: Director of Marketing and Development

Date: 24 March 2021

Montgomery Economic Development Corporation Grant
PERFORMANCE AGREEMENT

THIS PERFORMANCE AGREEMENT is made and entered into as of _____ ,(date) by and

between THE MONTGOMERY ECONOMIC DEVELOPMENT CORPORATION (MEDC) and

_____(Grant Awardee), whose business address is

_____ .

In consideration of the mutual covenants herein contained and, intending to be legally bound hereby, the MEDC
and Grant Awardee agree as follows:

1. Grant Awardee will complete the grant application.
2. MEDC will notify Grant Awardee by U.S. Mail.
3. In the event that the property covered by the grant is leased, the Grant Awardee must provide the
   city with a letter of approval from the property owner for said improvements to commence.
4. Grant Awardee must submit plans to city for proper approvals and proper city permits.
5. A proposed project must start after grant approval and be completed within six (6) months of the
   date of this agreement or according to the terms of this agreement.
6. When the project is complete, the Grant Awardee must request the MEDC to verify completion and
   costs.
7. Grant Awardee must agree to maintain said enhancements/improvements for a period of time not
   less than twelve (12) months.
8. Upon notification by staff that the project has been completed and a satisfactory Performance
   Agreement has been executed by both parties, the MEDC will transfer awarded funds to the Grant
   Awardee for reimbursement of costs up to the awarded amount at the specified matching ratio.
9. Only costs from a vendor for purchased labor or materials will be recognized for matching funds.
   Costs for the applicant's employee labor or in-stock materials are not eligible for reimbursement.
10. MEDC may, at its sole discretion, extend the period of performance.
11. The MEDC Representative will verify start of work and completion of work.
12. No grant reimbursement funds will be paid until the project is complete. Cost incurred prior to the
    date of the grant approval may not be recognized for matching funds.

Date of Completion. The date of completion of the project is established as _____ .

Payment. At completion of project MEDC agrees to make the following payment in U.S. funds to Grant
Awardee, provided Grant Awardee complies with all of the covenants and stipulations contained in this
Agreement.

A set fee of up to _____ .

_____
Grant Awardee

_____
MEDC President

JAMA Psychiatry | Original Investigation

Association of Increased Youth Suicides in the United States With the Release of *13 Reasons Why*

Thomas Niederkrotenthaler, MD, PhD, MMSc; Steven Stack, PhD; Benedikt Till, DSc; Mark Sinyor, MSc, MD; Jane Pirkis, PhD; David Garcia, DSc; Ian R. H. Rockett, PhD, MPH; Ulrich S. Tran, DSc

IMPORTANCE On March 31, 2017, Netflix released the show *13 Reasons Why*, sparking immediate criticism from suicide prevention organizations for not following media recommendations for responsible suicide portrayal and for possible suicide contagion by media. To date, little research has been conducted into the associations between the show and suicide counts among its young target audience.

OBJECTIVE To analyze the changes in suicide counts after the release of *13 Reasons Why*.

DESIGN, SETTING, AND PARTICIPANTS For this time series analysis, monthly suicide data for the age groups 10 to 19 years, 20 to 29 years, and 30 years or older for both US males and females from January 1, 1999, to December 31, 2017, were extracted from the Centers for Disease Control and Prevention's WONDER (Wide-ranging Online Data for Epidemiologic Research) database. Twitter and Instagram posts were used as a proxy to estimate the amount of attention the show received through social media from April 1, 2017, to June 30, 2017. Autoregressive integrated moving average time series models were fitted to the pre–April 2017 period to estimate suicides among the age groups and to identify changes in specific suicide methods used. The models were fitted to the full time series with dummy variables for (1) April 2017 and (2) April 1, 2017, to June 30, 2017. Data were analyzed in December 2018 and January 2019.

MAIN OUTCOMES AND MEASURES Suicide data before and after the release of the show in 2017.

RESULTS Based on social media data, public interest in the show was highest in April 2017 and was negligible after June 2017. For 10- to 19-year-old males and females, increases in the observed values from April to June 2017 were outside the 95% confidence bands of forecasts. Models testing 3-month associated suicide mortality indicated 66 (95% CI, 16.3-115.7) excess suicides among males (12.4% increase; 95% CI, 3.1%-21.8%) and 37 (95% CI, 12.4-61.5) among females (21.7% increase; 95% CI, 7.3%-36.2%). No excess suicide mortality was seen in other age groups. The increase in the hanging suicide method was particularly high (26.9% increase; 95% CI, 15.3%-38.4%).

CONCLUSIONS AND RELEVANCE Caution must be taken in interpreting these findings; however, the suicide increase in youth only and the signal of a potentially larger increase in young females all appear to be consistent with a contagion by media and seem to reinforce the need for collaboration toward improving fictional portrayals of suicide.

Author Affiliations: Author affiliations are listed at the end of this article.

Corresponding Author: Thomas Niederkrotenthaler, MD, PhD, MMSc, Medical University of Vienna, Center for Public Health, Department of Social and Preventive Medicine, Unit Suicide Research & Mental Health Promotion, Kinderspitalgasse 15, A-1090 Vienna, Austria (thomas.niederkrotenthaler@meduniwien.ac.at).

O n March 31, 2017, Netflix released its 13-part show *13 Reasons Why*. The show describes the events leading up to and the aftermath of the suicide of a character, 17-year-old Hannah Baker, who left her personal story and reasons for her suicide on audiotapes. The tapes are directed at specific people, explaining their roles in Hannah's death, and each of the tapes provides the context for an episode. The show was one of the most watched shows in 2017, generating more than 11 million Tweets within 3 weeks of its release alone.[1,2] It also sparked immediate criticism from mental health and suicide prevention organizations for not following recommendations on responsible media portrayal of suicide.[3] In particular, concerns were raised that the graphic depiction of Hannah cutting her wrists in the bathtub, and the implication that seeking help for suicidal thoughts is futile, might trigger imitation acts and additional suicides.[3]

Little evaluation has been conducted of the consequences of *13 Reasons Why*, largely owing to the lags in availability of suicide data. In general, fictional portrayals of suicide have not been found to be consistently associated with suicides. Specifically, a recent meta-analysis of studies did not support contagion by fictional media.[4] However, the conclusion in that meta-analysis appeared to be too strong, given that some studies do suggest that entertainment media can be a factor in subsequent suicides.[5-7]

The 7 published studies and reports into *13 Reasons Why* focused on suicide attempts, suicidal ideation, and some other outcomes and had mixed results.[8-14] They generally suggested that the show placed vulnerable members of the audience at excess risk.[8-13] In particular, the show appeared to be associated with increased hospitalizations for suicide attempts and self-harm.[8] By contrast, a study commissioned by Netflix suggested that the show was associated with improvements in empathy toward others in some segments of the audience who were potentially struggling with depression.[14]

An overview of all 6 available studies that present quantitative findings is provided in **Table 1**. Any observational study examining the potential associated effects of a suicide depiction, such as in *13 Reasons Why*, across a population carries a substantial risk of confounding. Nevertheless, efforts to describe the associations between exposures (such as the show) and health outcomes in different regions are important because consistent findings across studies may help to clarify if the associations may be causal.

The current study is crucial to that effort as it overcomes the limitations of previous studies by explicitly examining the association between the release of *13 Reasons Why* and actual suicides and doing so in the country (United States) in which the show takes place. Observers have called for nationwide analyses of death data given the widespread belief that *13 Reasons Why* could trigger suicides in the vulnerable younger population.[3,15,16] Such studies had not been possible until the recent release of 2017 suicide data by the Centers for Disease Control and Prevention.

Methods

No protocol approval was needed for this study in accordance with the Declaration of Helsinki.[17] The data used were deidentified mortality data obtained from a secondary source.

Key Points

Question Was the release of the Netflix show *13 Reasons Why* associated with excess suicides in the United States?

Findings In this time series analysis of monthly suicide data from 1999 to 2017, an immediate increase in suicides beyond the generally increasing trend was observed among the target audience of 10- to 19-year-old individuals in the 3 months after the show's release. Age- and sex-specific models indicated that the association with suicide mortality was restricted to 10- to 19-year-old individuals, and proportional increases were stronger in females.

Meaning The increase in suicides in only the youth population and the signal of a potentially larger proportional increase in young females all appeared to be consistent with media contagion and seem to reinforce the need for safer and more thoughtful portrayal of suicide in the media.

Viewership Over Time

Viewership data for *13 Reasons Why* can strengthen models of the show's possible associated effects; however, Netflix does not publicly share statistics that would allow a direct measurement of the viewership of *13 Reasons Why* in the United States.[18] However, it is possible to use a proxy to estimate the amount of attention the show received through social media, namely Twitter and Instagram, which are 2 of the most popular platforms frequented by US adolescents. In particular, 72% of US adolescents aged 13 to 17 years reported using Instagram.[19]

In January 2019, we used the advanced search interface on Twitter to retrieve original Tweets in the English language that contain references to the show or its main characters. Our search terms were *13RW*, *13 Reasons Why*, *Thirteen Reasons Why*, *Hannah Baker*, and *Clay Jensen*. This search allowed us to generate an exhaustive data set with all mentions of the show, excluding Tweets produced by accounts that Twitter considered malicious bots, up to the retrieval date. This method was used to gather 1 416 175 Tweets, generated by 870 056 users, for the period April 1, 2017, to June 30, 2017.

To measure the attention received on Instagram, we used data from InfluencerDB, a company that owns a database that includes an exhaustive record of metadata of media posted on Instagram by influencers (ie, users with at least 15 000 followers). We processed the data for April to June 2017, selecting content with mentions of the show similar to those on Twitter. We further filtered non-English content with the textcat R package (R Foundation for Statistical Computing), yielding a data set of 26 322 Instagram posts produced by 7875 influencers.

Figure 1 shows the weekly number of Twitter users and Instagram influencers who posted about *13 Reasons Why* for the first time between April 1, 2017, and June 30, 2017. Social media attention peaked in April, in which 84% of initial Tweets and 74% of initial Instagram posts about the show occurred. This general trend is supported by Netflix, which reported that the show was the third most binge-watched on Netflix in 2017.[20] Thus, this analysis considered the exposure to the show to be sudden during April 2017. Because of the absence of social media attention after June 2017, we defined the exposure window as April to June.

Table 1. Studies of Exposure to *13 Reasons Why*

| Source	Sample Size	Sample Source	Study Design	Dependent Variable	Negative Outcome	Positive Outcome
Cooper et al,[8] 2018	775	2002-2017 Suicidal pediatric admissions; Oklahoma City, Oklahoma, United States	Ecological study of suicide attempt admissions in children's hospital before and after the release of the show	Suicide-oriented admissions, ED	Admissions increased after watching the show	None
Rosa et al,[9] 2019	7004	84% Female, Facebook; Brazil	Cross-sectional study among exposed adolescents; retrospective self-reports on changes in mood	Changes in mood	23.7% Reported worsening in mood after watching the show	32.1% Reported improvement in mood after watching the show
Feuer and Havens,[10] 2017	NA	Data from 14 sites on a hospital-based listserv; United States	Survey among pediatric emergency services on increases in admission volume before and after the release of the show	Suicide attempt or gesture related to the show	40% Of sites reported at least 1 case with imitation gestures or attempts within 30 d of watching the show	None
Hong et al,[11] 2019	87	Suicidal patients, ED; 49% exposed to the show; United States	Cross-sectional study among parent-youth dyads during ED visit; retrospective self-reports on suicide risk and identification with main character of the show	Self-reported increase in suicide risk	51% Of those exposed reported increase in SR; persons who identified with main female character and persons with history of suicidality were at even higher SR	None
Zimerman et al,[12] 2018	21 062	Facebook sample; persons who liked the show, predominately Brazilians (80.1%) and Americans (19.9%)	Surveys on bullying, depression, and SI among adolescents before and after exposure to the show	Self-reported SI, depression, and bullying behavior before and after watching the show	Of individuals with preexisting SI, 16.5% reported more SI after watching the show	Of individuals with preexisting SI, 59.2% reported less SI after watching the show; of adolescents who had engaged in bullying, 90.1% engaged in less bullying after watching the show
Lauricella et al,[14] 2018	1880 Parents; 1722 adolescents; 1798 young adults	Survey in 4 world regions	Cross-sectional study among adolescents, young adults, and parents; retrospective self-reports on experiences with and attitudes toward the show	Experiences with and attitudes toward the show	No suicide-related outcomes reported	Several positive outcomes, including 63%-79% of adolescents who reported watching the show was positive for them

Abbreviations: ED, emergency department; NA, not applicable; SI, suicidal ideation; SR, suicide risk.

Suicide Data and Statistical Analysis

We downloaded monthly suicide data from the Centers for Disease Control and Prevention WONDER (Wide-ranging Online Data for Epidemiologic Research) system[21] for the period January 1, 1999, to December 31, 2017. Suicide data were extracted for the age groups 10 to 19 years (the main target audience for *13 Reasons Why*), 20 to 29 years, and 30 years or older for both males and females. Identification with the life circumstances of a high school student like Hannah Baker and related issues such as school bullying were expected to be most prominent among individuals aged 10 to 19 years. Therefore, the prespecified hypothesis of this study was that any potential associated effects of *13 Reasons Why* would be most pronounced in the 10- to 19-year age group. Similarly, we expected the consequences to be stronger in females, owing to the show's focus on Hannah's suicide. We also extracted data on suicide methods for the 10-to 19-year age group, including cutting (the method of suicide used by Hannah), hanging, and shooting with firearms.

Time series models were fitted to the data, according to the analysis of the pre-April 2017 period. For the selection of models, we used SPSS Expert Modeler function, version 25 (IBM), to choose the model with the lowest Bayesian information criterion value, highest stationary R^2 value (the variance accounted for by the fitted time series model), and a not sig-

Figure 1. Public Interest in *13 Reasons Why* From Twitter Users and Instagram Influencers, April to June 2017
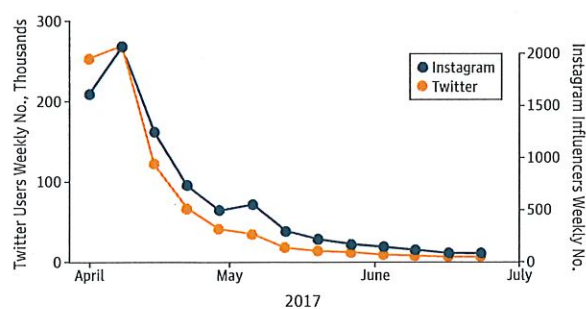
The show earned the most attention on social media in April 2017, when 84% of Twitter users and 74% of Instagram influencers posted about the show for the first time within the period analyzed.

nificant Ljung-Box Q statistic (indicating whether residuals could be assumed white noise, with stated *df*). The models were subsequently fitted to the full time series. On the basis of social media data shown in Figure 1, we investigated a temporary association of the release of *13 Reasons Why* with suicides (1) for April 2017, which was consistent with the period of strong interest in the show, and (2) for April to June 2017,

Figure 2. Youth Suicides in the United States, January 2016 to December 2017
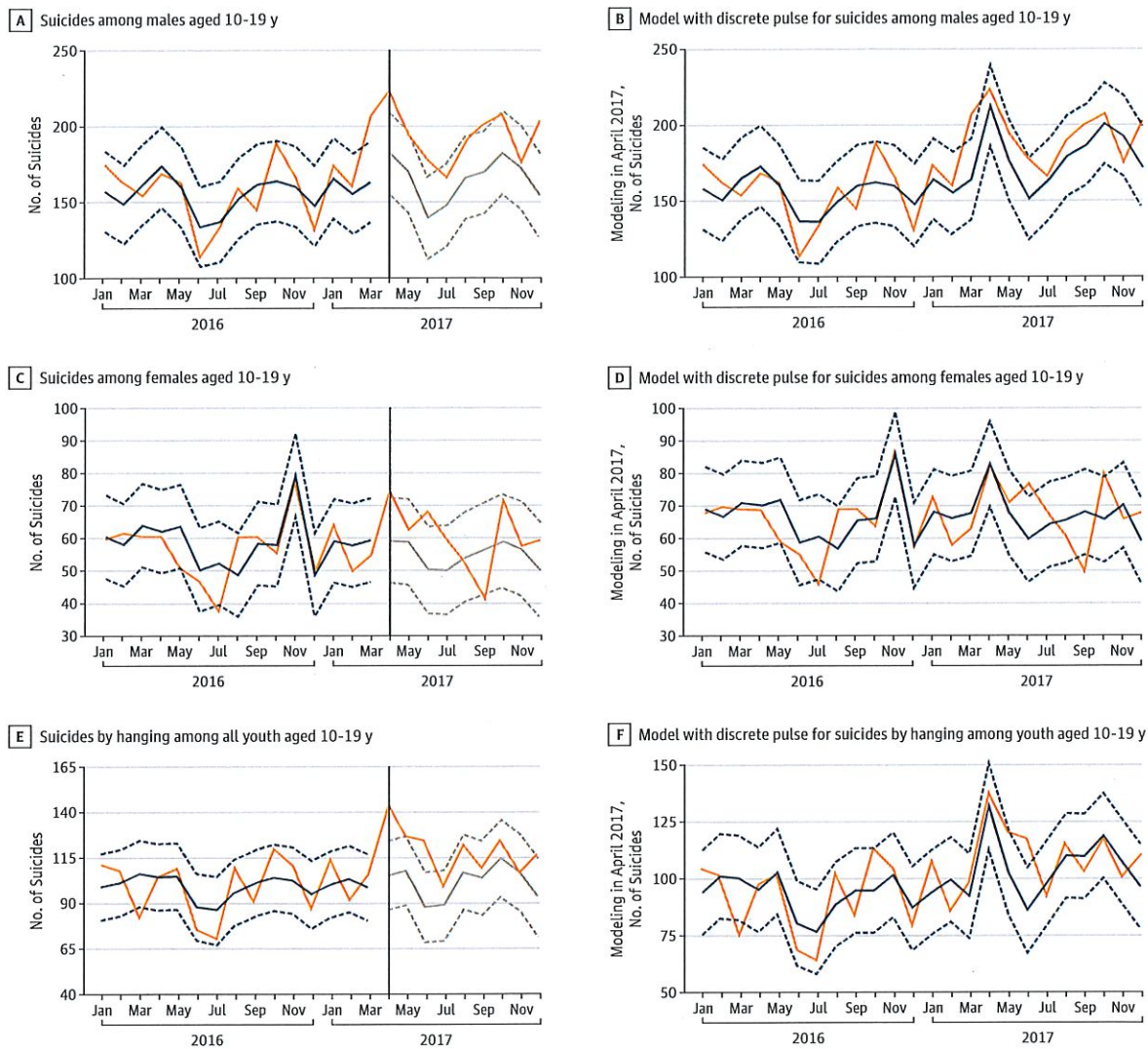
Orange lines indicate observed values; dark blue lines, model-fitted values; solid tan lines, model-based forecasts; dashed dark blue lines to the left of the vertical line and dashed tan lines to the right of the vertical line, 95% confidence bands of the fitted values and forecasts. Panels A and B show suicides among males; panels C and D, suicides among females; and panels E and F, suicides by hanging. The panels on the left show that increases in the observed values from April to June 2017 are outside the 95% confidence bands of the forecasts of models that were fitted to the pre–April 2017 data only. The panels on the right show the effect of modeling the April 2017 increase with a discrete pulse in the full data.

which included the total period with some indication of public interest in the show. We used dummy variables to model these associations as discrete pulses and calculated the number of excess suicides for each model. Two-sided tests of significance were performed. $P < .05$ was considered significant.

Results

Observed suicides from April to June 2017 exceeded the 95% CIs of model forecasts fitted to pre–April 2017 data for 10- to 19-year-old males and females (Figure 2B, D). This observa-

tion was also true for the suicide method of hanging in this age group (Figure 2F).

Models including a discrete pulse for April (Figure 2B, D, and F) indicated 38.2 (95% CI, 10.5-65.9) excess suicides among 10- to 19-year-old individuals of both sexes (14.6% increase; 95% CI, 4.0%-25.3%). Gender-specific models indicated 27.9 (95% CI, 2.3-53.5) excess suicides among males (14.2% increase; 95% CI, 1.2%-27.3%) and 16 (95% CI, 3.5-28.4) excess suicides among females (27.1% increase; 95% CI, 6.0%-48.2%).

Models testing discrete pulses from April to June 2017 indicated 94.4 (95% CI, 39.3-149.6) excess suicides among 10- to 19-year-old individuals in the 3-month period after the

Table 2. Fitted Models and Excess Number of Suicides, April 2017 and April to June 2017

Time Series	Best-Fitting Time Series Model Before April 2017[a]	Stationary R^2	Ljung-Box Q Statistic (df)	Estimated Excess No. (SE) of Suicides[b]			
				April 2017 Only	% Increase (SE), No.	April-June 2017	% Increase (SE), No.
10-19 y Age group							
All	ARIMA(0,1,1)(0,1,1)	0.583	7.85 (16)	38.16 (14.13)[c]	14.63 (5.42)[c]	94.41 (28.14)[d]	13.30 (3.97)[d]
Male sex	ARIMA(0,1,1)(0,1,1)	0.595	8.01 (16)	27.90 (13.04)[e]	14.23 (6.65)[e]	66.03 (25.35)[c]	12.44 (4.77)[c]
Female sex	ARIMA(1,1,2)(0,1,1)	0.661	17.75 (15)	15.98 (6.35)[e]	27.08 (10.76)[e]	36.96 (12.51)[c]	21.74 (7.36)[c]
Shooting with firearm suicide method, all	ARIMA(0,1,1)(0,1,1)	0.625	18.18 (16)	2.82 (9.04)	2.39 (7.65)	6.48 (17.22)	2.07 (5.49)
Hanging suicide method, all	ARIMA(0,1,2)(0,1,1)	0.545	18.68 (15)	34.72 (9.17)[d]	33.62 (8.88)[d]	79.83 (17.49)[d]	28.86 (5.89)[d]
Male individuals							
20-29 y age group	ARIMA(0,1,1)(0,1,1)	0.630	25.88 (16)	−21.10 (23.60)	−3.96 (4.43)	49.41 (45.00)	3.10 (2.82)
≥30+ y age group	ARIMA(0,1,1)(0,1,1)	0.655	17.58 (16)	9.52 (60.67)	0.41 (2.59)	211.35 (118.05)	2.97 (1.66)
Female individuals							
20-29 y age group	ARIMA(0,1,1)(0,1,1)	0.681	15.34 (16)	0.59 (9.80)	0.50 (8.35)	25.29 (17.85)	7.17 (5.06)
≥30+ y age group	ARIMA(0,1,1)(0,1,1)	0.615	19.07 (16)	−6.66 (27.59)	−0.96 (3.97)	38.76 (53.28)	1.84 (2.54)

Abbreviation: ARIMA, autoregressive integrated moving average.

[a] The pre-April 2017 data were checked for innovative and additive outliers, which were integrated into the models when necessary. ARIMA(p,d,q) (P,D,Q) time series model, where P = number of time lags, which affect current values autoregressively; d = number of times past values were subtracted from current values to reduce nonstationarity in the time series; and q = number of current and past random noise terms, which affect current values. P, D, and Q are the respective parameters of a seasonal ARIMA model with a periodicity of 12.

[b] Numbers indicate associations of *13 Reasons Why* with suicide rates in the respective period.

[c] $P < .01$.

[d] $P < .001$.

[e] $P < .05$.

show's release, corresponding to an increase of 13.3% (95% CI, 5.5%-21.1%) when compared with the expected number of suicides. For 10- to 19-year-old males, the model indicated 66 (95% CI, 16.3-115.7) excess suicides (12.4% increase; 95% CI, 3.1%-21.8%). Among females, 37 (95% CI, 12.4-61.5) excess suicides were estimated (21.7% increase; 95% CI, 7.3%-36.2%). No associated differences in suicide mortality were seen in the 20- to 29-year and the 30-year-or-older age groups (Table 2).

With regard to suicide methods, cutting (the method portrayed in the show) was rare, with typically no more than 2 cases per month among individuals in the 10- to 19-year age group. Because of the low number of suicides by cutting, these data were not amenable to time series analysis. Increases in suicide by hanging were found. The model testing a discrete pulse in April 2017 indicated 34.7 (95% CI, 16.8-52.7) excess suicides by hanging (33.6% increase; 95% CI, 16.2%-51.0%) in the month with the highest volume of public attention to the show. The model testing 3-month associated suicide mortality estimated 79.8 (95% CI, 45.6-114.1) excess suicides by hanging (26.9% increase; 95% CI, 15.3%-38.4%). No associations were seen for suicide by firearm.

Robustness Analysis
The skewness of the time series data ranged from 0.33 (females ≥30 years) to 1.11 (all 10- to 19-year-olds; males 10-19 years of age). When a square root transformation was applied to reduce the possible consequence of nonnormality, all associations reported in Table 2 retained statistical significance,

except for the 1-month period of April 2017, among the 10- to 19-year-old males and females, which only closely missed nominal significance. The specific parameter estimates (with SEs; all on a square root scale) of discrete pulses were as follows: All aged 10 to 19 years 1-month estimate, 1.08 (0.54; $P = .045$), and 3-month estimate, 3.01 (1.10; $P = .007$); males aged 10 to 19 years 1-month estimate, 0.91 (0.56; $P = .11$), and 3-month estimate, 2.48 (1.09; $P = .02$); females aged 10 to 19 years 1-month estimate, 0.86 (0.53; $P = .10$), and 3-month estimate, 2.24 (1.04; $P = .03$); hanging among all youths aged 10 to 19 years 1-month estimate, 1.13 (0.52; $P = .03$), and 3-month estimate, 4.05 (1.55; $P = .01$).

Discussion
To our knowledge, this study is the first to investigate the association between *13 Reasons Why* and suicides in the United States. Although these results must be interpreted with substantial caution, they do identify a rise in youth suicides above and beyond the generally increasing trend in the country.[22] This increase was concurrent with the period of strongest interest in the show, as reflected by Instagram and Twitter data, and occurred only in the age group targeted by the show. Time series modeling from April to June 2017 suggested the magnitude of increase was 13.3% in those aged 10 to 19 years, which would be meaningful from a clinical and public health standpoint at any value within its 95% CI (5.5%-21.1%).

Ecological studies have inherent limitations; however, we believe this method is the best available to answer the research question posed here. A detailed examination of the findings may help to clarify the degree of confidence with which to conclude that the association between *13 Reasons Why* and increased suicides is causal. The immediate increase in suicides after the release of *13 Reasons Why* among this age group is consistent with the prespecified expectation. Studies on how people self-select for online content strengthen the argument that most viewings of the show (and therefore potentially harmful exposures) occurred in April 2017, when attention on social media was greatest.[23] Previous research on suicide contagion subsequent to fictional media portrayals has generally found that the associations were strongest in the first month after public release.[5,6] However, *13 Reasons Why* was a media phenomenon, which remains available on Netflix, that generated unusually intense press interest for months and was expected to have implications beyond the first month. As indicated by social media data, the associations might have been present for at least 3 months, until June 2017, when social media interest in the show was reduced. Therefore, the timing of the observed associations is consistent with possible contagion by media.

With regard to the specificity of these associations, young people were the clear target demographic of *13 Reasons Why*, which portrayed issues such as bullying at schools and life problems in adolescence. Increases in suicide were seen only in this age group with no associations observed for individuals aged 20 to 29 years and 30 years or older, and this finding is potentially consistent with contagion by media.

Potentially greater proportional increases in suicides among females were noted. Previous research indicated that contagion by media most likely (but not exclusively) occurs among individuals of the same sex and age as fictional characters who die by suicide.[5] There is no expectation that this association would be exclusive to females, given that some of the life problems presented as causes of Hannah's suicide and discussed in the show (eg, bullying) similarly adversely affect both female and male adolescents.[24] The increase in male suicide may, in part, reflect that suicide deaths are more prevalent in male adolescents, whereas females have higher rates of suicide attempts, which were not analyzed in this study.[25]

Hanging stood out as the method associated with increased suicides among 10- to 19-year-old individuals in the months after the release of *13 Reasons Why*. If the association were causal, the inference may be that suicide increases should occur by cutting (the suicide method depicted in the show) rather than hanging. However, cutting is a method with generally low lethality and may be more likely to rise in suicide attempt rather than suicide death data. Research indicates that cutting has the lowest case fatality rate among suicide methods.[26] In contrast, hanging is one of the most lethal methods,[26] and the availability of hanging is high. Furthermore, research conducted immediately after the release of *13 Reasons Why* indicated that web searches for suicide methods and queries on how to kill oneself increased immediately after the release of the show in the United States.[1] Hannah's controversial suicide scene was discussed on social media, and the discussions highlighted that the method was difficult to carry out.[27]

Taken together, the findings may reflect a form of selection bias, highlighting only the increases in the most common method of suicide death in adolescents but offering no information on changes in low-lethality methods that would have been present in suicide attempt data. In support of this conjecture, public mass media that speculated on the potential association between youth suicides and the show repeatedly reported about teens who died by hanging in the aftermath of the release of the show.[28-30]

Implications for Suicide Prevention

This study does not provide definitive proof that *13 Reasons Why* is associated with harmful outcomes, but the findings are sufficiently concerning so as to warrant greater care and attention by Netflix and other entertainment producers. These findings support the urgent necessity for active engagement between those in the entertainment industry and mental health and suicide prevention experts to minimize or avoid potentially harmful suicide portrayals. In particular, media recommendations for responsible reporting of suicide in the news are readily available,[31,32] but few resources are provided for those who create content in the entertainment industry.[33,34] National recommendations for depicting suicide with a specific focus on the entertainment industry were recently released by the National Action Alliance for Suicide Prevention.[35] Strong collaborations between different sectors could result in on-screen portrayals that not only do no harm but also act as a force for good in suicide prevention.

Strengths and Limitations

A strength of this study was the length of the time series analysis data set: It used monthly data of 19 years to estimate expected suicide counts. Time series models can produce accurate estimates without measuring exogenous variables, and they control for issues such as autocorrelation and seasonal changes in suicide. The structural characteristics of the time series, including trends, temporal fluctuations, and seasonality (eg, known spring peaks in adolescent suicides) were adequately adjusted for in autoregressive integrated moving average time series models, as applied here.

The main limitation of the study was that it was based on ecological data. Thus, it was not possible to ascertain whether the excess suicide decedents had actually watched *13 Reasons Why*. Furthermore, viewership data of the show were not available, and therefore the timing of exposure was modeled only through the proxy of interest on social media. The ecological nature of the study also meant that this study could identify only associations and not causation. Many factors are associated with suicide across any population, let alone a country the size of the United States. The wide CIs of the time series analyses underscore this point. The models could not account for other suicide-related media events that occurred during the study period that might have affected suicide counts. For example, on April 28, 2017, the rapper Logic released his song *1-800-273-8255*, which shared the telephone number for the National Suicide Prevention Lifeline. The

release was followed by the second-highest call volume in the history of the service, and overall calls to the hotline rose approximately 33% over the corresponding time in 2016.[36] This outcome might have helped mitigate any harmful consequences of *13 Reasons Why*. Furthermore, mental health and suicide prevention organizations shared material for educating teachers, adolescents, clinicians, and parents about how to discuss the show in schools,[3] and Netflix added content warnings to the show in May 2017.[37]

Although it is impossible to account for all potential confounding variables, it is notable that the timing, specificity, and magnitude of the associations observed here are all consistent with a potential contagion by media. This finding would be strengthened by other well-designed studies in other countries with high Netflix viewership. Because it was not possible to do a randomized clinical trial of *13 Reasons Why* to examine outcomes such as suicide, for practical and ethical reasons, ecological studies like the present study (in which it is unknown whether those who died from suicide actually watched the show) or individual-level studies that use an

alternative outcome to suicide will remain necessary in informing researchers and policymakers.

Conclusions

To our knowledge, this study is the first to examine the associations between suicides and the release of *13 Reasons Why* in the United States. The associations identified here must be interpreted with a substantial degree of caution, but they do appear to demonstrate an increase in suicides that is consistent with potential contagion by media. Specifically, excess suicides of approximately 15% occurred in the first month after the show's release in the main target group, 10- to 19-year-old individuals. Significant associations were present for all of the 3 months in which the show was discussed on social media. Our findings appear to point to the need of engagement by public health and suicide experts to engage with members of the entertainment industry to prevent further harmful suicide portrayals.

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BREAKING
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HOPE FOR TOMORROW
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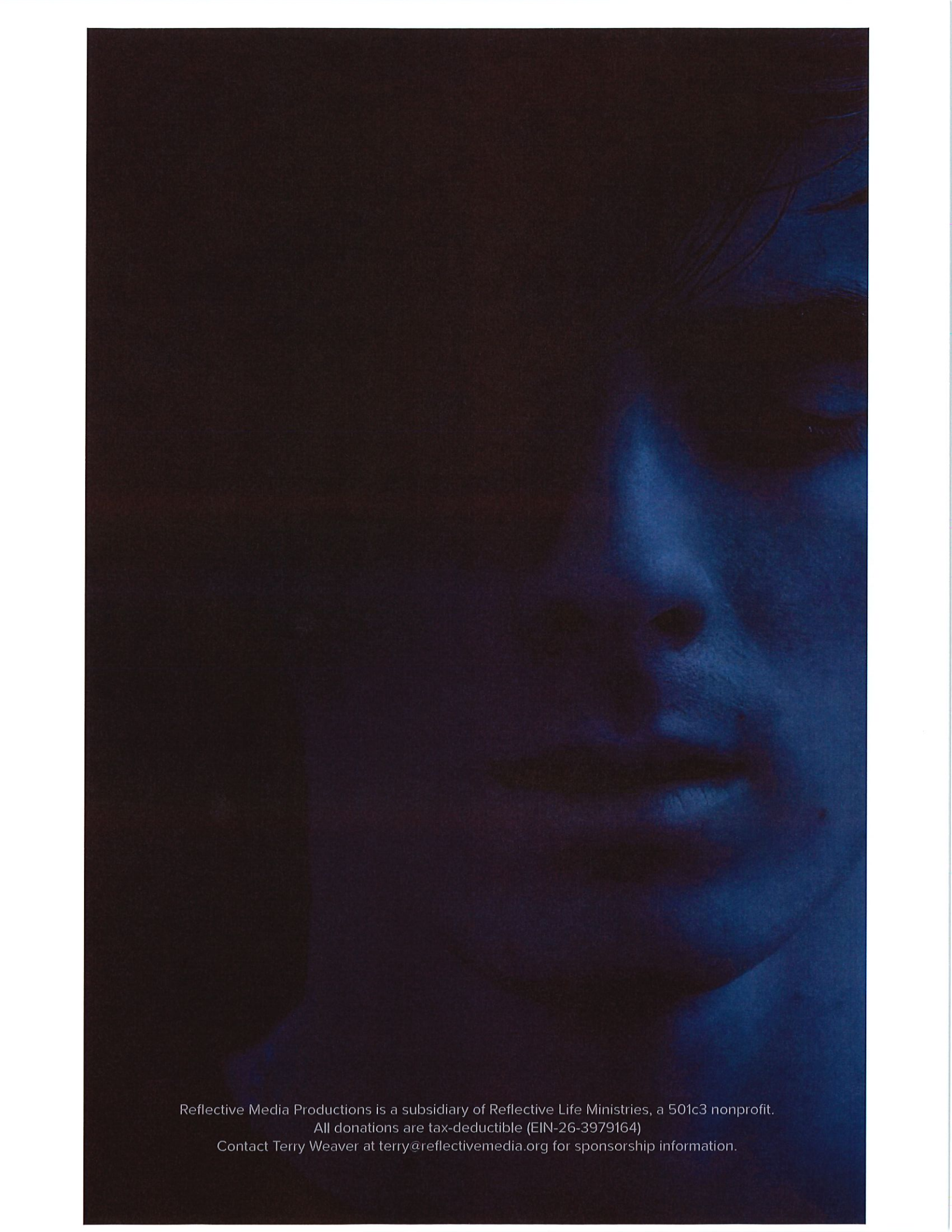# BREAKING
STRONGHOLDS

Season 1
Streaming/TV Series with 8 Episodes

Breaking Strongholds Season 1 brings awareness to many of the issues people face today… broken families, suicidal ideation, abandonment, depression, deception, and more. Like a modern-day parable, each episode creatively weaves God's truths into the storyline pointing to Jesus, the only One capable of truly Breaking Strongholds.

SUICIDE: THE SILENT EPIDEMIC

Suicide is the **SECOND** leading cause of death for ages 10-24 (2015 CDC WISQARS). Each day in our nation an average of **over 5,240 young people, grades 7-12, attempt suicide**. (2015 CDC WISQARS)

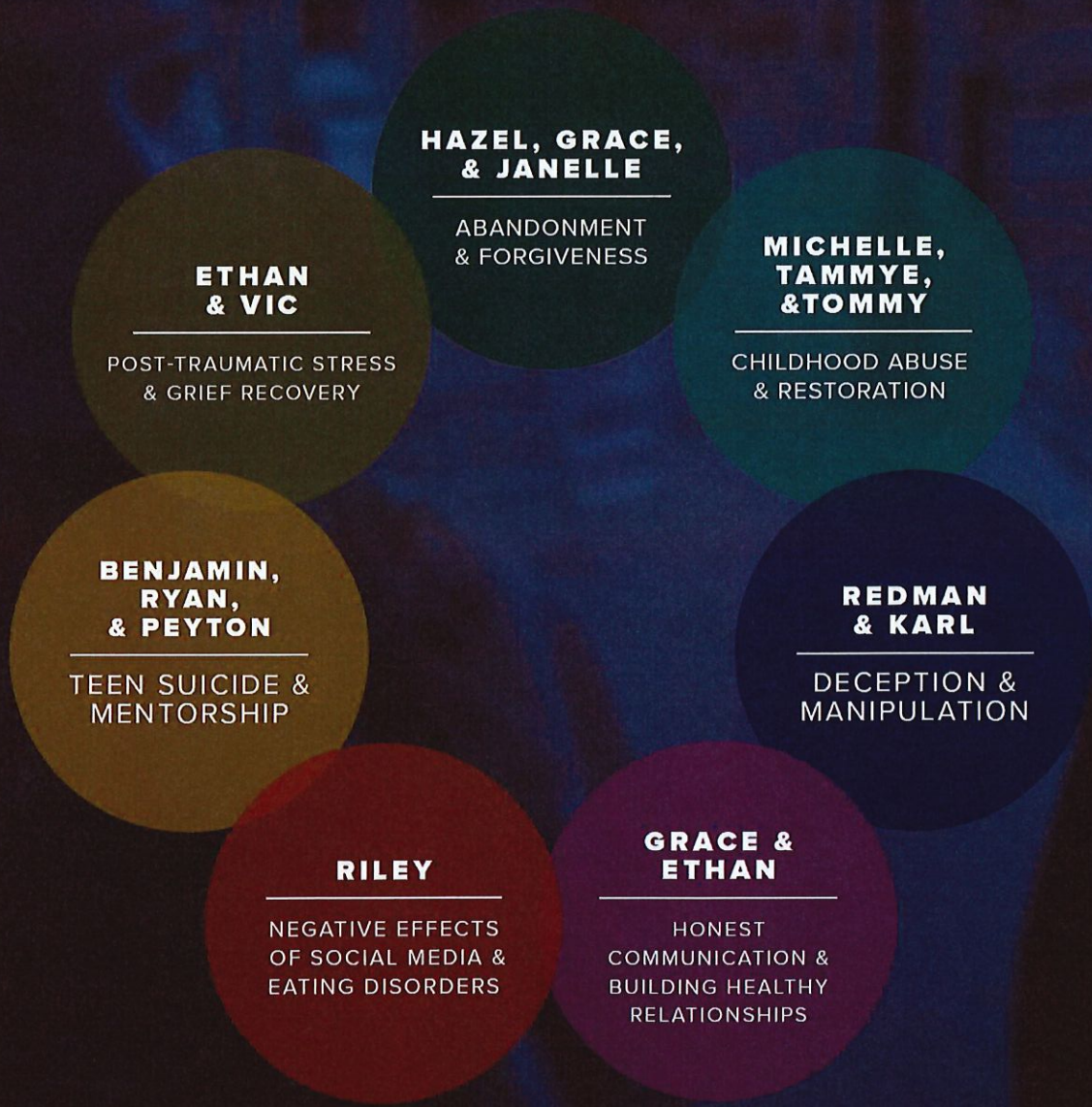### Join Us in the Effort to Impact the Next Generation!

PURPOSE

Breaking Strongholds is a faith-based streaming series with eight episodes addressing spiritual and mental wellness issues such as teen suicide, depression, abandonment, spiritual darkness, and more. The graphic below provides a more detailed look at the main characters of the series and the issues that are addressed through their relationships.

HAZEL, GRACE, & JANELLE
ABANDONMENT & FORGIVENESS

ETHAN & VIC
POST-TRAUMATIC STRESS & GRIEF RECOVERY

MICHELLE, TAMMYE, &TOMMY
CHILDHOOD ABUSE & RESTORATION

BENJAMIN, RYAN, & PEYTON
TEEN SUICIDE & MENTORSHIP

REDMAN & KARL
DECEPTION & MANIPULATION

RILEY
NEGATIVE EFFECTS OF SOCIAL MEDIA & EATING DISORDERS

GRACE & ETHAN
HONEST COMMUNICATION & BUILDING HEALTHY RELATIONSHIPS

SEASON ONE

The first episode, now complete, was filmed in 2019 around the small town of Montgomery, TX. Filming for episodes two through four started in 2020 and are due to release in 2021. Subsequent episodes will begin production in summer 2021 with the goal of completion at the end of 2021.

Tagline: When a teen's plan to end his life is interrupted by a mysterious stranger, he finds an unlikely mentor and uncovers the dark secret motives of the town's newest celebrity.

EPISODE 1 - THE SITUATION
TITLE SPONSOR: SPIRIT OF TEXAS BANK

The spiritual realm affects the physical world. When internationally known thought leader and self-help guru, Redmond Quinn, moves his headquarters to the small town of Montgomery, he brings economic growth and media fame—but at what cost?

EPISODE 2 - THE ADVOCATES
TITLE SPONSOR: TWFG (THE WOODLANDS FINANCIAL GROUP)

Ethan is reaching a crisis point as Ryan meets the mysterious gunman. Pastor Owen and Justin explain the spiritual dangers of Redmond Quinn's Clarity Way.

EPISODE 3 - THE MESSAGE
TITLE SPONSOR: SPIRIT OF TEXAS BANK

Hazel receives a haunting voice message that might change everything. Peyton learns how to voice her concerns to Ryan about his state of mind.

EPISODE 4 - THE MOTHER WOUNDS

TITLE SPONSOR: THE RIESER FAMILY FOUNDATION

Ella's message sheds new light on Lindsay's disappearance but brings up painful feelings of shame and abandonment for Grace. Riley resents that she is forced into the uncomfortable position of facing her feelings about her own mother's death.

EPISODE 5 - 8

Coming Soon!

CHARACTER PROFILES

Ethan James

Terry Weaver

A veteran, single parent and police detective, Ethan is torn between the guilt of his past and fear of the future. For the sake of his kids, he summons the courage to accept help and finds a community of strength and healing.

Grace Williams

Tori Garmon

As a passionate school crisis counselor, Grace is willing to push some boundaries to help hurting kids. But when her painful past is brought into the light, her confidence falters and the old lies she believed about herself resurface. How will she fight them?

Lindsey Jordan

Courtney Laine

Lindsey is a young teacher and Grace's best friend. She has a history of being "too trusting," and now, she is missing. Grace goes straight to the police, convinced Lindsey is being held against her will.

Ryan James

John Chance

Ryan wants connection and someone to listen as he asks life's hardest questions. His dad is distant, his sister avoids emotions and his childhood crush has made it clear that they are "just friends." Just when Ryan has decided there's no reason to go on, everything changes.

Rylie James

Amy Kramr

In order to avoid feelings about her mother's death, Rylie has focused on success and achievement in high school. Expectations are high that she will go on to a prestigious college but will she choose a very different path?

Peyton Ray
Gunjan Talwar
Kind and compassionate, Peyton has been a lifelong friend to Rylie and Ryan. After learning to recognize the signs of suicidal ideation, she knows she must talk to Ryan and find out if he needs help.
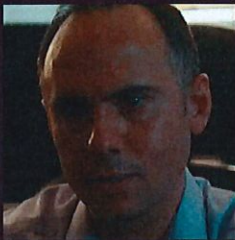
Redmond Quinn
Rick Olvera
Redmond Quinn is a famous, wealthy, "thought leader" who recently moved his "Clarity Ranch" headquarters to the small Texas town of Montgomery. Upon his arrival, his followers moved to the area and the town's economy skyrocketed--along with growing evidence of spiritual darkness. What is at the heart of Quinn's teaching and why is he really there?

Pastor Owen Chamberlain
James Page
Some members of Pastor Owen's flock are being led astray by attractive lies. As he faces this challenge, the pastor has two goals:
1. To teach his congregation how to fight the enemy's lies with God's Armor and
2. To get past the defenses of Hazel Lewis, a strong woman of God whose heart he is determined to win!

Hazel Lewis
Justina Page
Hazel is no stranger to struggle. She has used her darkest circumstances as a platform for ministry (We Are Stronger) and it's no surprise she has caught the eye of Pastor Owen Chamberlain. She and her sister, Janelle, raised their niece, Grace Williams, who came to them as a teen and they continue to be her spiritual mentors to this day.

Derek Jackson
Gerald Pressley
As a newly appointed detective who likes the teaching of Redmond Quinn, Derek has become a person that Quinn's organization hopes to promote. However, Ethan doesn't want a partner and Grace doesn't trust his affinity toward Quinn's Clarity Way.

Benjamin Maywin
Calvin Pearson
Benjamin is the first person to see the depth of Ryan's despair. With heroism and heartache in his past, he is familiar with life's lowest points and knows how to face them head on. He is a trusted friend with a rich and unexpected past.
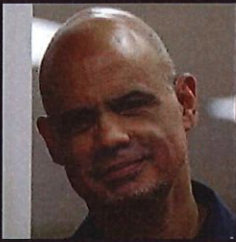
Vic Raphael
Ulises Larramendi
Vic is chaplain to the police, firefighters and first responders of Montgomery. As an Army veteran returning home, Vic fought his way back from despair (We Are Stronger). He can personally relate to the devastating toll that job stress and trauma takes. His new mission is to step in when he sees someone struggling and to train the community in suicide prevention.

Nick Cirillo
Shawn Stoneberg
Irreverent, cold, and highly effective, Nick is Redmond Quinn's favorite secret weapon. Nick's specialty is tracking down people and things that Redmond wants, without leaving a trace.

Karl Hoffmann
Clay Pool
Karl is proud to be highly ranked in Redmond Quinn's organization. He enjoys knowing that Quinn trusts him and is completely loyal to Quinn and the Clarity Way-- perhaps to a fault?

Chief Burnett

Fil Waters

Janelle

Lilly Cooper

Justin

Justin Ulmer

Alex

Ben Murray

Joe

Micheal Zepeda

Dhustie

Dhustie Zervakos

BREAKING STRONGHOLDS

BUDGET BREAKDOWN
BREAKING STRONGHOLDS PER EPISODE
$50,000

When a teen's plan to end his life is interrupted by a mysterious stranger, he finds an unlikely mentor and uncovers the dark secret motives of the town's newest celebrity.

The Next Generation suffers from a variety of issues like depression, broken families, social media pressures, misplaced identity, comparison, cyberbullying, suicidal thoughts, isolation, eating disorders, and more. Be part of helping the next generation overcome mental health issues by partnering with Reflective Media Productions in producing *Breaking Strongholds*. The budget per episode is...

DEVELOPMENT PHASE - $5,000

- Interviewing
- Prepare Budget
- Character Development
- Equipment Updates
- Equipment Preps
- Researching
- Scriptwriting Episode
- Website Design
- Logline
- Script Advisors

PRE-PRODUCTION PHASE - $9,000

- Storyboarding
- Crew Prep
- Characters Research
- Technical Support Selected
- Actor Meetings
- Location Scouting
- Professional Fees - Legal, Insurance
- Shot Lists
- Wardrobe Selections
- Website Design
- Fundraising
- Production Coordinating
- Performance Director Meetings
- Film Equipment - Upkeep
- Final Episode Script Edits

PRODUCTION PHASE- $11,000

- Filming Director
- Performance Directing
- Camera Crew per scene
- Grip
- Director on set
- On set refreshments
- Posters, Flyers, Social Media, Promotional Ads, Newspaper Article
- Travel - Cast & Crew
- Performance Director
- Interns per scene
- Props
- Insurance per scene (as needed)

POST-PRODUCTION PHASE - $20,000

- Episode Editing/Official Trailer $8000
- Sound Editing $4000
- Music Scoring $4000
- Colorist $4000

DISTRIBUTION - ADVERTISING/MARKETING - $5000

SPONSORSHIP OPPORTUNITIES

WHY SPONSOR: Unlike golf or gala event sponsorships, RMP Sponsorships continue for the life of the movie, streaming series, short film, and Public Service Announcement (PSA). All of our movies and series are on streaming platforms like Amazon Prime, PureFlix, Parables Network, and more. Think about it this way... One magazine ad can cost $6000 per spot or a Sunday newspaper ad up to $3000 for a weekend. Sponsoring a Breaking Strongholds episode lives on for years - The life of the film series.

PAST SPONSORSHIP SUCCESSES: The Spirit of Texas Bank is the Title Sponsor for our movie *We Are Stronger*, which was released on Amazon Prime, February 2018. In the second quarter alone, over 1.3 million minutes were watched by viewers across the country and that number continues to rise each quarter. As a result, the publicity exposure Spirit of Texas Bank receives continues to escalate. Again, this sponsorship or promotion is for years to come - The life of the movie.

WAYS YOU CAN GET INVOLVED: Join us in this collective effort to reach the brokenhearted. We are seeking both Corporate/Individual Sponsors and Monthly Partners. Both help us build a strong base to continue creating faith-based media content that makes a powerful impact for the Kingdom of God.

We offer five levels of Corporate/Individual Sponsorships. Each level offers a variety of ways we recognize each sponsor. All donations are tax deductible through Reflective Life Ministries.

FIVE BREAKING STRONGHOLDS
EPISODE SPONSORSHIP LEVELS

EPISODE TITLE SPONSOR - $25,000

- Corporate location placement or product placement within the episode
- Corporate name/logo displayed as "Episode Title Sponsor" at the beginning of the episode with a bumper
- Corporate name/logo listed in episode credits with a special "Thank You to our Episode Title Sponsor"
- Corporate name/logo added to advertising campaigns on a local, state, and national level
- Opportunities for employees to be "extras" within the episode
- Listed on promo materials, social media, press releases, website, episode trailer, etc.
- Promotional video announcing the Episode Title Sponsorship for social media and advertising purposes
- Tickets to the Red Carpet Premiere and recognized as Episode Title Sponsor from the stage

PLATINUM SPONSOR - $10,000

- Corporate name/logo listed in the episode credits as "Platinum Sponsor"
- Corporate name/logo listed on the Breaking Strongholds website
- A variety of social media campaigns, press releases, and more with "Platinum Sponsor" listed
- Promotional video announcing the Platinum Sponsorship for social media and advertising purposes
- Invited to the Red Carpet Premiere and recognized as Platinum Sponsor on stage

GOLD SPONSOR - $5000

- Corporate name/logo listed in the credits as "Gold Sponsor"
- Name/Corporation, logo, and website listed on the Breaking Strongholds website
- Corporate name listed as "Gold Sponsor" on a variety of press releases, news articles, etc.
- Promotional video announcing the Gold Sponsorship for social media and advertising purposes
- Invited to the Red Carpet Premiere and recognized as Gold Sponsor on a slide show

SILVER SPONSOR - $2500

- Listed in credits as "Silver Sponsor"
- Name/Corporation listed on the series website

BRONZE SPONSOR - $1000

- Listed in the credits as "Bronze Sponsor"
- Name/Corporation listed on the series website

RMP PAST PROJECT

WE ★ ARE
STRONGER

WWW.STRONGERMOVIE.COM
TITLE SPONSOR: SPIRIT OF TEXAS BANK

We Are Stronger is a faith-based movie exploring a veteran's battle with PTSD. As he struggles to recover from his injuries, reclaim his marriage, and fit back into the civilian world, Vic learns he can't do it by himself. *We Are Stronger* shines a light on the ripple effect post-traumatic stress and the hope and healing Christ provides.

In 2018, *We Are Stronger* was released in a limited number of theaters nationwide and received multiple film festival awards ranging from Best Feature Film to Best Lead Actress. Now, the film is available to watch on Amazon Prime, PureFlix, and Vimeo. In the first three months on Amazon Prime alone, We Are Stronger was viewed over 1.3 million minutes. Since the release two years ago, it is estimated through all streaming platforms combined along with DVD sales, We Are Stronger has been watched by at least 1,060,000 viewers (132,000,000 minutes) worldwide.

The success of *We Are Stronger* goes above and beyond what Reflective Media Productions anticipated. The testimonials of the lives touched by the message of hope, healing, and restoration continue to flow in on a regular basis. To view testimonials and more about *We Are Stronger* go to www.strongermovie.com.

TEEN SUICIDE PREVENTION
VIDEO SERIES

RMP produced a series of PSAs bringing awareness to the teen suicide epidemic plaguing our nation. In partnership with the nonprofit organization, Cassidy Joined for Hope, each episode targets schools and youth groups, encouraging them to show the series to their students. The purpose is to not only bring awareness to suicidal ideation but also promotes peer-to-peer conversations. This series is currently recognized by a number of school officials, teachers, organizations, counselors, and youth groups. The goal is to offer curriculum-based resources to be used as unit studies in the classroom, after school programs, and youth small groups. For more go to www.reflectivemedia.org.

Episode 1 - #RuOK - Sponsors: Spirit of Texas Bank and Cassidy Joined for Hope

Episode 2 - #Talk2Me - Sponsors: Magnolia Rotary Club and Cassidy Joined for Hope

Episode 3 - #Share2Care - Sponsors: Magnolia Rotary Club and Cassidy Joined for Hope

RMP has a number of other film projects like the feature film First Love, Behind the Veil, and a variety of PSAs focused on spiritual and mental issues people face.

MONTHLY GIVING

RLM offers a way for those interested in supporting on a regular basis to join our Monthly Giving Team. The goal and prayer is for others to come alongside and help build a solid base of regular giving for the ministry. **The monthly expenses range between $12,000 and $15,000.** We offer five levels of giving that range from $5 - $100. Each level offers a different set of perks and encouragements along the way.

MONTHLY GIVING LEVELS

$5 A MONTH	$10 A MONTH	$25 A MONTH	$50 A MONTH	$100 A MONTH

Be an inspiration of hope and healing by joining the RMP Monthly Giving Team. We are a nonprofit that relies on the support from people like you. If everyone reading this message gives at least $10 a month we can continue creating impactful Christ-centered media content for years to come.

CONTRIBUTE SHARES

RLM has a brokerage account available for those who would like to donate stock shares to the ministry. For those interested in finding out more about this please contact Terry Weaver at terry@reflectivemedia.org.

JOIN
THE RMP
MONTHLY
GIVING
TEAM

To join our Monthly Giving Team, visit
www.reflectivemedia.org/monthly-donation.
All donations are tax-deductible.

REFLECTIVE MEDIA PRODUCTIONS
WWW.REFLECTIVEMEDIA.ORG

LEADERSHIP TEAM

Reflective Media Productions produces high-quality faith-based media content promoting spiritual, emotional, and mental wellness through the creation of films, series, follow-up curriculum, podcasts, and short-form videos. All of RMP's productions lead to a website called Stronger Alliance, a Christ-centered resource hub for veterans, first responders, suicide prevention, burn survivors, sex-trafficking, and more. Because of RPMs creative and unique way of sharing the gospel around the world they are now known as Media Missionaries.

CARLA MCDOUGAL
Founder & CEO

Author, speaker, and film producer, Carla McDougal, is the founder of Reflective Life Ministries, Reflective Media Productions, and the Stronger Alliance. Her true passion for her Lord and Savior, Jesus Christ, shines brightly, whether she is speaking or writing. Carla serves as the Executive Producer for the awarding faith-based film We Are Stronger, which released in 2017. Carla and her husband, Fred, live in the Houston area.

Terry Weaver
Director of Marketing and Development

Terry Weaver is a U.S. Navy Veteran who served as a combat Corpsman with the U.S. Marines. He earned a Bachelor of Business Administration from Texas A&M in 2011 and completed a Master's degree of Biblical Studies in 2020. He has authored three books, is the lead actor in Breaking Strongholds and recently joined the Reflective Media Productions leadership team. Terry is happily married. He and his wife Chelley have four children and live in a suburb of Houston Texas. His life mission is to inspire those he loves and the world through his faith, creativity, and writing.

ROBIN MURRAY
Production Director
Robin Murray is a wife, mom and writer from Magnolia, Texas. After teaching history at the secondary and college levels, she began scriptwriting plays for children, teens and women's minstries. She began writing for Reflective Life Ministries in 2009, and is currently lead writer for Reflective Media Productions.

JAKE ALLEN
Executive Director
Jake Allen is a husband, father and has lived in Montgomery, Texas for most of his life. He was the Communications Director of Faith Bible Church in the Woodlands for five years but left to start his own company in 2011. Jake has been a member of the RMP team since 2010 and has always worn many hats. He is currently part of the RMP Leadership team and handles the ministries video, graphic, and technical needs.
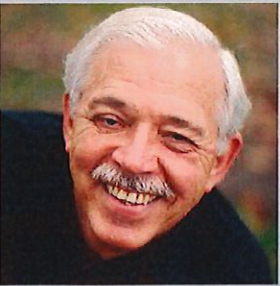
PERFORMANCE DIRECTORS

Christine Tonkin
Performance Director/Creative Team Member
Christine is a wife and mother of two who has always had a love for creative arts. With a passion for film and theater, she works to use both to reflect Jesus. Christine and her husband, Jeff, own a photography business and in recent years have been serving on film sets taking production photos. She has directed multiple theater productions and taught acting classes for many years. She is so excited to now be part of the Breaking Strongholds team!

Calvin Pearson
Performance Director/Creative Team Member
Calvin and his wife, Jan, have been married for more than 45 years. He has 46+ years of ministry experience including: the AD Players; pastoring in Texas and Michigan; and teaching at Dallas Seminary and Southwestern Seminary. After retiring from the pastoral staff of Crossroads Baptist he still serves as an adjunct professor for several seminaries. He views working with Reflective Media Productions as a retirement gift from the Lord.

ANGELA MYERS-SWEET
Performance Director/Creative Team Member

Angela is an artist, professional film & television actor with SAG-Aftra, RMP Performance Director and member of the RMP creative team. She also serves as the Marketing & Client Relations Director for Prazak Financial, Northwestern Mutual in The Woodlands. Her heart's desire is to collaborate, create and convey hope through various artistic mediums while encouraging others to fully embrace their gifts from the Lord.

CREATIVE TEAM

Carla McDougal I Robin Murray I Jake Allen I Terry Weaver
Christine Tonkin I Angela Myers-Sweet I Calvin Pearson
Ulises Larramendi I Bryce C Miller I Trenda Lynch I Dava Gordy

MEDIA MISSIONARIES

Reflective Media Productions' shares the gospel in unique and powerful ways through films, short videos, Public Service Announcements (PSAs), podcasts, TV Series, video educational series, and more. At the touch of a button, we can be around the world sharing the message of hope, healing, and restoration through Christ. Join our mission by sharing our media content with others!

HELP US. HELP OTHERS.

ABOUT REFLECTIVE MEDIA PRODUCTIONS

Reflective Media Productions is a subsidiary of Reflective Life Ministries, a 501c3 nonprofit organization (EIN- 26-3979164). In 2008, Carla McDougal founded Reflective Life Ministries and now serves as the Executive Director under the RLM Board of Directors. In 2015, Reflective Media Productions, LLC was formed under the guidelines and direction of the RLM Board of Directors. For more information on all Reflective Life Ministries subsidiaries visit their websites:

www.reflectivelifeministries.org

www.reflectivemedia.org

www.strongeralliance.com

www.breakingstrongholds.com

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WWW.BREAKINGSTRONGHOLDS.COM